

aceartinc.

PAPERVAIT
FOURTEEN

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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 all contemporary artists and curators including those 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. ace maintient un engagement envers les artistes émergents et reconnaît son rôle à l'endroit des artistes par rapport au contexte culturel plus large. ace 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.

FOREWORD

It's a funny thing. These *PaperWaits* are published between 6 and 18 months after the last activity they list and so compiling the publication involves a journey into a near past that feels a lifetime away just yesterday. Each year, via our stubborn open call for submissions, we get to show art by some incredible artists. Each year ace also provides support to scores of emerging and established artists through numerous programs you can read about in the following pages. There's an awful lot of stuff going on here all the time.

But why does this Artist-Run Centre have so much activity alongside its major exhibitions?

The programming that occurs underneath, alongside, and inbetween the five, jury-selected exhibitions serves several purposes. ace is committed to not only disseminating and supporting the work of contemporary artists but to making that work accessible to audiences. **An exhibition should be seen.** This doesn't simply mean promoting the exhibitions to our fierce arts community, but to also welcome and encourage people from non-art backgrounds to engage with contemporary art and the ideas surrounding its production and consumption. We believe this is essential to a vibrant and progressive society. By partnering with non-contemporary art groups as well and bringing their supporters into ace, we provide an invaluable opportunity for people to be exposed to non-traditional art and practices. It's been said we widen participation by stealth. I won't argue. And, of

course, it's Winnipeg. Scenes and communities and disciplines slip over and around each other like ice floes on the rivers. Sure there are camps but everyone knows and generally wants to support each other; surely we all know the story by now: climate, prairie, people, imagination.

Apart from anything, the staff and board here like to share. We have a wealth of space—5000 sq ft of it—and we hate to see it underused. Sometimes, between exhibitions, there are whole hours which are empty. Because it pains us not to have artists take advantage of that we strive to make ace as available as possible. There are a ton of people who have great ideas and need space to realize them—you make your own albums, you dance, you experiment with huge sheets of plasterwall, you make instruments, you make videos and films, you write and publish books, you make birdhouses for your mum, you create festivals, you perform, Y'ALL DO SHIT. We like to support that in the small way we can: by giving you tech, space, staff, and enthusiasm. And we know that the more you use us the more you'll tell your pals about us and so maybe you fellas will come by to catch an exhibition by an artist you've never heard of because it's here, at **aceart-inc.**, and even if you don't like it or, worst, are disappointed, we'll be happy you came by and took a risk with us. We're happy you're up for contemporary art.

We love contemporary art. We love your imagination. You'll love ours.

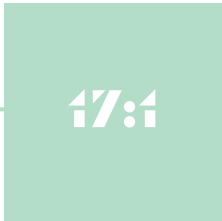
hannah_g

BRUCE-O-RAMA

Claire Hodge

September 1 – October 1, 2011





BRUCE-O-RAMA: CLAIRE HODGE

A response by
Travis Cole

“Two film pieces of any kind, placed together, inevitably combine into a new concept, a new quality, arising out of that juxtaposition.”

—Sergei Eisenstein. “Word and Image.” 1938’

■ he viewer enters the space and is presented with a series of dark squares laid out on the floor three by two that, once stepped on, reveal themselves as sensors which trigger various clips of Bruce Lee films. Not complete scenes or for that matter even a complete frame of the clipped scene, but a looped section of a cropped area of a larger frame. So while standing on one of the sensors, wrapping your head around a tiny section of a film scene repeating ad-nauseam, you realize that you can manipulate, and more importantly, participate in the images that are being presented to you. I jumped from sensor to sensor setting off various Bruces in a myriad of on screen ensembles foot sweeping and round housing the non-activated, black areas of the screen, as my partner did the same, to creating various scenarios that never led to any sort of victorious conclusion. While jumping back and forth I noticed something more interesting at work than I initially gave the piece credit for. I was playing.

This is when it fully hit me how interactivity functions in the main, eponymous installation piece; seeing another person at play, essentially mimicking the kung fu moves which have been absorbed into popular culture, emphasized the simple, human value in the work: the freedom to participate. Although much has been said in regards to the similarities between Hodge’s installation and *Dance, Dance Revolution*, the important thing that differentiates the two is this freedom to cut one’s own path with *Bruce-O-Rama* (September 1–October 1, 2011) whereas



DDR has a pattern you are required to follow lest you be humiliated in front of your peers at the arcade.

In *Bruce-O-Rama* not only are the various elements of a film scene fragmented, but the audio is as well, intentionally subverting the mosaic by mixing up the puzzle pieces further. Hodge comments:

“Each of the six video loops is accompanied with the corresponding audio. In some cases, the sound will be matched by the visual, the slapping sound of the punch reflected visually. Some audio segments, however, will have no visual referent; the sound originates from some other, undisclosed, part of the screen. Looping short audio segments tends to abstract the sound from its source, converting it to a musical rhythmic device. Triggering the various floor sensors ... provide[s] a rhythmic composition of sorts. When more than one person interacts with the installation, the musical and visual composition becomes more layered and complex.”²²

Presented along with the large *Bruce-O-Rama* installation, are two single channel Bruce Lee focused video works, *Smash* and *Flamenco Bruce*. In *Smash*, Lee is pitted against an endless stream of assailants. He repeats the same blow over and over again, but with each attack he connects with a different opponent. A traditional example of montage, it challenges expectations by juxtaposing one clip with scenes from various other films. Although visually engaging, the exploration of the fight scene via dissection and reassembly here is simply a smaller example of the larger *Bruce-O-Rama* piece.

Sound is the core of *Flamenco Bruce*, the third video work in the exhibition. Hodge discusses this in her project description:

“The musicality of the fight scenes, the relentless visual and audio rhythm of the editing and shot sequences, surely spoke to my passion for music, albeit in a rather

indirect way. As a flamenco musician, I am particularly interested in rhythm and its ability to directly engage the body. Kung Fu fight scenes epitomize the conjunction of body and meter as the rhythmic thuds of a kick or a punch are matched with the sights of rippling muscles and bodies in movement. It seems no coincidence that the word ‘beat’ can mean both hit and rhythmic pulse. For me, Kung Fu fight scenes perfectly illustrate the symbiotic relationship between audio and visual, music and the body.”³

During her artist talk at aceartinc.,⁴ Hodge explained how she edited the *Flamenco Bruce* piece sight unseen. She loaded the clips she wanted to use, turned off the video screen and made her cuts from the sounds of the punches and kicks that she could only hear. The viewer is still engaged by the resulting repetitive imagery, however, these visuals were achieved by happenstance. Having viewed the video work before the talk, I was especially excited to learn this; the aesthetic of glitchy repetitive imagery draws you in, but it is only upon donning the headphones that one understands how those images are working. *Flamenco Bruce* recalls the musical cut up technique of John Oswald’s microsampling “Plunderphonics” or, more recently, Tasman Richardson’s “Jawa Style” video pieces. But whereas in *Flamenco Bruce* the audio component is key, Richardson states within his *Jawa Manifesto* that each component is equally important and there is no room for concurrence.

“All of the musical elements and the layered visual compositions materialize through the slow method of



adjusting, placing and compositing each clip one-at-a-time. The composition of music and imagery work together to compound the experience of both seeing and hearing at once. In *Jawa* there can be no separation; the two sensations are integrally bound: what you see is what you hear and what you hear is what you see.”⁵

Hodges work seems to allow for a bit more flexibility. Whereas Richardson relies upon uniformity and constraint to create a cohesive and slick composition, Hodges relies on the lack there-of. She fully expects and embraces the break down of cohesion, and, this in itself creates the piece’s uniformity. Sergei Eisenstein observed that a viewer is able to piece together complex juxtapositions based on very little information, and *Bruce-O-Rama* certainly relies upon cues from filmic language. However, the piece alludes to several other mediums including

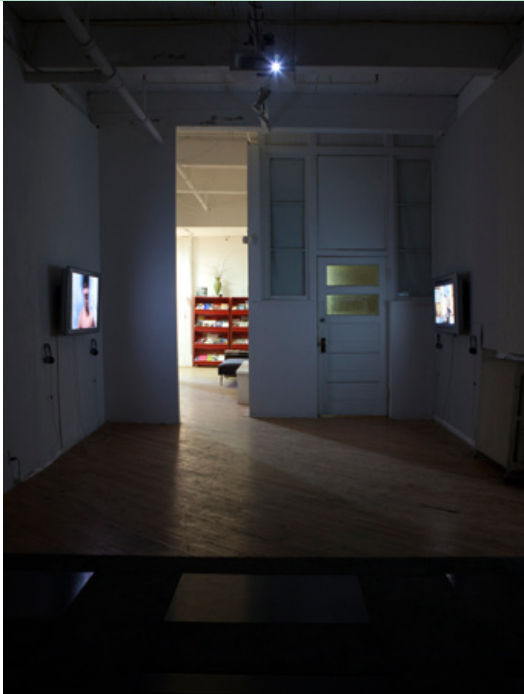
collage and Brion Gysin’s Cut-Up method. William Burroughs provides a good explanation of this method which can be applied to its use in visual art:

“The best writing seems to be done almost by accident but writers until the cut-up method was made explicit ... had no way to produce the accident of spontaneity. You can not will spontaneity. But you can introduce the unpredictable spontaneous factor with a pair of scissors...The method is simple. Here is one way to do it. Take a page. Like this page. Now cut down the middle and cross the middle. You have four sections: 1 2 3 4... one two three four. Now rearrange the sections placing section four with section one and section two with section three. And you have a new page.”⁶

Hodges method informs the same intention. Most viewers are familiar with the source material:



INSTALLATION VIEW OF BRUCE-O-RAMA



we are aware of who Bruce Lee is and the content of his films whether we've seen them or not. As such, in the gallery space we immediately identify the signifier and quickly learn how to properly interact with the installation. This is exactly where the works' strength lies: the passive gallery attendee has the opportunity to engage with the artwork on the level of creative participation. We are given the opportunity to experiment and create our own exquisite corpse if you will. The casual viewer immerses themselves in the environment and plays, moving from spectator to activator. We become the final puzzle

piece, the unpredictable spontaneous factor made visible.

TRAVIS COLE is a Concordia University visual arts graduate whose focus is in photography and film. He is currently working on several film projects as well as a new photography series, to be completed in 2012.

NOTES

- 1 Eisenstein, Sergei. *The Film Sense*. Trans. Jay Leyda, London: Faber and Faber, 1943, 1968.
- 2 Hodge, Claire. *Bruce-O-Rama: Project Description & Artist Statement*. 2011
- 3 Ibid.
- 4 Hodge, Claire. artist talk at aceartinc., Thursday 1st September 2011, 7pm
- 5 Richardson, Tasman. *Jawa Manifesto Revised 2008*. <http://www.tasmanrichardson.com>. accessed October 2011
- 6 Burroughs, William S. and Gysin, Brion. *The Third Mind*, New York: Viking, 1978.

NUIT BLANCHE

1st October 2011

Bruce-O-Rama was a participating exhibition in the Nuit Blanche festivities.

