

aceartinc.

Annual General Meeting

Tuesday

March 18, 2025

5:30 PM

July 1 2023 - June 30 2024

We are on Treaty 1 Territory

**On the original lands of Anishinaabeg, Cree,
Oji-Cree, Dakota, and Dene Peoples, and on the
National Homeland of the Red River Métis.**

**We offer our respect and gratitude to the
caretakers of this land.**

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aceartinc. Operational Report

January 2025

Dear Members and Supporters of aceartinc.,

I am delighted to share with you our annual report, providing insight into the journey that aceartinc. has undertaken during the 2023-2024 fiscal year. Reflecting on our achievements and making our way into the future.

We began this fiscal year fully settling into our location at 206 Princess Street, alongside our new neighbors, Manitoba Arts Network. Breanne transitioned from Director of Finance and Administration to Director of Operations. Additionally, Cam was re-contracted through December 2025, strengthening our team as we continue operations.

Our first exhibition, *How to Interpret a Sunset*, by Jean Borbridge, ran from September 1 to September 29, 2023. Through a deeply personal and theoretical multimedia approach, Borbridge critiques capitalism and its aesthetic facades. The exhibition unfolds as a material essay, examining how late-stage capitalism shapes individual and collective relationships, often through the seductive illusions of media and advertising. Working across video, sculpture, installation, and photographic interventions, Borbridge constructs an uncanny that exposes the interplay between commodification, alienation, and political passivity. An artist talk on September 14 provided further insight into her creative process and conceptual framework, inviting audiences to engage with the layered complexities of her work.

Our second exhibition, *a bead, a breath*, by Carrie Allison, ran from October 6 to November 9, 2023. Through video, performance, and interactive sculpture, Allison explored themes of caregiving, motherhood, and intergenerational connections. The exhibition featured *My Moon*, a stop-motion animation set to her newborn's breath, and *Our Hands, Our Body, Our Spirit*, a land-based performance reflecting on labour and stewardship. Large sculptural *BEADZ* invited audience interaction, reinforcing themes of care and connection. An artist talk on October 7 provided deeper insight into her process.

Our third exhibition, *Trace of Freedom* by Grace Han, ran from November 24 to December 22, 2023. Originally conceived five years prior, the exhibition evolved through delays and relocations, reflecting Han's journey as a newcomer in Canada. The show featured an onsite performance, documented and displayed alongside the performance site, as well as an

interactive element and suspended ceramic works. Han, trained in traditional Korean ceramics, explored themes of identity, transition, and letting go.

Our fourth exhibition, *To Create Context* by Deinma David Iyagba, ran from January 13 to February 23, 2024. Through collage-based works, Iyagba explored themes of heritage, performance, and spectatorship, questioning the displacement of meaning in African prints due to fast fashion. His work engages with inauthenticity, parody, and diaspora, navigating the tension between context and aura. An artist talk on February 2, moderated by Derek Brueckner and Ebunoluwa Akinbo, offered further insight into his evolving practice.

Our fifth exhibition, *Wrestling with Static* by Caroline Mousseau, ran from March 8 to April 19, 2024. Through new abstractions on paper and canvas, Mousseau explored “aesthetic slowness,” layering material and colour to challenge assumptions about speed, perception, and depth. Her insular shapes shift and reform, inviting close engagement and resisting cursory interpretation. An artist talk on April 4 provided further insight into her process and themes.

Running alongside *Wrestling with Static*, *Honouring the Work of Hands* showcased works by seven artists from MAWA’s 2022-23 Foundation Mentorship Program. This group exhibition celebrated diverse making traditions—sewing, beadwork, ceramics, zines, and performance—highlighting practices often overlooked by dominant art discourses. Through varied materials and approaches, the artists explored themes of embodiment, craft, and intergenerational knowledge-sharing. The exhibition, on view from March 15 to April 19, reflected the spirit of mentorship and feminist praxis, honouring both process and community.

Momentary Voices, a duo exhibition by Ibrahim Shuaib and Scotland Cook, ran from May 3 to June 14, 2024. The artists explored themes of entropy, chaos, and existentialism, investigating the balance between order and disorder through abstract and mixed narratives. Working with various materials, Shuaib and Cook reflected on the fleeting nature of life, fate, and time. Their obsessive yet transitory approach highlighted the ephemeral essence of reality, offering a meditation on the momentary in both artistic expression and existence.