DEAD AIR

Steve Bates

October 5 – November 10, 2011



October 5, 2011, Parlour Coffee, Winnipeg

A CONVERSATION WITH STEVE BATES REGARDING DEAD AIR

17:2

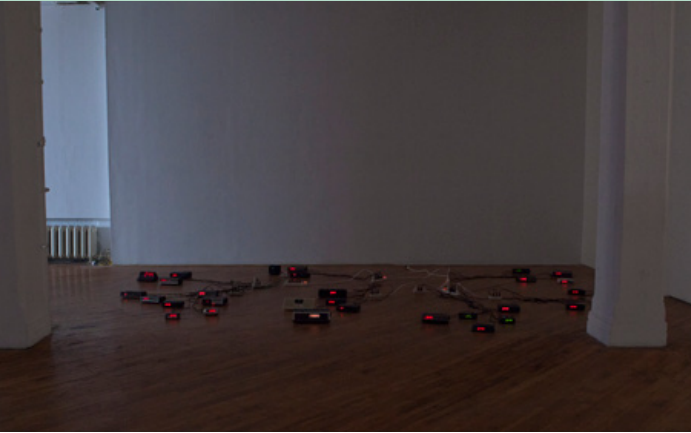
A response by
Josina Robb

JOSINA ROBB: Three of the works in *Dead Air* (October 5–November 10, 2011) use sound and video recordings of people trying to track a minute without a timekeeping-device. The material is then reconfigured to explore the tension between two different aspects of time. The first aspect is the French philosopher, Henri Bergson’s, concept of time as duration or, *le durée*. Bergson defines time as lived experience, it is the ‘qualitative multiplicity’ of anything actual and therefore also a place of possibility. Unlike quantitative models of time, *le durée* can be sped up or slowed down because moments in time are interpenetrating and intimately bound up with memory. Indeed, no moment in time is the same as any other. Time should not, therefore, be given a symbol because to measure time as a quantity disrupts our lived experience.

The second aspect, the concept of homogenous or empty time, is illustrated in a short text by Walter Benjamin called “On the Minute”. When Benjamin realizes he has been transmitting dead air during a live radio broadcast, the silence envelopes him like “the silence of death ... snatching [him] away in thousands of ears and thousands of homes.” You capture this feeling in your work *A Transmission for Walter Benjamin* with a radio transmitter broadcasting solitary and yet simultaneous voices through clock radios. How did you find your way into this material?

STEVE BATES: When I was editing the material I collected of people tracking a minute, I lined up the recordings in audio editing software so that they started at the same time. I accidentally hit the space bar, which played back all the tracks at once. There was suddenly a chorus of “start” and I heard this thick, amplified sound of all the room tones. I had the studio volume up really loud so it created this terrifying roar. I imagined it was like Benjamin’s shock when he realized he had been broadcasting

ALL PHOTOS: KAREN ASHER
A TRANSMISSION FOR WALTER BENJAMIN;
CD PLAYER, RADIO TRANSMITTER, CLOCK
RADIOS; STEVE BATES



silence. Then I heard the first person say “stop” and it wasn’t until that happened that I realized no one says stop at the same time. It was a literal example of how people’s minute is not the same.

While ‘on the minute’ time is related to things like the position of the sun, it’s largely an abstract concept that has been imposed on us. I am really struck by how unlike our experience it is. No minute is the same. My minute right now is not the same as when you walked in and we were starting to get to know each other. So our felt experience is not dictated by whatever time it is. But because industrialization and capitalism have demanded that we adhere to this coordinated time, our experience of the world is radically shifted. Now it’s just something we take for granted.

These ideas of empty time and homogenous time, I think this is what people feel when they have to go to a job they don’t like. My first reaction to this material was actually my dad. I remember this immense dread he felt when he had a meeting or some other work-related commitment. So when I brought together

the audio and visual material I collected, I started from a hypersensitivity to a pull on one’s time that is external.

JR: While it starts with the individual experience of a minute, *Dead Air* works to locate this dread in technology that operates in the shared world. Your work connects ideas about the experience of time with the history of coordinated global time and its transmission. It recalls the origins of the first global time signal from atop the Eiffel Tower in 1913. A simple signal broadcast across an empire bringing with it a new level of colonial control and coordination.

The fourth work, *telegraph*, is in a separate room. It is warmly lit, calm. Four snare drums, each containing a speaker, stand apart, connected by copper wire running between them. The sounds of international time beacons are transmitted through the surface of the drum. They remain still, captured and yet menacing in time and space. Like the pieces in the main gallery hall, *telegraph* invokes as much with silence as it does with noise.

Dead Air was presented as part of this year’s Send and Receive festival with the theme of ‘Noise and Disruption’. During the festival, there was some debate about Noise music and attempts to disrupt capitalism. How does your work relate to Noise music? Could you talk about ‘silence’ as a sub-theme of Noise?

SB: Noise music is really about exploring the extreme ends of the sonic spectrum. I think that’s why Noise musicians are putting forth the argument that their work is a wedge in capitalism: because the

INSTALLATION VIEW
 VIDEO STILL FROM *TO END, TO BEGIN*; STEREO VIDEO PROJECTION, SOUND; STEVE BATES



two extremes are considered undesirable, compared to commercial radio or something like that. But this has been of interest to artists working in a range of practices. Sound artists are using silence and noise the same way some one else might use garbage to make their work. I'm attracted to the arguments that Noise musicians make but I also like to push back at them.

This idea that Noise musicians are outside of capitalism and mainstream culture for the most part isn't true. If you think of people that are well-known Noise musicians, many of them are relentlessly putting out new product—maybe they don't call it product but it can certainly be viewed as product; they sell it, for money. So to describe it as outside the 'capitalist machine' is not accurate. And I'm okay with that. Maybe it's even good that it's not. This idea of everything being separated is troubling. We tend to oversimplify things when searching for purity.

As part of this project, I've been looking at other art forms and mediums that share histories with sound art as a way of getting out of seeing it exist in some kind of bubble. Silence is an idea that has been approached by various mediums. Going back to John Cage, there is no silence. It's really just a matter of scale. I'm interested in the charged environment, in transmission in its broadest sense. What do the senses pick up in a room? There is always something there. Look at Rauschenberg's monochromatic "White

TELEGRAPH; SNARE DRUMS, SPEAKERS, ELECTRONICS, SOUND; STEVE BATES
UNTITLED: STEVE BATES



Paintings” and Reinhardt’s “Black Paintings.” That’s what I’m trying to do with one of my pieces. It’s a dual projection of white walls that I change the lighting angle on (so they are varying degrees of grays and whites) and it’s just the extremely amplified sound of the room. Noise and silence are on the same continuum and I use this idea of scale in my work.

JB: You emphasize that we are always already experiencing and reacting to the space we are in, that there is no outside of experience. As much as it seems like common sense, I find this to be a radical position because the search for freedom and the self is so often directed somewhere outside of everyday, lived experience. That being said, *Dead Air* provokes strong reactions from visitors to the exhibition. How do you approach this relationship?

SB: Bertolt Brecht thought radio was incomplete because the listener can’t respond. He thought it should be a two way medium. But just because someone can’t answer or maybe is silent back doesn’t mean they’re not active. We’re constantly told that we’re this passive listener or audience and it really annoys me.

It doesn’t matter if you get the concept that the artist is working with. Just your body being in a room can respond to something. I’m not passive if I’m staring at projections of a blank wall and I’m annoyed, or I never realized there was that much surface texture. Yes, I think these projections are beautiful but for me this is also a way to think about the scale of reaction. Although we might not seem to be reacting in obvious ways, we’re always experiencing in relation to the world and, in doing so, reacting to it.

JR: So how does your exhibition amplify the experience of a visitor that might make it different from, say, walking down the street?

JB: The thing I want to avoid is the idea of artist as revealer of truth; that I have inside information that I will reveal to you if you come to my exhibition. It's not about that. I believe we are more in tune with our experiences than we realize. For me, it comes back to the scale of things. You used the word amplify, and indeed that's all I've done; I've amplified the sound of a room, or I've amplified the visuals. Looking at the projection, it's obvious that there is the presence of a room inside this other room. I guess it's a way to amplify the idea of almost nothingness to the extreme. I can turn it up really loud and amplify it so much that it reveals all sorts of things but it's still about Barthes' idea of the death of the author. It's not me going "Okay, listen to this, I've amplified this room and now you should feel this way." People will draw their own conclusions.

I think this is why people find it so easy to make fun of conceptual art and why they feel so much antagonism towards it. The onus is on you to make something of the work and if you don't want to or if you feel you can't, well, that's up to you. Obviously it's more interesting if we then try to explore our reactions. Why am I annoyed? Why do I like this? Otherwise we flatten our experiences. I think we do this because we feel we lack language. We think we don't know the words to use to describe these reactions and so we shut it off and say abstract or conceptual art 'isn't for me.' Mainstream media constantly tells us that abstract or conceptual art is ridiculous, or

at best elitist—and I really believe that to be untrue. It's manipulative and disrespectful to people and it teaches us to distrust our ability to think abstractly.

Caught up in the flux and flow of everyday life, JOSINA ROBB is busy chasing a toddler while trying to make a few bucks off her love of philosophy, art and ideas.

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Henri Bergson. *Time and Free Will: An essay on the immediate data of consciousness*. Translated by FL Pogson. New York: Humanities Press, 1971.

Steve Bates' *Dead Air* was programmed to take place during send+receive v.13, a festival of sound. Steve was one of the founders of this important festival. aceartinc.com is grateful for the support and continuing collaboration of send+receive.

HAUNTED/TALISMAN

Marigold Santos

March 2 – April 5, 2012



17:5

IN THE MINDS OF OTHERS

a dual response

A response by
Alex King

ONE HALF

Recurrence fixes things in the mind. My own childhood demons were characterized by a fear of facelessness. A statue of Eve in the garden of my grandparent's guesthouse recurred in my nightmares, her rain-worn face bearing only the ghostly traces of her original features. She conspired with the frightening mannequins in shop windows, mouthlessly and supernaturally communicating with them. This inability to identify by facial recognition causes (a somewhat culturally-specific) anxiety. Looking into another's eyes provides a feeling of knowing and understanding, the inability to do so engenders unease and mistrust. Covered faces can be a cultural signifier of threatening anonymity, smothering and the dead.

Embodying the fear of the faceless unknown, Marigold Santos' sculpture *Asuang* (2011)—a lifesize mannequin figure—fosters a curious dread about what form the shroud of long hair covers. She stands silently aware of the viewer's presence, her rigid, chalk-like hands emerging from a veil of hair. Santos calls her 'a hybrid of witch and vampire.' A complex figure of Filipino legend, the *asuang* is described thus:

It is the custom of the flying *asuang*, which is usually a female, to mark her body with a certain oil under the arms; then, stretching her arms from the window, her limbs are left behind, and she flies away in the form of some bird to seek for food. If those living in the same house wish the *asuang* not to return, they move the limbs to another corner of the room, and then the two parts of the body have difficulty in joining. If they can not join before four in the morning, it is impossible ever after.

(Antonio Maceda in L. K. Ratcliff, *Filipino Folklore*, 1949, p. 259)¹

ALL PHOTOS: KAREN ASHER
LIGHT AS A FEATHER, STIFF AS A BOARD (2),
2011, 108" X 179". WATERCOLOUR, ACRYLIC,
FLUORESCENT PAINT, PIGMENT, GOLD
LEAF ON CANVAS

SECRET SIGNALS (1,2,3), 2011, 24" X 18" (UNFRAMED). WATERCOLOUR, INK, COLOURED PENCIL, CHARCOAL, GRAPHITE, GOLD/SILVER LEAF, ON HANDMADE PAPER (ST. ARMAND)



The sculpture's eeriness affords her a profound, magnetic presence. Visitors veer toward this curious figure, attracted by her mystery. This asuang provokes reflection upon that which appears to be like us, but is not. Her uncanny effect stems from the Freudian symptoms evoked from the second of doubt before the brain registers whether or not "an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate."²² Santos' sculpture has a corpse-like physicality which belies a strange, deathly transcendence. Her childlike physique and bitten thumbs are resolutely human, her precarious forward-moving stance promises a potential for animation (perhaps to retrieve her severed foot resting a few steps away). Yet, when we encounter this sculpture she is inanimate. The asuang's ambiguous lifelessness, concealed features and limb severance create a determinedly uncanny figure, a ghostly "harbinger of death."²³ The sculpture awakens the primal

fear of mortality and the belief that the deceased wish us to join them.