After a year of thoughtful planning and consultation with artists, we are excited to present our 2025 exhibition schedule. Following our open call for exhibitions in late 2023, selections were made by curators Mell Edwards, Marie-Anne Redhead, Breanne Siwicki, and Cam Scott, with exhibitions scheduled from January to December 2025.

The following artists will be featured throughout the year:

- Morgan Traa – January 10 - February 28, 2025
- Iyunade Judah – March 22 - May 2, 2025
- Group Exhibition curated by Mell Edwards, featuring 11 artists – May 16 - July 4, 2025
- Ashkan Nejadebrahimi – May 16 - July 4, 2025
- Members' Exhibition – July 18 - August 4, 2025
- Joni Cheung – September 5 - October 25, 2025
- Me Sparks (solo exhibition) – November 6 - December 19, 2025
- Vi Houssin (solo exhibition) – November 6 - December 19, 2025

We are thrilled to continue our commitment to providing a platform for diverse voices and creative practices. Our annual open call for exhibitions will be announced each fall, closing in mid-January, with selections and notifications completed by March for the following year.

Exhibitions curated for 2026 include Artists:

- Skye Callow and Tobin Rowland
- Alana MacDougall
- Shanelle St. Hilaire
- Hamideh Behgar
- Members' Exhibition
- Take Home - Co production TBD participants

Staff also scheduled events including the continuation of the partnership to host and support "People Figure: Dance + Sketch" with member Ian Mozdezen. As well as partnerships with Bret Parenteau and evenings of noise and experimental music. We also hosted our first Floral Fundraiser in March of 2023.

As we look forward to the next fiscal year, our vision is to expand our reach, and deepen our impact in the community. We are committed to ensuring that aceartinc. remains a space for emerging artistic expression, and innovation

We would like to acknowledge our operational funders, the Canada Council for the Arts, the Winnipeg Arts Council, and the Manitoba Arts Council.

Thank you for your dedication to aceartinc. and for being an integral part of our community. Together, we will shape the future of emerging artists in meaningful and inspiring ways.

Sincerely,

Breanne Siwicki
Director of Finance and Administration
ace**art**inc.



Photo credit: Luke Tokaryk

aceartinc. Hours, Staff and Board

Gallery Operational Hours:

Monday - Closed (Open by appointment only)

Tuesday - Closed (Open by appointment only)

Wednesday - 12- 5PM

Thursday - 12 - 5PM

Friday - 12 - 5PM

Saturday - 12 - 5PM

Sunday - Closed

Closed: Between Exhibitions (unless otherwise stated), New Year's Day, Louis Riel Day, Easter Friday, Victoria Day, Canada Day, Civic Holiday, Labour Day, Truth and Reconciliation Day, Thanksgiving Day, Remembrance Day, Christmas Day, Boxing Day.

Office Hours:

Tuesday - Saturday - 12 - 5PM

Board of Directors:

Marie-Anne Redhead | Chair

Antoinette Baquiran | Vice - Chair

Rob Crooks | Treasurer

Deinma David Iyagba

Erin Frances Brown

Kait Evinger

Staff:

Breanne Siwicki | Director of Operations

Cam Scott | Program Director

“How to Interpret a Sunset” Solo Exhibition By Jean Borbridge

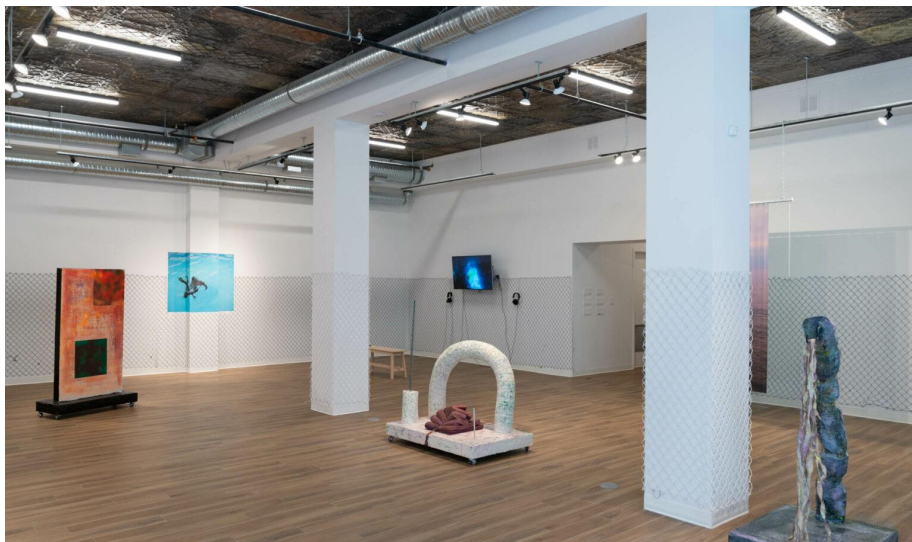
Opening Reception: Friday September 1, 7PM – 10PM