Freud goes on to discuss the uncanny in the form of 'doubles.' He argues that the 'double' not only shares a likeness but also thoughts, feelings and a sense of commonality with their twin. Prior to the fear of the double 'turning against' its other (a dread associated with the uncanny), the process of the division or multiplying of the self serves a different end: protection. Perhaps this asuang self-segments to protect herself against extinction, or to protect herself against her own demonism. In fact, this asuang's hair conceals a cast of the artist's own face and body. Triggering the asuang's unmasking, this knowledge acts to dispel our anxiety. She is revealed as her true self: an empty receptacle for imagination, both the artist's and ours. Indeed, the asuang's mythical status always renders her faceless—she is the perpetual projection of others. This is the other secret hidden under her hair.

ASUANG, 2011, 62" X 21" X 21". FORTON, FIBERGLASS, SYNTHETIC HAIR, CALCITE CRYSTALS, PAINT, PIGMENT, STEEL

THE OTHER HALF

Born in the Philippines, Marigold Santos and her family emigrated to Canada in the 1980's when she was seven. The themes of her work are shaped by recollections of Filipino folklore and the landscape of memories that dominated the time of her emigration. She dispenses with linear narratives, and presents a distinctively personal portrait of herself which distinguishes itself from collective memory.

Within a dreamlike refraction, we witness Santos' desire to re-examine, reinterpret and reimagine icons of her childhood. In his book, *The Age of Empire*, Eric Hobsbawm describes the space between history and memory as a 'twilight zone.'⁴ Santos's installation *haunted / talisman* exists wholly in this other space. It is a complex version of reminiscence suspended between the past and the present; the physical and the psychological; the Philippines and Canada. She

explores what was left behind, what was lost and what travelled with her, in reality and in her imagination.

Santos examines the asuang's origins and fragmented past. The current asuang myth originated from a colonialist appropriation of the midwife figure, fused with a viscera-sucking folktale. Research indicates the pre-colonial asuang was not specifically gendered or even human, but more of "a bird or dog-like creature."⁵ Pre-colonial Filipino society enjoyed more egalitarian social roles for both genders; the shamanistic babaylanes the Spanish encountered were well-regarded members of society, entrusted with spiritual leadership, healing powers and warfare duties. It has been suggested that, for the Spanish priests, the female babaylanes' spiritual influence and sexual powers were of deep concern. It is not much of a stretch to imagine that they presented a threat to both the colonizer's power and faith, and therefore their



RE-GROUNDING, 2011, 108" X 179". WATERCOLOUR, ACRYLIC, FLUORESCENT AND PHOSPHORESCENT PAINT AND PIGMENT, GOLD LEAF ON CANVAS
HER, 2011. 30" X 22" EACH, 21 IN TOTAL. 90" X 154" AS A GRID. COLOURED PENCIL, GRAPHITE, GOLD AND SILVER LEAF ON PAPER



success in the Philippines. Conversion to Catholicism was sweetened with promises of political power, and male Filipino leaders were encouraged to prohibit the babaylanes' pagan idolatry. As the colonial influence grew, so that of the babaylanes' was inverted: the evil asuang became feminized, the figures intertwined.⁶ Santos herself observes that the asuang is transformed from life-giver to life-taker.⁷ This conveniently-attributed malignancy admits the asuang to the deeply persecuted annals of a historicized, global sorority who were subjugated by both colonialism and patriarchy.

This re-telling was the beginning of a future where the now-subverted babaylane/asuang (and thereby women's power) would fall victim to whispers and rumour throughout her existence. Her existence still relies on oral transmission across the Philippines, both generationally and geographically, and she is transformed with each enactment of her remembrance, retelling and hearing. Serving at once as a tool for

colonial power, ideology and gender roles, of child discipline, as a mark of otherness and as a talisman, she is always subject to those who imagine her. Despite her violent nature, she is deprived of her agency and exists in a twilight zone. Indeed, in her translations—which includes the exhibition *haunted / talisman*, and this text itself—appropriate and fragment her once again. Her self is as disjointed as her body and this is the asuang's true fragmentation, which paradoxically keeps her alive, keeps her whole; an exquisite corpse.

The asuang is an iconic figure from Santos' childhood (they are used in horror tales to curb wandering children). She takes the separation of torso and legs that characterises the asuang, and the risk that this separation entails (if the torso cannot find and rejoin itself to its legs—its roots if you will—then the asuang perishes) and uses it as a metaphor for the immigrant experience. But she also extends it, so that there is not merely one division in the self but a profound

fragmentation whereby hands, fingers and feet may separate and are only kept together by the ragtag and woven jumpers and threads that the figures wear, seemingly in an attempt to keep their parts together. Santos employs the idea of physical reconnection to complete the self as a neat analogy for her own splintered past and for a present self in flux. She questions whether it is possible to rejoin her split selves now that time has passed. Language, family, friends, cultural/historical/social/pop cultural identity are amongst the fragments that have already suffered from the disconnect, existing now only in Santos' twilight zone; half-remembered and half-forgotten.

ALEX KING recently graduated from a masters in International Museum Studies at the University of Gothenburg, Sweden. She has curated and co-curated several exhibitions, including *Gender Matters* (May 31–June 7, 2011) in three museums in Gothenburg, *In the Expanded Field: Sculptural Installations since 1970* (Jan.28–Feb. 26, 2012) at the Winnipeg Art Gallery, and *The Littlest Museum* (Oct. 201–Jan. 2012) at acartinc. She lives in Winnipeg and Reading, UK.

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Marigold Santos, *haunted / talisman thesis exhibition* (MFA thesis exhibition statement, Concordia University, 2011)

NOTES

- 1 Research indicates that during American rule, Ratcliff worked in the Philippines for the US government as a teacher. The excerpt was written by Antonio Maceda, a pupil.
- 2 Ernst Jentsch, quoted in Freud 1919, p. 226
- 3 Ibid. p. 235
- 4 Hobsbawm 1989, p.3
- 5 Meñez 1996, p. 87
- 6 Ibid.
- 7 Santos 2011, p. 7

THE WIND MEN ARE COMING

Aston Coles & Irene Bindi

April 21 – May 25, 2012





17:4

BIRD WATCHING IN WINNIPEG

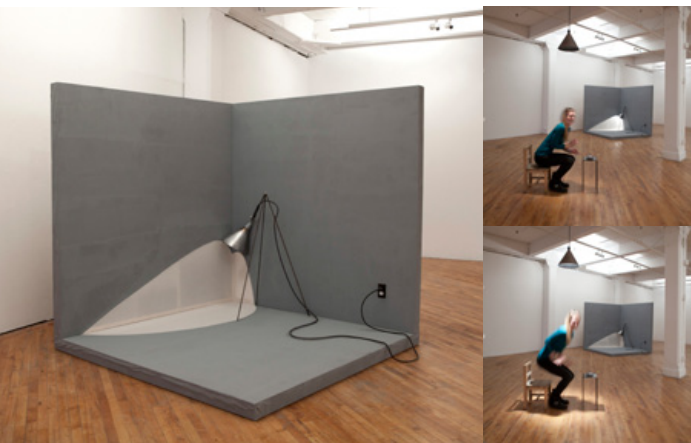
A response by
Noam Gonick

Birds come to me like auguries in a dream, carrier pigeons with messages of love and inspiration like the ibis-headed Egyptian, Thoth, on his throne, maintaining the universe.

The House Wren is a plain brown bird with a sparkling voice found in backyards in every neighborhood in Winnipeg. One can listen for their bubbling song in summer to find these critters pirouetting through shrubs and tree branches, snatching at insects. Wrens are sociable and will accept nest boxes quite close to your house, I've stumbled upon their twig-filled nests in old cans, boots or under the eaves of the garage. The ancient Celts observed the wrens raising the young. Both male and female take part in caring for their young thus serving as a reminder not to get stuck in ossified gender roles. A wren alights upon my patio table, reminding me to keep a happy heart and be kind to others.

Six years ago, Aston Coles and Irene Bindi set up a house in Winnipeg. They migrated from London, Ontario, not for our burgeoning art community, but because of the incredible bird watching opportunities. Over ninety percent of the Native bird species of North America migrate through this place and Aston and Irene are avid bird watchers. With Aston's sister and her husband they found a large home in the leafy Wolseley neighborhood. Together the two couples started an electronic noise band, brewed their own grappa in a homemade, basement still and christened (?) their new place with a mascot taxidermy Billy goat, a gift from Aston's mother. They kissed Billy on New Year's Eve during their first winter in Winnipeg.

The Great Crested Flycatcher is a treetop hunter of deciduous forests and suburban areas; this bird is easier to hear than to see. The only flycatcher that nests in arboreal cavities, she'll often include castaway,



molted snakeskin in her nest lining. The Flycatcher does not display sexual dimorphism. All adults are brownish on the upperparts with yellow underparts; they have a long rusty brown tail and a bushy crest. Their throat and breast are grey.

Irene is a filmmaker and artist with a passion for Pier Paolo Pasolini, perhaps due to her Italian heritage, or maybe because she is the reincarnation of a 1960's bohemian (both in appearance and attitude). Her own films are reminiscent of Marie Menken and Maya Daren, structuralist and pointedly experimental, hand processed at times and concerned with the materiality of celluloid. She gave birth to Hugo Bindi Coles at three in the morning on the second of June 2012.

The Hairy Woodpecker is a powerful little bird with a cleanly striped head who forages along trunks and the thicker branches of elderly trees. He wields a much longer, elegant bill than the Downy Woodpecker's thorn-like bill. The Hairy Woodpecker has a soldierly look, erect posture, always at attention as he scampers up and down tree trunks. Look for him at backyard bird feeders, and listen for his whinnying from woodlots, parks, and forests. Assiniboine Forest is home to Winnipeg's largest population of Hairy Woodpeckers, although a very robust flock of these birds can also be found at Bonnycastle Park, downtown near the Forks.

The woodpecker is the Earth's drummer. Drumming is the heartbeat of mother earth, associated with shamanistic transformations into alternate realities. For those who share this totem with Aston, the woodpecker represents self-discovery.

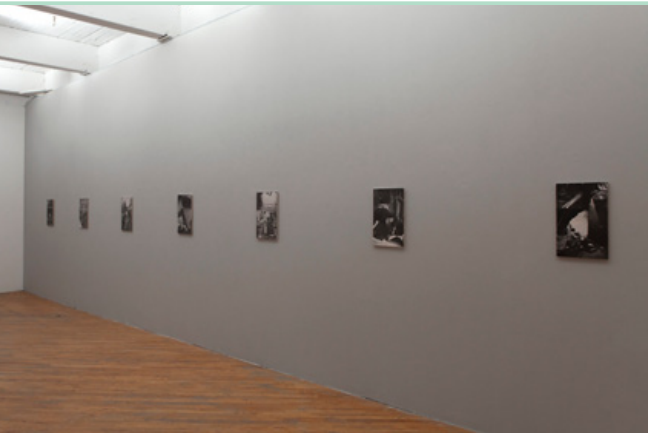


As they peck into and through trees and dead wood, hidden layers of their psyche are revealed. Aston carries this medicine with him and is a good analyst with strong mental capabilities. He would make an excellent head shrinker. Aston was the eldest child in his family of five, raised (as was Irene) in Southern Ontario in a household filled with books and art. He helped nurture his younger siblings and is very excited to do the same for their new son, Hugo. Eight months into pregnancy, Irene and Aston mounted a show at aceart. Irene's found image collages and Aston's built environment co-existed in the gallery connected by a booby-trapped hot seat audiences unwittingly sat upon triggering a sound grenade and light effects. The proceeding hysteria was auto-recorded onto a small cassette player, to be crafted at a later date into another audio art piece. They dream of a cinema-without-cinema, where collages of archival photos from bygone eras replicate the montage of movies and a stage set, complete with *trompe-l'oeil* shadows painted under a

spotlight, an actor-less vacuum awaiting a dramatic narrative arc, perhaps an arc circumscribed by the flapping wings of birds.

The Cooper's Hawk is among the aviary world's most skillful fliers. They usually start to return to Manitoba in February and continue to arrive in waves right through April. Cooper's Hawks are common woodland hawks that tear through cluttered tree canopies in high-speed pursuit of other birds. You're likely to see one prowling above a forest edge or field using just a few stiff wingbeats followed by a glide. Cooper's Hawks make for unwanted guests at bird feeders, looking for an easy meal (but not one made of sunflower seeds). Bird's Hill, off of Highway 59, Northeast of the city, is the best place to spot a Cooper's Hawk on a warm summer's afternoon.

The Hawk is alternately called a messenger, a protector and/or a visionary. Keen vision is one of his greatest gifts. Hawks see things others miss. When Hawk comes it's to say that you are now awakening to your soul purpose, your *raison d'être*.



He will teach you how to fly high while keeping connected to the ground. As you rise to this higher level, your psychic energies are awakened and Hawk's message for you is to be open to hope and new ideas, to extend the vision of your life. Hawk soars through the air looking down, with a broader perspective of what is going on down below and, with his keen eyesight, he sees the smallest of creatures below.

Once common throughout southwestern Manitoba and occurring as far east as Winnipeg and north to Swan River, Manitoba's burrowing owl populations have undergone a steep and continuous decline since the 1930's. A 1978 estimate placed Manitoba's population at 110 pairs, but surveys from 1982 to 1984 revealed further declines from 76 to 35 known nesting pairs. Extensive management efforts were undertaken during the late 1980s and early 1990s, including increased public awareness, protecting critical nesting areas, providing safer artificial nest burrows and re-introductions. But faced

with reduced nesting success due to several wet, cool summers and a multitude of other limiting factors, populations continued to decline.

In most years from 1997 through 2002, there have been 0-3 known nesting pairs in the province. Although apparently suitable habitat remains and many historic nesting sites remain virtually unchanged, many experts feel that the burrowing owl may not be able to cope with immense alteration of the grassland ecosystem that has occurred throughout North America during the 20th century. Currently considered Endangered under the Manitoba Endangered Species Act, the burrowing owl is on the brink of becoming extirpated in this province and throughout the Canadian prairies.

Aston's brother-in-law got a job working as an engineer for a military defense firm back East, and so our artist couple relocated into a smaller cottage house on the banks of the Red River, where they can watch the migration of water fowl from their back



yard. At night they like to listen for haunting echoes of the lost Burrowing Owl along the riverbank.

In ancient Egyptian, Celtic, and Hindu cultures the symbolic meaning of the owl revolved around guardianship of the underworlds, and a protection of the dead. Owl is honored as the keeper of spirits who had passed from one plane to another. Often Owl accompanied a spirit to the underworld—winging newly freed souls from the physical world into the realm of spirit.

NOAM GONICK is a filmmaker, artist, writer, and curator exploring iconoclastic issues and positions in his work, from Utopian hippie cults and sexuality to Aboriginal street gangs and historic labour uprisings. Gonick has screened at the Venice, Toronto and Sundance film festivals, lectured at the Serpentine Gallery in London and is in the collections of the Museum of Modern Art (NY), The Morris and Helen Belkin Gallery (UBC) and the National Gallery of Canada. He is a member of the Director's Guild of Canada and the Royal Canadian Academy of Arts.

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GOOD WORK

Seth Woodyard

June 15 – July 13, 2012



A response by
Hannah Nutmeg Crosson

 eth Woodyard's *Good Work* (June 15–July 13, 2012) was an ambitious installation which dominated acartinc.'s gallery for four weeks in June/July 2012. The show presented architectural spaces, live musical performances, hyssop planted in five gallon plastic pails and a large video projection of the artist ritually bathing in a church whilst the Riel Gentleman's Choir and the band, Alanadale, retold the Ancient Greek myth of Sisyphus. An exhibition text, written by the artist, accompanied the show and explained his influences: his Mennonite background and Anglican faith, Albert Camus' interpretation of the Sisyphus myth, William Morris' assertions of what 'good work' is and the experience of Woodyard's day job as a drywall taper and plasterer.

Over the two weeks it took for *Good Work* to be installed, I watched unfinished timber structures stretch to the ceiling, plaster dust thicken the floor, and transparent corridors of polythene multiply, dissecting the space. It gave the impression of a chaotic building site, complete with the scent of sweaty, male bodies. Upon walking through one morning, I was overwhelmed by the presence of around 20, denim-clad men talking and joking together. They gave off a pungent aura, so, purposefully ignoring them, I hid behind a wall to listen as they began to sing. Their voices combined into a beautiful male sound, and I was moved, feeling as though I had overheard an enticing secret.

My initial 'stolen' solitary experience with the men, contrasted to the show's opening night, as a large number of people were hemmed into the corridor spaces, like cattle at a country fare, to witness the performers sing and rhythmically pound sticks on the floor in the central 'workshop' area within the installation. The denim dressed singers were now masked in strange balaclava-style head coverings of white fabric with a red lining



in the shape of the Vesica Piscis, a symbolic form created when two circles overlap and reminiscent of an almond shape or vulva. These masks lent the men a skewed IRA terrorist or Mexican Wrestler look, but rather than imbuing them with a dominating appearance, they appeared to me both a little ridiculous and in a state of being born—their heads emerging through the vagina—and therefore strangely vulnerable, like fresh, new born children.

I stood amongst the onlookers, watching the spectacle, crammed into this performance enclosure and wondered about the ‘on display’ nature of Woodyard’s

workshop, a site dedicated to the production of objects (or perhaps a site for the manufacture of ideas), and an area traditionally hidden from view. This theme enticed me into the piece, for *Good Work* plays with a sense of ‘the reveal’ through creating barriers (corridors and walls) and the opposite (doorways, projection screens, a raised observation platform), exposes architecture’s propensity for presenting and controlling a society’s beliefs through its use of display, privacy and secrecy.

On entering the installation, you would have been faced with a towering white wall containing a giant Vesica Piscis doorway (also known as mandorla). Ornate plaster detailing traced the edges of this entrance and diagonal base boards flared out from it like rays of light. This facade echoed the white walls of the *aceartinc.* gallery, giving the impression of being a part of this familiar place; yet as you passed through the mandorla, you were briefly inside the wall. Within



this space you could see the rough workings of the second wall's 'behind'. This Janus style gateway presented both front and back simultaneously and passing through brought to mind a variety of Ancient Greek hero myths in which crossing a threshold was a sign of transgression and marked the entrance into a state of liminality.

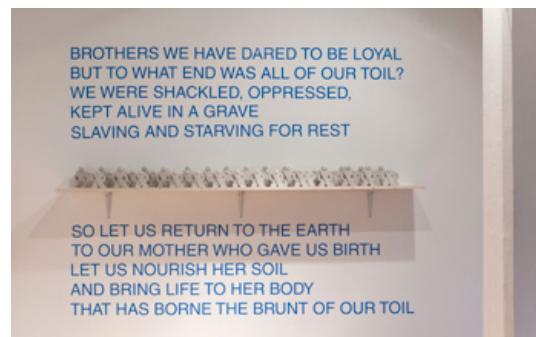
There is a common notion that ancient stories no longer inform the modern objects, signs and architecture we surround ourselves with, they can appear as a lost influence in the present day. As a child walking through the City of London, I remember realising that great stone constructions housing banks and legal institutions were actually covered in carved monsters and mythical creatures, such as unicorns and mermen, and that the very structures that facilitate the control of our society, and therefore smack of the mundane, were in fact dressed up in myth. For me, at that point, I felt a deep attraction to the way architecture can make myths real by casting them in concrete and carving them into stone. Whilst modern tastes reject this old fashioned, stuffy, dominating and suffocating colonial past, these stories still resonate and are retained on some level of our common knowledge. They remain powerful lines of context in which we can view our questions of who we are, what we believe in, and how we chose to navigate through our lives. By focusing on the myth of Sisyphus (a mortal fated to push a boulder up a mountain for it just to roll back down, then repeat the task again for eternity) Woodyard extends his quandary of how to mentally and spiritually balance seemingly 'meaningless' work (of repeatedly taping

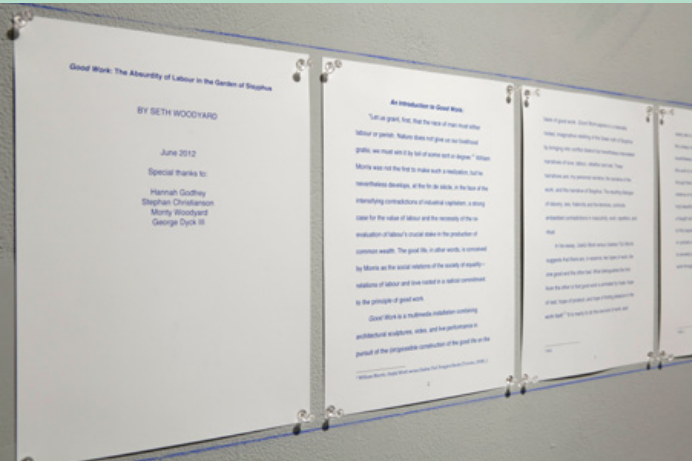




and plastering drywalls), with a sense of meaning in one's own existence.

It is deeply ironic that contemporary materials, such as drywall, are used as standard practice—they are cheap and easy to come by—yet to make them look smooth and complete, hours of physical labour are needed to ‘tape’ them and provide an illusion of a wall not actually made out of drywall. The maddening task, to create an apparition of perfection, must play on one's own sense of purposeful work (the very thing William Morris deems essential for ‘good work’). And yet, as I imagine this task, carried out over and over, I also perceive the thinking time it would allow. Woodyard brings in Camus' interpretation of Sisyphus' plight, that perhaps one should regard Sisyphus as a free man with a capacity for free thought, able to contemplate his own situation on the ascent down the mountain. Woodyard ponders on the ability for individuals to acquire an inner understanding through the acceptance of one's situation, however ‘meaningless’ it may initially seem.





In contrast to many Greek myths, Woodyard's installation *invites* us to step through the opening. However, given the choice to pass through the vulva doorway, or walk through the 'undramatic' gap to the left (where the wall purposefully stopped to allow another point of access) I always chose the gap. The empty space to the left only came into being by the presence, and then absence, of the giant mandorla gateway, which gave this emptiness, strangely, a sense of *something*. It was more tantalising to walk through this gap in reaction to the obvious doorway, because, ironically, it felt like more of a transgression. The sensation of being strangely attracted to this 'special' area (made apparent through the presence and absence of another object) reminded me of the 'sacredness' of consecrated areas in holy buildings and how an aura of the mystical is crafted by presenting areas we are forbidden to enter; how it is often purposefully designed so that we 'see' the spaces we are not allowed access to, in order that we be made aware of

our own absence from them. *Good Work*, created moments of similar anticipation when crossing entrances and climbing viewing platforms, and yet there was no prohibition, just perhaps the learnt expectation of it. Whilst the secrets behind the walls were purposefully revealed, and therefore an 'illusion' annulled, rather than dispelling the mythical, it enhanced it for me by demonstrating how power systems are built through a manipulation of the forbidden, even when what is out of grasp is in effect nothing in itself.

HANNAH CROSSON lives in London, UK. She has a BA in Fine Art (Sculpture) and is a Master of Research in Cultural Studies. She works in arts administration in the field of Performance Art. She also writes, investigates impressions of memory using casting and pinhole photography, and is a mean arm-wrestler.