Artist Talk: Thursday September 14, 7PM

Exhibition run: September 1 – September 29, 2023

On September 1st, Jean Borbridge’s solo exhibition *How to Interpret a Sunset* opened and ran until September 29, 2023. Jean delivered an artist talk on September 14th 2023, which further elaborated on her artist statement for the show as well as processes for her creation.

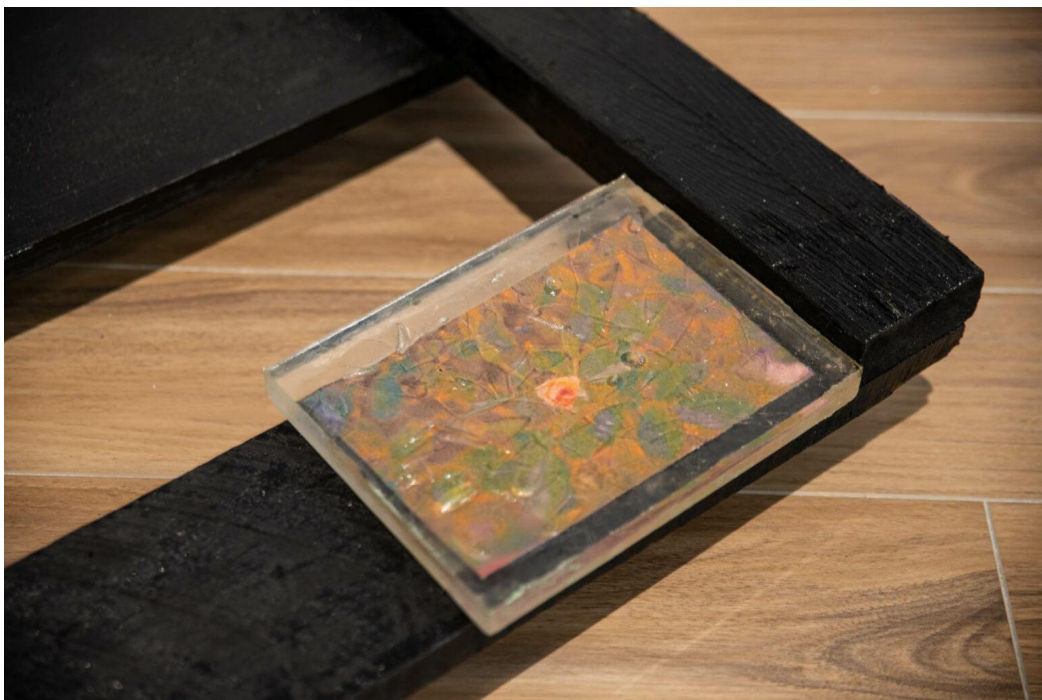
In *How to Interpret a Sunset*, artist Jean Borbridge extends an auto-theoretical multimedia critique of monopoly capitalism and its aesthetic facades. The exhibition is a personal essay in material form on the structures of late-stage capitalism that produce individuals’ relationships with themselves, others, and the collective perception of the future. This critique points to the ways in which advertisement and media, in all of its glory, spectacle and promises, can lead to interpersonal transgressions, alienation, consumerism, and political passivity. Borbridge materializes multiple interpretations of the current hyperreal landscape’s elusive and seductive qualities via video, sculpture, installation and photographic interventions. In vivid colour, Borbridge’s uncanny tableaux draw the viewer toward an impossible encounter with the real, where the photographic mediation of familiar forms responds to the abstraction of the world by commodity exchange.





Jean Borbridge is a queer, working-class multimedia artist out of Treaty 1. Using photography, video, and installation, Jean seeks to understand the illusion and spectacle of photography in relation to the body, advertisement, labour, and the fallibility of such endeavours. Building community, relationships, and solidarity are crucial to her practice.

Borbridge holds a BFA honours from the University of Manitoba (2019). She has exhibited nationally and internationally. Recent exhibitions include Neutral Ground, Platform Centre for Photographic & Digital Arts, Underscore, and Art Mur. She is the recipient of the Manitoba Arts Council Create Grant (2022), the Winnipeg Arts Council Individual Grant (2022) University of Manitoba Undergraduate Research Award (2023) Platform Photography Award (2020), and was longlisted for the Amia Photography Award (2017).



All documentation images taken by Sarah Fuller

“a bead, a breath.” Solo Exhibition by Carrie Allison

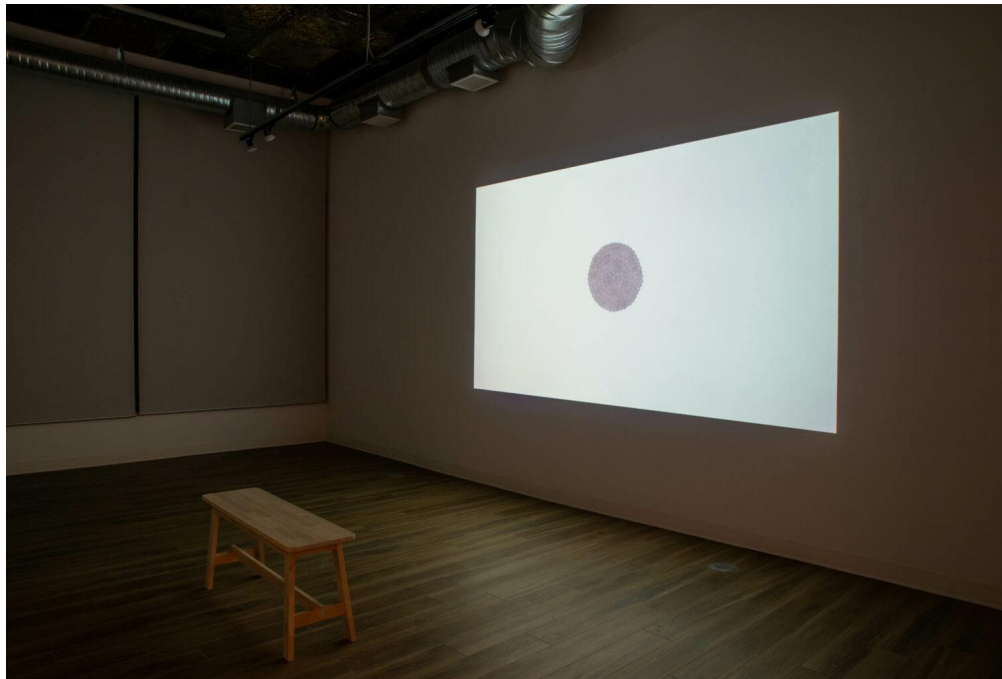
Opening Reception: Friday September 1, 7PM – 10PM

Artist Talk: Thursday September 14, 7PM

Exhibition run: September 1 – September 29, 2023

a bead, a breath., a solo exhibition by Carrie Allison opened on October 6th 2023 and ran until November 9th 2023. The show featured two video works, as well as an interactive element considered for all ages. Artist talk was held October 7th, 2023