EMILY'S COVE



This small but perfectly rectangular alcove, located on the stairway leading up from our public entrance on 288 McDermot Avenue, is programmed by aceartinc.'s interns. Named after one of our first interns, Emily Doucet, it offers the opportunity for young programmers to put on a small exhibition with the support of the aceart staff.

'WISH YOU WERE HERE.'
TUDOR VILLAGE, FORT RICHMOND
 by Rhayne Vermette
 programmed by Andrew Budyk



'Wish you were here.' Tudor Village, Fort Richmond, an installation situated in the stairwell proscenium of the gallery, behaves as a constructed artifact stolen from Winnipeg's forgotten marvel, Fort Richmond! One of the city's most disregarded neighbourhoods, and a great place for one to be forgotten, too! This piece, the final act of a gruelling effort to sublet an apartment (conveniently located in the neglected neighbourhood), will be on exhibit until October. Viewings begin Thursday August 18th at 7:00 pm. Sublet applications will be accepted at the opening. For additional information, please view the following commercial: vimeo.com/26556197

THE LITTLEST MUSEUM, 2011
 Alex King (UK), b. 1983
 Mixed media; variable dimensions



On September 1st, 2011, a student was offered the opportunity to curate an exhibition in a 50 x 87 x 65 inch space located in aceartinc.'s 288 McDermot stairwell. Led by the student's desire but lack of curatorial experience, an idea was conceived to test their skills and produce an exhibition rooted in their museological background.

Dictated by the limitations of the space, time, budget and existing skillset, the student performed the role of museum creator and curator. Small objects were collected and catalogued, and a means-built exhibition space was formed. A website and catalogue were created, functioning as both a part of the museum's network, and its documentation.

Marked by a definitive beginning and end, the project is enacted in stages; from opportunity to conception; creation to exhibition and eventual deaccession. *The Littlest Museum* seeks to frame the concept of the museum in bitesize. It explores the notions of value, taste, bureaucracy, collecting practices, conceptual and physical limitations in order to discuss the truths and fictions of the museum.

TURNAROUNDS

JEFFREY ALLPORT (BC/SK)
+ TIM OLIVE (JP) DUO |
CRYS COLE (MB) SOLO

November 10, 2011



On this special occasion table-top guitarist Tim Olive, a Canadian ex-pat living in Osaka, Japan for the past 10+ years, returned briefly to Canada and performed a few select shows in his longtime duo with BC-native and improv percussionist extraordinary Jeffrey Allport. And after a long stretch of playing everywhere but her hometown, crys cole performed a solo to begin the night.

ABOVE: CRYS COLE

LEFT: MONTREAL MAIN SCREENING. PHOTO: hannah_g

MONTREAL MAIN SCREENING

November 19, 2011



Ghost Town, Manitoba proudly presents
Frank Vitale's *Montreal Main* (16mm)
Playing with Norma Bailey's *The Performer*
courtesy of the National Film Board of Canada
Introduced by Norma Bailey
co-presentation with CKUW and UFMF!

One of the most controversial films to come out of the 70's international independent film scene, auteur Frank Vitale's first feature film still resonates with innovation, both in cinematic style and subject matter. And it clearly exemplifies the reality that for many of us, we have not come a long way, baby.

Montreal Main is a fascinating post-flower-power look at human relationships, some tangible and some still in early bloom. Yet it is the relationship that is chastely yearned for, that ends up wielding the most power here.

This 16mm print is one of two in existence and is being lent by Frank Vitale, himself.

The screening was organised by Jonah Nepon who passed away on the 3rd March 2013. He was a great organizer and promoter of music and film and we will miss working with him very much.

ORDINARY ACTS

November 24 & 25, 2011



CHOREOGRAPHER: Treasure Waddell
DANCERS: Natasha Torres-Garner, Branwyn Bundon, Treasure Waddell
MUSIC: Joel Klaverkamp
INSTALLATION: Brenna Klaverkamp

Ordinary Acts explored isolated experiences and interconnectedness. To be alive connotes our attachment to the natural, organic world and life's mysteries as revealed in the most ordinary of acts. Our very transience asserts itself on our life and forms our identity. We are bound to nature and we are by our very nature ordinary and completely extraordinary.

With the generous support of the Manitoba Arts Council. Financial assistance provided by the City of Winnipeg through the Winnipeg Arts Council.

COLONY COLLECTIVE
LIMINALITY

April 11, 2012



Liminality was a collaborative multimedia art-event, encompassing a myriad of local producers and artists. Local film-makers were partnered with musicians, dancers and performers to present a live multi-sensory creative experience. The visual artists of the Colony Collective explored the theme of transition and transformation, creating a patchwork of liminal states for you to see. In addition to this, visitors could embark on a journey of taste created by culinary artists to invigorate your gustatory senses.

THE YOUNG LUNGS DANCE
EXCHANGE FUNDRAISER

April 12, 2012



CONTEMPORARY DANCE PERFORMANCES BY:

- D-Anne Kuby (*With support from Winnipeg Arts Council*)
- Alexandra Garrido
- Constance Cooke (*With support from Canada Council for the Arts*)
- Claire Hardy
- Rachel Cooper
- Sasha Amaya
- Becky Sawdon
- Zorya Baskier-Pasternak

CARD READER: Mikaela MacDonald

CELEBRITY HOT TUB



Skate video screening
Organised by Vanessa Stachiw

PHOTO: TIFFANY RATBONES

LOCAL BAND SHOWCASE

June 1, 2012



Organised by Andy Rudolph

POSTER: EDDIE AYOUB

PARTNERSHIPS

HOVERCRAFT: NAVIGATING THE SHORELINES OF ART AND CRAFT



Was an exhibition of work by Manitoba's new wave of craft-inspired artists. By no means an exhaustive display of the province's young crafters, *Hovercraft* showcased some of the most exciting new work being produced by seven emerging and early career artists: Takashi Iwasaki, Jeanette Johns, Heather Komus, Chantel Mierau, Kristin Nelson, Jennie O'Keefe, and Suzie Smith. Bringing together elements of embroidery, woodworking, paper making, weaving, doll making, performance, video, and multi-media, these dynamic artists challenge the traditional notions by presenting work that hovers just above the assumed boundaries of craft and art." Presented by the Manitoba Crafts Council.



TAKASHI IWASAKI

SEND + RECEIVE V.13

October 5–8, 2011



Steve Bates' *Dead Air* was programmed to take place during send+receive v.13, a festival of sound. Steve was one of the founders of this important festival. aceartinc. is grateful for the support and continuing collaboration of send+receive.

PHOTO: KAREN ASHER
STEVE BATES, A TRANSMISSION FOR WALTER BENJAMIN; CD PLAYER,
RADIO TRANSMITTER, CLOCK RADIOS; STEVE BATES

THE EPHEMERALS SCREENING *SALISH COAST*

November 9, 2011

Manitoba Crafts Council and Gallery 1c03

The Story of the Coast Salish Knitters (Canada, 2000)

Written and directed by Christine Welsh.

A free film screening presented in conjunction with Gallery 1C03's programming initiative "The Ephemerals: Trending". *Trending* began as a four-day performative embedment on The University of Winnipeg campus by The Ephemerals, an all-female Aboriginal collective of artists and curators. By inserting themselves into the university community, The Ephemerals have explored the trend of Indigenously-influenced clothing and accessories among post-secondary students, encouraging a critical reading of fashion as codified text and highlighting the need for a deeper awareness of its cultural implications.

The Story of the Coast Salish Knitters draws recognition to the Aboriginal women who create much-loved (and much-replicated) Cowichan sweaters. For almost a century, the Coast Salish knitters of southern Vancouver Island have produced Cowichan sweaters from handspun wool. These distinctive sweaters are known and loved around the world, but the Aboriginal women who make them remain largely invisible.



Gallery 1C03

SNEAKER SHOW AND SUMMER RECORD SHOW

December 2–14, 2011
& May 25–June 1, 2012



Community Partnership Flux Gallery

One day, Meghan Davidson, the Visual arts Teacher at AMVC, brought her Grade 8 art students into the gallery. None of the students had visited an Artist-Run Centre before. We chatted and soon a partnership was born which has resulted in two exhibitions so far.

With the help of a guest artist, the students created a sneaker painting exhibition called *Youth In Colour*, that went up in the Winter and then Meghan partnered with the Sisler School to create a student exhibition comprised of paintings on records that we showed in the Summer. We are really looking forward to what comes next...

PHOTO: MEGHAN DAVIDSON

Video Pool Media Arts Centre presents: LITE NITE ART'S BIRTHDAY 2012

January 17, 2012



Art is 1,000 049 years old!

Video Pool Media Arts Centre invited you to celebrate Art's Birthday in collaboration with aceartinc., Platform Centre for Photographic + Digital Arts and CKUW 95.5 We Celebrated with an evening of light inspired installations, workshops, performances, silent auction and CAKE.

With performances and installations by JAYMEZ, DENISE PREFONTAINE, FLETCHER PRATT, AARON ZEGHERS, ERIKA MACPHERSON, ANDREW CORTNAGE (AKA SMOKI TIGRE), DJ HUNNICUT, KEN GREGORY, SCOTT FITZPATRICK, WFG, and more.

PHOTO: LINDSEY BOND

BIG FUN MUSIC FESTIVAL

January 26–27, 2012



Big Fun is an annual festival showcasing multiple genres of music and art in venues throughout Winnipeg.

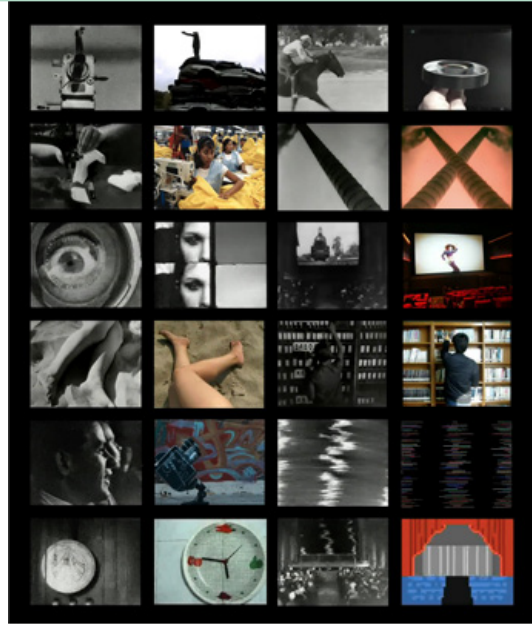
Manitoba maintains a reputation for having a rich artistic community as well as a bitter winter. We want to bring these two elements of our province together to create an annual event our prairie town can be proud of.

ace hosted Vela, Blunderspublik, The Girth, Tim Hoover, Atomic Don & The Black Sunrise, The Mystics & Rock Lake.

MAN WITH A MOVIE CAMERA:
THE GLOBAL REMAKE | PERRY BARD

Presented by VideoPool, hosted by aceartinc.

February 2–23, 2012



“Man with a Movie Camera: The Global Remake” is a participatory web and public video installation reinterpreting the original 1929 avant-garde documentary “Man With a Movie Camera” by Dziga Vertov. “The Global Remake” illuminates the capabilities of the internet to achieve global collaboration by encouraging culturally diverse participation. The piece includes footage shot by people around the world creating infinite possible versions of the film. As new videos stream online (dziga.perrybard.net) each contribution becomes part of a worldwide montage, in Vertov’s terms the “decoding of life as it is”.

VIDEO POOL
media art & centre

NÚNA (NOW)

JAIK JOSEPHSON, ERIN JOSEPHSON,
MICHAEL BENJAMIN BROWN,
SYLVIA MATAS

May 17–24, 2012



Núna(now) presented the launch of Jaik Josephson's volume of poetry, *97 Positions of the Heart* (2012), coinciding with the Winnipeg Contemporary Dancers' production of the adaptation of his book. The recent launches of new books by Michael Benjamin Brown and Sylvia Matas were also celebrated at this event.

97 Positions of the Heart is a lyrical travelogue through the courageous life of Canadian writer Elizabeth Smart, author of *By Grand Central Station I Sat Down and Wept* (1945). Poet Jaik Josephson mines both her biography and literary catalogue to escort the reader into her remarkable world. Each poem charts Smart's persistent quest to resist the forces that sought to claim and silence her. Text is paired with illustrations by Erin Josephson-Laidlaw to reveal a vast emotional range that meditates upon Elizabeth's bewildering childhood, a tumultuous romantic pairing with English writer, George Barker, the experience of motherhood and her pursuit of a

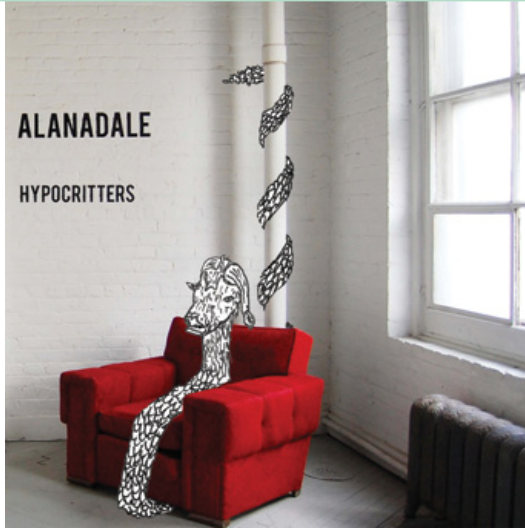
prosaic language that speaks a truth about life in the social margins.

Michael Benjamin Brown's *Winterhouses* (2011) is an 'unsequenced' group of 60 pages of images and language. Symbols, ranging from the scientific to the mythological, the numinous to the beautiful, and the mysterious to the matter-of-fact weave throughout the work, while changing form on any given page. Metamorphosing interpretation occurs through individual's random arrangements. Viewers might conjure narratives or simply a singular impression.

Sylvia Matas's *In Every Direction* consists of images and text. There is no narrative—it is more of an incomplete collection of information that describes overlapping mental and physical environments. There are references to (among other things) sound and movement through time and space, in and out of intensity and in and out of focus.

PHOTO: LEIF NORMAN

ALANADALE EP RELEASE



Three-piece experimental folk group, Alanadale, provided the music for Seth Woodyard's exhibition, *Good Work*, and launched their EP, *Hypocritters*, on the last night of the show to uproarious reception. You can find their music here:
<http://alanadale.bandcamp.com/album/hypocritters-2>

DEFINING MOMENTS:
DISCOVERING OUR
CANADIAN STORIES

Workshop Run by Andraea Sartison

Defining Moments: Discovering our Canadian Stories is a nationwide art contest for youth aged 13-30 on the subject of Canadian identity, civic engagement, and artistic expression. As part of the project we will be running workshops through regionally selected facilitators across the country between September 2011 and January 2012 followed by a traveling exhibit of selected submissions beginning in the summer of 2012.

ARTIST TALKS

LEAH DECTER

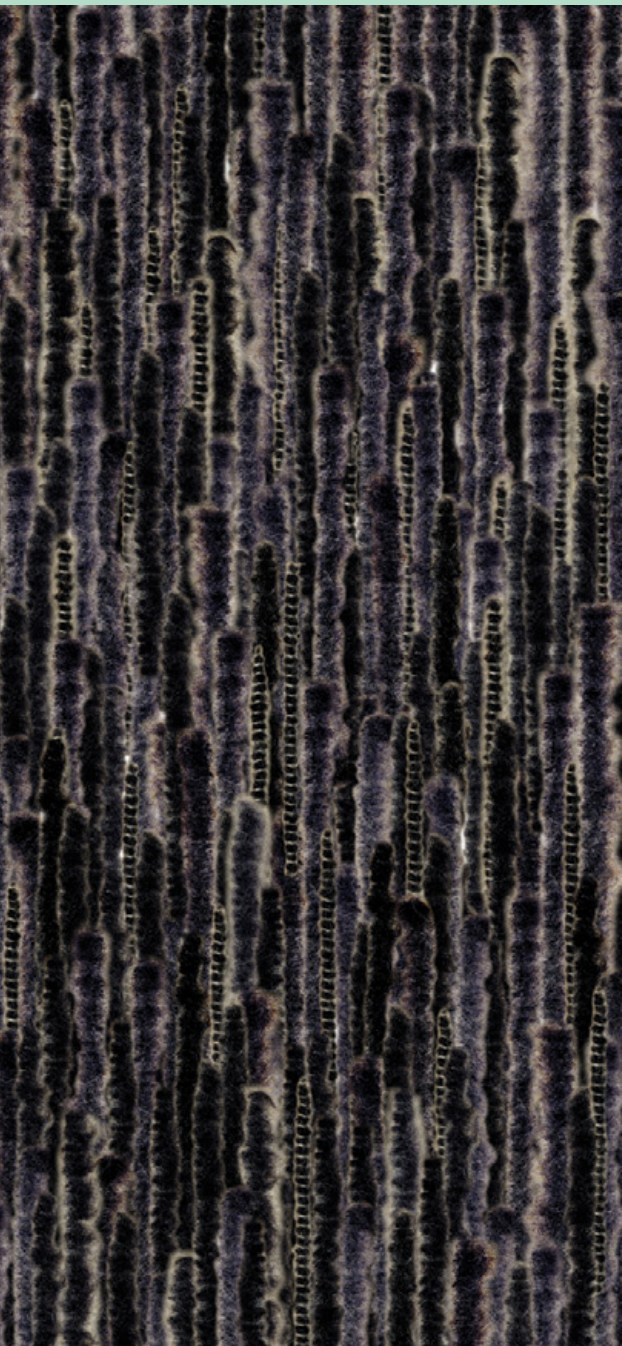
March 15, 2012

This event was presented by the Manitoba Craft Council, aceartinc. and Urban Shaman Contemporary Aboriginal Art Gallery.

In this talk, Winnipeg-based inter-media artist Leah Decter reflected on developments in her practice over the past decade with a particular view to exploring intersections of craft and other media as conceptual elements. The intertwining of social justice issues, socially engaged practices, craft processes and digital media gives Decter's work a truly unique voice.

Leah Decter is an inter-media artist whose work integrates digital media, textiles, performance and dialogic/engaged practices. Her work is rooted in the spaces where material conditions and lived experience intersect with social and political issues. Ongoing investigations focus on relationships between place, identity and dis/location drawing on and critically examining both personal and historical narratives.

VIDEO STILL FROM
FORESTFORTHTREES:
TRADE VALUE 1 - 746 (DETAIL), 2009



LAWRENCE BIRD

March 21, 2012

In the Netherlands there are currently deep explorations into dissolving boundaries between media (as a social art), activism, urban design, and development. In February, Lawrence Bird received a WAC professional development grant to attend a conference and workshop in Amsterdam: *Social Cities of Tomorrow*. Here interdisciplinary groups developed ideas for using media to tackle urban problems in Amsterdam, The Hague, and Eindhoven. A key problem was regenerating industrial or marginal areas of these cities; a challenge Winnipeg shares. It also included several presentations and roundtables on the use of games in planning, a dozen international best-practise examples of media use in the city, and how new forms of trust are emerging through media use as old forms of trust are breaking down—evidenced by the Occupy movement for example. Lawrence presented the conference’s ideas for using media in urban activism, design and planning, and discussed how they might be applied to Winnipeg.

A brief synopsis of the conference can be found here: <http://www.furtherfield.org/features/social-cities-tomorrow>



PHOTO: hannah_g

MEMBERS' ACTIVITIES

THE LAST EVER WINTER WARMER

December 2-13, 2011



Eddie
Steve
Teres
Sarah C
Ev
Derek
Barb Fle
ha
Peter C
Takashi

Heather
JJ Kegan Mac
Andre

Jer
Ray P

Jo
Nicole Sch
Dou

Suzi
Darren Ste
Rob

party
ay
ember

n DJs
ggie Mercury

You need something to put over your window this winter to avoid being reminded of the void that mercilessly awaits. We recommend using a piece of extrabeautiful art by a local artist.

ace has some of the best of this city's artists on our books and so our annual members' show is a special opportunity for you to see their work and buy it. 100% of the sale goes to them.

Launch party Friday, December 2

Music from DJs StagPanther & MonkeySparrow

POSTER BY JAMIE WRIGHT

HANNAH CROSSON

August 8–21 2011 & March 17–April 17, 2012

Research for project at the Dalnavert
Museum—pinhole photography
and casting found objects.

PHOTO: hannah_g



LEAH DECTER

November 12, 2011

Install and photo documentation.

PHOTO: LEAH DECTER

LAURA MAGNUSON

December 20, 2011–January 6, 2012

Research into creating sculptural
musical instruments.

PHOTO: RAVI SHUKLA





MERIEL BOND

January 30, 2012

Location for shooting a short film.

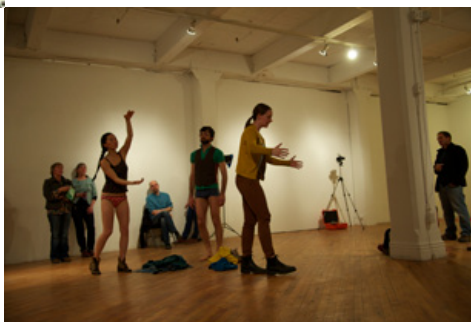
PHOTO: MERIEL BOND

NATASHA TORRES-GARNER

January 23–January 27, 2012

Dance/live art rehearsal space.

PHOTO: NATASHA TORRES-GARNER



TAMARA WELLER

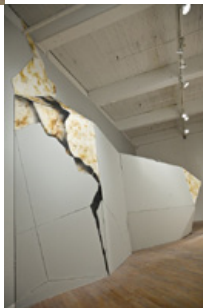
February 6–12, 2012

Documentation of sculptural work.

PHOTO: TAMARA WELLER

BENNIE PETERS
February 13–23, 2012
Installation and documentation.

PHOTO: BENNIE PETERS

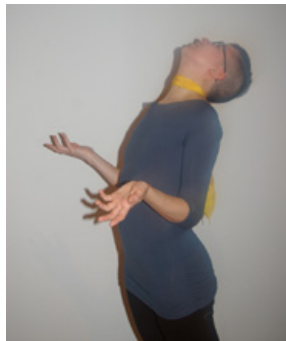


NICOLE SHIMONEK

March 30, 2012

Documentation of sculptural work.

PHOTO: NICOLE SHIMONEK



KATRINA CAUDLE

April 22–30, 2012

Documentation of *hush*, a mixed-media story-telling project.

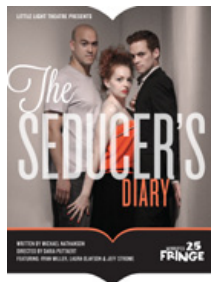
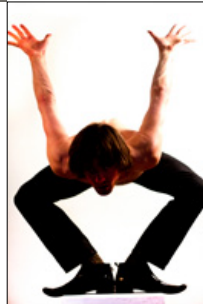
PHOTO: KATRINA CAUDLE

JAYA BEANGE

May 5, 2012

Experiments with lighting and portraiture.

MODEL: LUKAS THIESSEN
PHOTO: JAYA BEANGE



THE SEDUCER'S DIARY
DARIA PUTTAERT

May 1–31, 2012

Rehearsal space for *The Seducer's Diary*

Written by Michael Nathanson, Dir. Daria Puttaert,
ft. Ryan Miller, Laura Olafson, Jeff Strome.