a bead, a breath. is an exhibition that thinks through caregiving, motherhood, intergenerational connections, stories, and memories, through three works *My Moon*, *Our Hands*, *Our Body*, *Our Spirit*, and *BEADZ*. *My Moon* is a stop-motion animation of the artist's beading, set to an audio recording of her newborn's breath, and a meditative approach used to work through the artist's anxiety of being a new mother during the COVID-19 pandemic. The artist combined images “in a painstakingly laborious way, each bead is laid, stitched, a photo taken, then edited, and finally placed in sequence with the sound of my child's breath.” A second video work, *Our Hands*, *Our Body*, *Our Spirit*, documents a three-hour performance by the artist at Middle Cove in Ktaqmkuk (Newfoundland) during a 2019 land-based residency through Eastern Edge (an artist-run centre in St. John's, NL). Critiquing Western notions of ‘Land Art,’ Allison carried rocks up a bluff from the beach below to position them in a circle the diameter of the length of her body. She then returned the rocks to the beach, leaving behind an imprint of the rock—her body—on the land. Of this work, the artist writes, “the emotional labour and craft-based labour of Indigenous beadwork artists and caregivers are similarly undervalued, and by bringing together these linked elements of land art and beadwork, I create systems of value according to Indigenous concepts of stewardship.” Accompanying these video works are large sculptural *BEADZ*, which invite the audience, child or adult, to play or rest as they watch the videos. In both videos, time spent honours anxiety, labour, resistance, and tenderness, connecting the artist to a lineage of mothering—whether that is caring for a child, taking care of our bodies and communities, attending to our practices, or stewarding the land. – written by Katie Belcher (Access Gallery)



Carrie Allison is a nêhiyaw, Métis, and mixed European descent multidisciplinary visual artist based in K'jipuktuk, Mi'kma'ki (Halifax, Nova Scotia). She grew up on the unceded and unsundered lands of the Skwxwú7mesh (Squamish), Stó:lō and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations. Her maternal roots and relations are based in maskotewisiy (High Prairie, Alberta), Treaty 8. Situated in K'jipuktuk since 2010, her practice responds to her maternal nêhiyaw and Métis ancestry, thinking through intergenerational cultural loss and acts of reclaiming, resilience, resistance, and activism, while also thinking through notions of allyship, kinship and visiting. Her practice is rooted in research and pedagogical discourses. Old and new technologies are combined to tell stories of the land, continuance, growth, and of healing.



All documentation images taken by Sarah Fuller

“Trace of Freedom” Solo Exhibition by Grace Han

Trace of Freedom., a solo exhibition by Grace Han opened on November 24th 2023 and ran until December 22nd 2023. The show featured an onsite performance that was documented and displayed on the wall, next to the site of the performance. An interactive element. as well as hanging ceramics.

Grace Han is a ceramic artist originally trained in South Korea. She received her BFA from Dankook University where she specialized in traditional Korean ceramic techniques and skills. She received her MFA from University of Manitoba in 2016 and has been pursuing her career as a ceramic artist in Canada.

This solo exhibition experienced multiple delays due to the impact of COVID-19, resulting in a significantly different installation compared to my original proposal from five years ago. In the midst of these changes, I underwent a series of relocations between provinces and the process of letting go, as I sought answers about my identity as a newcomer in Canada.



“When I initially conceptualized this project, I yearned to break free from the sense of “Betweenness” that burdened me, craving a taste of genuine freedom. Regrettably, that sense of freedom remained elusive. However, in the midst of the COVID-19 challenges and my relocations, I began to perceive “Betweenness” in a more positive light. This shift offered me a newfound sense of freedom, even though it’s a fluctuating experience. I’ve come to terms with the idea that these feelings of “Betweenness” and “Freedom” are ongoing and interconnected.

This exhibition showcases a mix of my past works and my current exploration of the theme of “Freedom.” It also includes my performance art, which has been adapted from my original proposal five years ago. The entire installation combines both my past and present artistic endeavours, providing a comprehensive representation of my journey.”



Grace's work is a deep exploration of the nuances and complexity of being "between": living as a Canadian Newcomer from Asia; having a slight physical frame but possessing an indomitable boldness; and as a ceramic artist trained in the Korean tradition who is seeking to marry it to her own originality. She calls this practice "Betweenness".

Betweenness shows itself in how Han makes both large-scale works and also small repetitive porcelain pieces. She creates large-scale works using the *Onggi* technique, which requires tremendous physical work in the making process because it involves coil/slab building, paddling, and throwing on a kick wheel. This process releases the negative emotions possessed within her inner spaces and allows her to breathe in. In contrast to the *Onggi*-making, she makes small porcelain objects repetitively to keep her hands busy. In this calm process, she can bring some organization to her ideas and thoughts that are all tangled in her head.

Interaction with her work is akin to having a deep conversation with her true self. The more interactivity and freedom for the audience to express their ideas, the more direct and meaningful the conversation. Since her work acts as an honest expression of herself, she can have an authentic conversation and direct interaction with the audience. Through these conversations she begins to feel the differences between her and others melt away and she feels less like an outsider.