DESIGN: MICHELLE ZIESKE

ARTIST PAGES

NATALIA LEBEDINSKAIA

When Borders Become Objects:

Carmela Laganse's Gag and Furniture for Bloodletting

BRENNA GEORGE

entry: Woman in Dark Water

Medium: Acrylic on Canvas

2012

BRYNNA STEFANSON

Drown

C-print, 20 x 20"

2010

MR. GHOSTY

Altered Beasts

Digital image

2012

SHANELL PAPP

Ghost

Paper, wheat paste, glass eyes. 170 x 46 x 46cm

2012

TRACY PETERS

Untitled (twigs)

Digital photograph, 11 x 12"

2011



WHEN BORDERS BECOME OBJECTS:

Carmela Laganse's *Gag* and *Furniture for Bloodletting*

BY NATALIA LEBEDINSKAIA

Until the late 19th century, bloodletting was a popular cure for many diseases and was primarily performed by barber-surgeons. The specialized shaving and bleeding bowl was developed over time by gradually increasing the size of a small notch on its side, eventually outliving the popularity of bloodletting to become the contemporary hospital kidney dish.¹ The kidney dish, notoriously unsuitable but still persistently used for vomiting in hospitals, is meant to mimic the shape of the body. Its shape suggests contact with the dish, guiding the pose of the patient: a physical tie between the vessel and the purpose for which it is made. Barber-surgeons' bowls for bloodletting were frequently made of glazed clay, elaborately decorated and treasured. Some families had their own, along with beautifully crafted lancets and suction cups handed down from generation to generation.² The pieces in *Gag* (2012) and *Furniture for Bloodletting* (2012) series make worthy heirlooms.

Gag and *Furniture for Bloodletting* both consist of furniture pieces designed and executed to facilitate actions associated with the abject: vomiting and bloodletting. Inspired by popular culture's persistent obsession with vampirism, *Furniture for Bloodletting* is a series of furniture pieces that situate their user in a pose that echoes traditional representations of vampires, offering their necks and arms for consumption. The *Gag* series alters 1950s style furniture to accommodate vomiting, placing beautifully cast ceramic sinks into extensions of low couches, classic melamine dinner sets, and dressing tables. Both series simultaneously seduce the viewer through their design and functionality, while suggesting how furniture can normalize behaviours that are otherwise unacceptable to display openly.

Writing about *Gag*, Laganse suggests that "Vomiting can be the result of a variety of ritual-like transformative passages such as pregnancy,



excessive drinking, extreme emotion, or illness...This work proposes and considers relationships between idealism, hyphenated function, and personal displacement (physical and/or mental) through the abject.”³ The abject, as it is explored by Julia Kristeva in *Powers of Horror*, is a sensation of overwhelming repulsion and horror associated with acts that suggest the inconclusiveness of our own borders: between the inner and outer body, and between life and death.⁴ Laganse’s couches, dressing tables, and dining sets facilitate the blurring of these boundaries, thus acting as conduits for these transformative actions that are often associated with states of transition and cleansing.

The pop culture obsession with Vampires, taking form as the *Twilight Saga*, for example, is linked to seduction and death, but also the undead and eternal life. Kristeva sees the corpse as the ultimate abject, throwing her into a faint:

“If dung signifies the other side of the border, the place where I am not and which permits me to be, the corpse, the most sickening of wastes, is a border that has encroached upon everything. It is no longer I who expel, “I” is expelled. The border has become an object. How can I be without border? That elsewhere that I imagine beyond the present, or that I hallucinate so that I might, in a present time, speak to you, conceive of you—it is now here, jettied, abjected, into “my” world. Deprived of world, therefore, *I fall in a faint.*”⁵

But a corpse that springs to life, or a corpse that can seduce and thereby overcome death suggests another state of abjection. It creates a space that, Laganse argues, falls under Michel Foucault’s heterotopias: incompatible and contradictory.⁶ The culture of consumption and excess of post-WWII United States where abundance went hand in hand with implied sterility, cleanliness and otherworldliness, in *Gag* is joined to vomit and rejection. The 1950s style of the *Gag* furniture suggests the wealth and utopic dreams of that time and post-war modernity’s cultural purging of the old coupled with overconsumption. At the same time this links paradoxically to obsessive cleanliness and disinfection and to the popularity of psychoanalysis, but also to the suppression of feelings to achieve the promise of suburban bliss. Foucault suggests this is a compensative heterotopia, in which all is pristine and machines take care of cleaning; a space that is as meticulous and neat, as real space is messy and filled with the danger of nuclear annihilation.⁷

Heterotopias function as an alternative to utopias: spaces that alter the spaces to which they are adjacent, and hold contradictory purposes in balance. They are spaces of contention to our environment, bringing to the fore its levels of construction. They contradict their neighbouring sites, and are marked by either deviation or a break with time. They are as incompatible with their use as they are shaped by it: a sink is a common vessel for vomiting, but it will never be marked as such because it is associated with cleansing. Laganse’s *Gag* allows for

these purposes to join. That which signifies illness and bodily distress becomes a vehicle of transformative healing, and in the case of vampirism, one might be healed of life to attain eternal life. The emptying out of stomach's contents or blood is like turning a pot over and pouring the water out—making it ready to be filled with something else. After all, as Michael Gershon suggests, the human body is sustained through a hollow vessel that runs through its core, from the stomach to the anus. That which appears to be most interior is in fact a passageway, letting the outside move through the body.⁸

...

There is something unsettling about the hyphenated function of barber-surgeons, but the processes they engaged in are in fact quite similar: shaving, haircutting, bloodletting. What remains are loose hair, nails, blood—things that Kristeva sees as leading to abjection and disgust, reminders that the line between life and death, and between one's inner and outer body are not clearly delineated. She suggests that these boundaries are brought into existence as the infant develops psychologically towards language, and the state of abjection is a way of keeping the boundaries intact—a defense mechanism through which we are kept from reverting ourselves to a state of unmarked totality that came before language, the *chora*. Hair and blood suggest the fragility between the inner body and its environment, of the boundary between life and death, between the dead and the undead.

According to Foucault, heterotopic spaces cannot be easily accessible, but as in the case of vampirism, they are spaces of desire—the teenage dream of meeting a vampire for a happily-ever-after is not a far jump from the adolescent desire for separation and claiming one's own space, as well as the desire to cheat death or at least meet it halfway. As in the first experiences of drinking and vomiting, these are rites of passage that draw boundaries to be pushed and explored. These actions perhaps do not go as far back into pre-linguistic states as Kristeva's theories about the formation of consciousness, but they are recent enough for us to remember.

Laganse recognizes ceramics as intimately connected to bodily functions: a bowl for eating, a bowl for defecating. Ceramic vessels are ceremonial as much as they are utilitarian, and they have the power to imbue utilitarian acts with ceremonial significance. Their function is also dual: they contain the fluids for which they are intended, while also protecting the encasing furniture from their potential spillage. In *Gag*, instead of hiding, suppressing, and flushing the vomit—it is given an aesthetic vessel of its own. It controls, while also allowing for a lack of control. The ceramics direct the body's uncontrollable urges towards acceptable outlets. Laganse's work suggests that the type of outlet reveals where the abjection lies.

NATALIA LEBEDINSKAIA is the curator of contemporary art at the Art Gallery of Southwestern Manitoba. She holds an MA in Art History from Concordia University, where she also received her BFA in Art History and Studio Arts. Her research interests focus on the ethics of exhibition and display, especially as they relate to negotiations of personal memory in the public sphere.

ENDNOTES

- 1 Lawrence Abel, "Blood Letting: Barber-Surgeons' Shaving and Bleeding Bowls," *Journal of the American Medical Association*, Nov 2, 1970, 214-5, p.2.
- 2 Abel, p.1.
- 3 Carmela Laganse, quoted in "Gag: TV Dinner by Carmela Laganse," in Mocoloco, {<http://mocoloco.com/art/archives/026968.php>}.
- 4 Julia Kristeva, and Leon S. Roudiez, "Powers of horror: an essay on abjection," New York: Columbia University Press, 1982, p.3.
- 5 Kristeva, and Leon S. Roudiez, p.4
- 6 Carmela Laganse, personal interview, July 13, 2012, quoting Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," *Rethinking Architecture: A Reader in Cultural Theory*, Edited by Neil Leach, NYC: Routledge, 1997, p. 331.
- 7 Foucault, p.334.
- 8 Michael Gershon, *The Second Brain*, 1998, p.84.

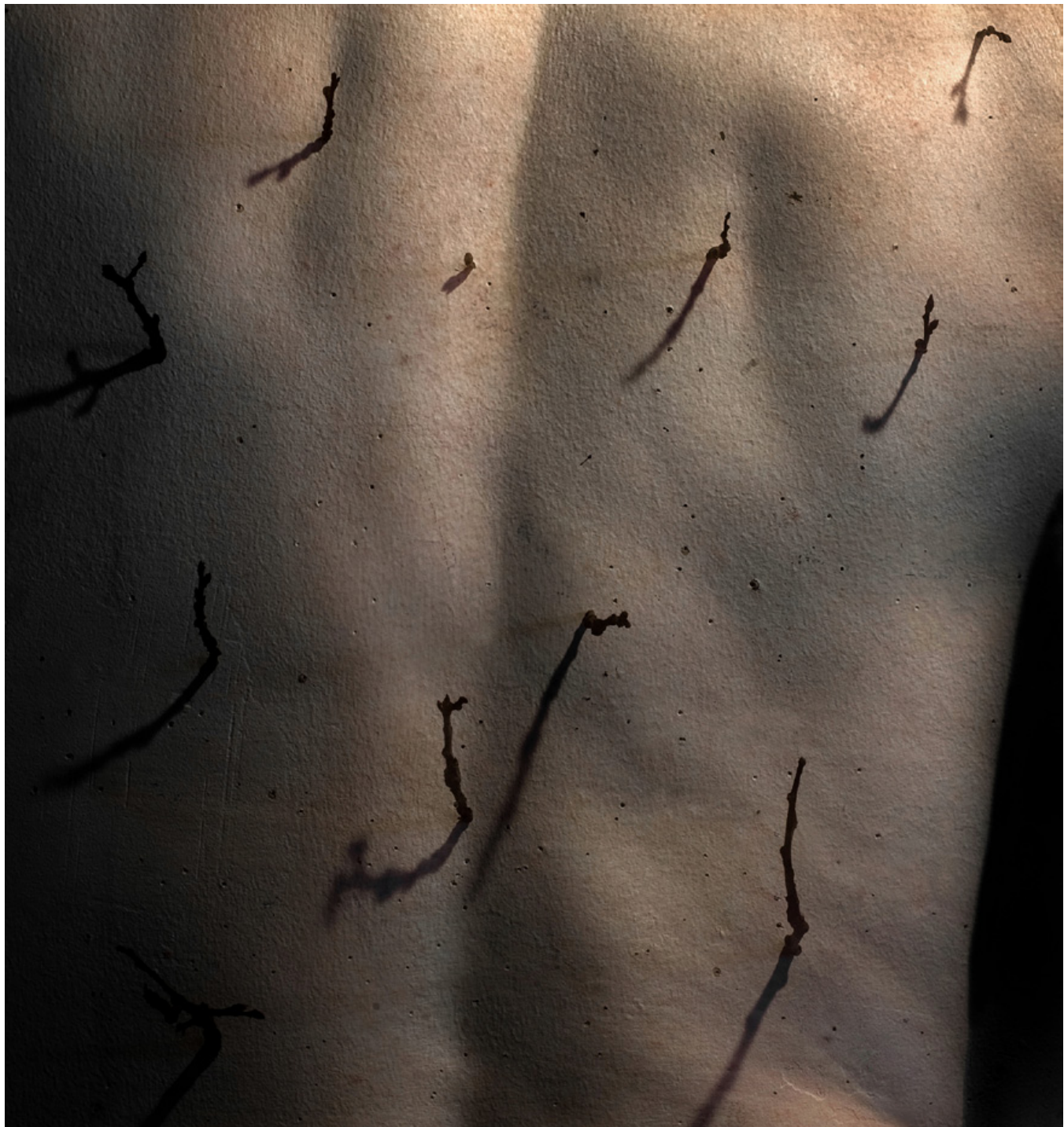






EXIT





August

2nd

a deliberate disordering of conventional thought
2 2 aceartinc.
0 0 call
1 1 for
3 1 submissions:
Regular
Program

contemporary visual art
sculpture
painting
video
photography
installation
drawing
performance
other stuff

Quote from an essay written by Tricia Wadley in response to Kristin Nelsons exhibition, My Life with Pamela Anderson
& Other Work. PaperWUT, Vol. 13; Ed: hannah_g Writings; aceartinc., 2011. Pg 22

www.aceart.org

FUNDRAISER



aceartinc.'s First Annual
SOAP BOX DERBY

HELD AS PART OF CICLOVIA AND MANYFESTS

September, 11, 2011



The next big sports coup to hit the Peg after the *Jets*' return—the city's first Annual Soapbox Derby!

The teams that took part were as inventive as they were spirited—a glorified and safety-fied office chair, an incredibly geared and chained contraption, the unfeasibly sleek aceart-mobile that had to be carried and run over the finish line, crashing rockets, a man powered dog-sled—the racing was a bruising and breath-taking sight to behold.

Thank you to all our supporters.

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Cakeology
Colours Artist Supplies
Dairy Queen
Edward Carriere
Fort Garry
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Movie Village
Muddy Water Tours
Old Spaghetti Factory
Prana Yoga Studio
Scrapbookers Anonymous & more
Sugar Mountain (Corydon, The Forks)
Take Pride Winnipeg
The Keg
Toad Hall Toys
Vambo Sound Productions
Vertical Adventures
Yoga Centre Winnipeg
Yoga North Winnipeg

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PHOTOS: EMILY G. DOUCET



THE STARTING. INTERNS

*An environmentally friendly product



BP silencie

- 32 Ceiling tiles tongue & groove
- 12 in. x 12 in. (30.5 cm x 30.5 cm)

ression

TNA

Another crop of hardy interns helped keep ace ace— thanks so much, fellas.

aceart interns are given programming privileges in Emily's Cove, in which they can program, curate, mount and promote an exhibition.

All interns are required to learn to skateboard (or at least stand on it) and be able to do 3 chin-ups by the end of their tenure.

Get in touch if you would like to intern with us. We'd be pleased to have you on the team.



HANNAH 'GLINSKI' DOUCET

April 20–September 18, 2012

Soap Box Derby Raffle Co-ordinator

Install and strike of exhibitions

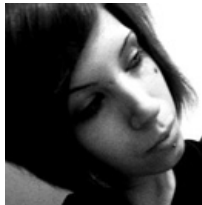
Gallery maintenance

Postering

Archive maintenance

Web 2.0 admin

Undertook task with aplomb and completed them with over and above results. Glinski, you're a champ.



TARA HUTCHINSON

March 31–September 30, 2012

Gallery invigilation

Digitised PaperWait archive

Programmed Emily's Cove with *Wall of Ephemeraby* Cara Kolt

Kept the gallery open to the public on Saturdays for which we are eternally grateful.



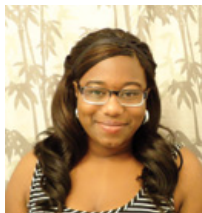
AIKO LADESMA

May 22–June 8, 2012

(Red River College practicum Administration student)

Soap Box Derby social media development

Gallery maintenance



JUDITH SACKEY

July 3–August 24, 2012

(Winnipeg Foundation Youth In Philanthropy internship)

Soap Box Derby Registration Co-ordinator

Gallery Maintenance

Postering/promotion

Required new soles for her shoes after walking to talk to every business in the city.

CALL FOR SUBMISSIONS

Regular Programming specifications: When preparing your proposal, keep in mind that each jury member receives and reviews a scanned 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 scanned. Submissions that do not follow the below will be edited as such for jury to review (ie. CVs going over 2 pages). We advise for those who do not know our establishment, to get a sense of what we've done, visit our web archives.

The majority of ace's support material guidelines follow those guidelines used for the Canada Council for the Arts "Do's and Don'ts" (though ace is only Mac-compatible).

In an effort to reduce waste and embrace the 21st century *aceartinc.* encourages digital submissions. Please email submission packages as two separate PDF files: one consisting of your cover letter, artist statement, project proposal, CV, image list and schedule of activities/equipment list. The other file consisting of your support materials. Video may be submitted through a link to Vimeo, YouTube or any other easily accessed website. See below for additional clarification regarding each part of the submission package.

- a current CV with current contact info (no more than 2 pages)
- an artist and or curatorial statement (no more than 1 page)
- a project proposal. note: if project is in development, please present support about the development as well as related past work
- schedule of activities (if applicable)

- an equipment list or itemization of special technical needs if applicable
- image list (no more than 1 page)
- Support materials: up to 20 images (inc. total of 20 for group submissions) preferably presented as one PDF document **individual images must be jpegs 72dpi, 1024 x 768 pixel, 500k (.5 MB) RGB or SRGB only. Larger file formats will take far too long to display and adversely affect your submission. **NO POWER POINT PLEASE!**

OTHER INFO TO KEEP IN MIND:

- * video must be NTSC compatible DVD max 5 minutes long and cued up
- * CD-R video must be accessed only with one of the following plug-ins: Quicktime, RealPlayer or VLC.
- * audio only in MP3, WAV or AIFF format
- * NO binders, folders or staples. (Paper clips only please)
- * no more than 2 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.
- * DO NOT SEND registered mail requiring a signature.
- * Submissions will NOT be returned, please do not include original work or publications that you cannot replace.

Submission Deadline :

postmarked no later AUGUST 2nd of every year, before 5pm.

LES SPÉCIFICATIONS DE LA PROGRAMMATION RÉGULIÈRE

Lorsque vous préparez votre soumission, gardez en tête que chaque membre du jury reçoit et revoit une photocopie de toute votre documentation écrite avant de voir le matériel visuel qui l'appuie. Assurez-vous d'envoyer de la documentation écrite qui se lit facilement même après avoir été photocopie. Les soumissions qui ne suivent pas les consignes qui suivent seront révisées avant de les faire voir par le jury (par ex. les CVs qui dépassent 2 pages). Nous suggérons que ceux qui ne connaissent pas notre établissement consultent les archives de notre site Web afin d'avoir une idée de ce que nous avons fait dans le passé.

En ce qui concerne le matériel d'appui, la majorité des consignes de ace sont les mêmes que celles indiquées par le Conseil des arts du Canada : Directives pour soumettre du matériel d'appui numérique au Service des arts visuels (sauf que ace est seulement compatible avec les Macs)

- un CV mis à jour avec vos coordonnées actuelles (pas plus de 2 pages)
- un énoncé d'artiste et/ou de commissaire (pas plus d'une page)
- un projet. À noter : si le projet est en cours de développement, veuillez fournir un appui par rapport au projet ainsi qu'un aperçu de votre travail antérieur.
- la cédule des activités (s'il y a lieu)
- une liste d'équipement ou de matériel technique spécialisé s'il y a lieu

- une liste d'images (pas plus d'une page)
- Matériel d'appui: jusqu'à 20 images (un total de 20, y inclus pour les soumissions de groupe) **
Les images CD-R doivent être en format jpeg de 72 ppp, 1024 x 768 pixels, 500 k (.5 MB) RGB ou SRGB seulement. PAS D'EXPOSÉS EN POWER POINT S.V.P.!

D'AUTRES INFORMATIONS À RETENIR :

- * Seulement les vidéos toutes zones au standard NTSC ou les DVDs d'un maximum de 10 minutes prêt à jouer sont acceptés.
- * Les plug-ins Quicktime, RealPlayer ou VLC. seront utilisés pour accéder aux vidéos CD-R:.
- * Audio uniquement en format MP3, WAV or AIFF.
- * Pas de classeurs, de chemises ou d'agrafes (seulement des trombones S.V.P.).
- * Pas plus de 2 imprimés (ceci comprend des essais, des critiques, des documents d'œuvres d'art non-originiaux qui ne peuvent pas être décrits en diapositive ou en format vidéo. PAS DE LIVRES S.V.P.)
- * Pas d'images copiées au laser, de miniatures ou d'œuvres d'art originales.
- * NOUS VOUS DEMANDONS DE NE PAS ENVOYER de courrier enregistré qui nécessite une signature.
*Présentement, nous ne sommes pas en mesure d'accepter des demandes par Internet (PAS DE URLs) ou par télécopieur.

À ce moment nous n'acceptons pas des soumission français.

MEMBERSHIP + GALLERY INFORMATION



Your support assists in the research, development, presentation, dissemination and interpretation of contemporary art in Canada. Members receive for one year:

- Access to staff for advise about grants, exhibiting, installation.
 - A studio visit from the Co-Directors
 - Entitlement to apply for a Project Room
 - A free copy of our annual, limited edition publication, *PaperWait*
 - The opportunity to put on a turnAround event
 - A page on our member's wiki
 - Invitations to events, exhibitions and workshops
 - Email updates
 - Our quarterly calendar of art events around the city
 - Free use of our fully equipped woodshop and resource area
- aceartinc. was founded in 1983 by a group of graduates from the University of Manitoba. Since that auspicious year we have exhibited and supported the work of some of Canada's most highly regarded artists including Wanda Koop, Eleanor Bond, Daniel Barrow, Diana Thorneycroft, Ken Gregory, and Sarah Anne Johnson to name but a tiny handful.
 - We are seeking to relocate the gallery so we can continue to exhibit the best emerging contemporary art; sign up to our newsletter to keep abreast of this project and all of our other activities.
 - Support ace by becoming a member. We can also support you better if you do.
 - We love your imagination. We love contemporary art. You'll love ours.
 - And, just a heads up, if you happen to be an artist visiting Winnipeg, pop in and say hi—we'd be happy to lend you our artist bike to aid your Pegploration.

Membership is a flat rate of \$20. You can register in person or online:

www.aceart.org/membership

2-290 McDermot Ave.
Winnipeg MB R3B 0T2

204.944.9763
gallery@aceart.org
www.aceart.org

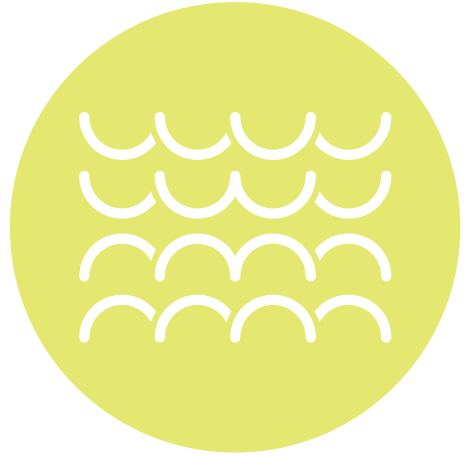
Tuesday - Saturday
12 - 5pm
Free

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WWW.WATERFRONTMASSAGE.CA

2015

UPCOMING

Dong Kyoon Nam
September 13–October 18

Soap Box Derby
September 9

2014

Matthew Sabourin
January 10–February 14

Robert Taite
March 7–April 4

Jeanette Johns
April 18–May 23

Joe Sinnes
June 6–July 11

REGULAR PROGRAM JURY FOR THE 2013/14 PROGRAMMING YEAR
Convened on September 20 & 21, 2012
Chantal Dupas & Derek Dunlop *Artists/active community members*
Joshua Ruth & Helga Jakobson *Board President & Vice President*
hannah_g & Jamie Wright *Co-Directors*



aceartinc.