All documentation images taken by Sarah Fuller

“To Create Context” Solo Exhibition Deinma David Iyagba

Opening Reception: Saturday January 13, 6PM – 9PM

Artist Talk: February 2, 2024

Exhibition run: January 13 – February 23, 2024

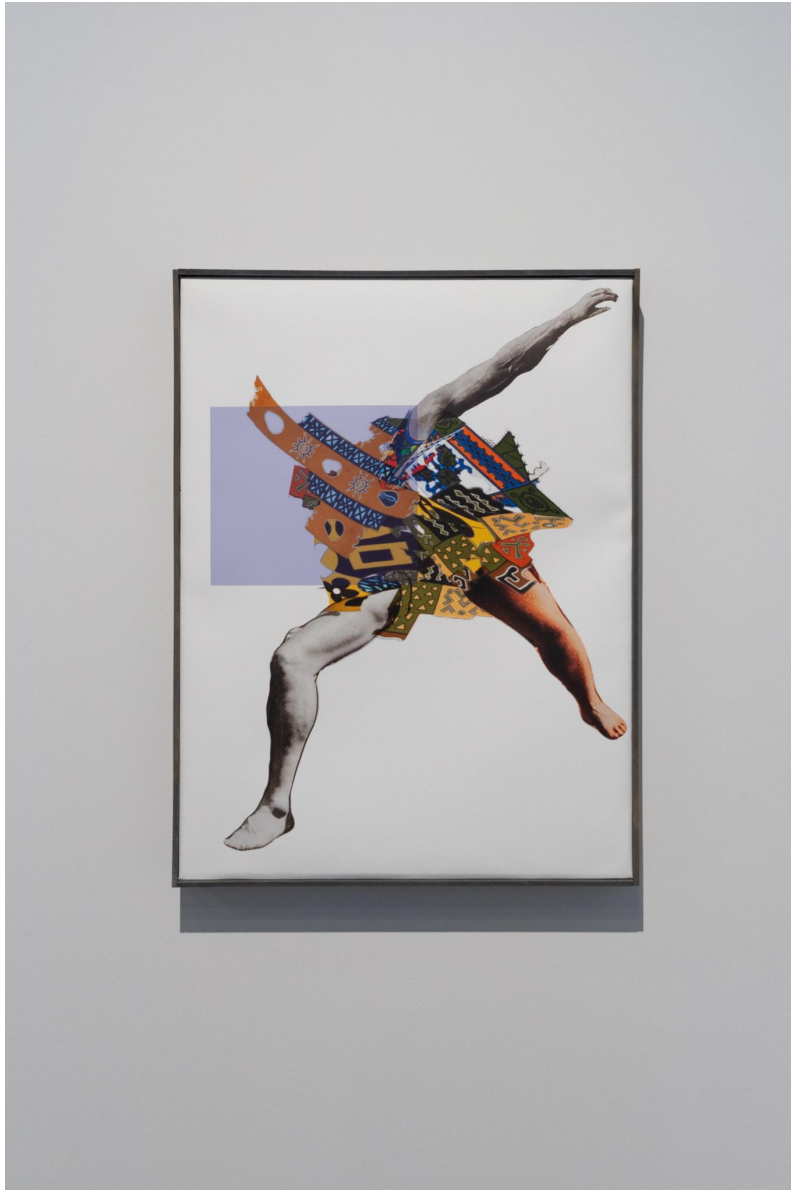
To Create Context, a solo exhibition by Deinma David Iyagba opened on January 13th 2024 and ran until February 23rd 2024. Artist talk featured moderators Derek Brueckner and Ebunoluwa Akinbo.

To Create Context is a collage-based exploration rooted in the artist’s contemplation of his own heritage. It delves into the intricate interplay of performance, legacy, history, consumerism, and spectatorship, unravelling narratives woven through the memories that have significantly shaped his cultural experience.

Prompted by the displacement of the aura and detachment of meaning caused by the impact of fast fashion on African prints, the artist explores inauthenticity through works that play with parody and re-reproduction. Intertwined within his own diaspora, this complexity introduces doubt on the feasibility of reconciling his works within contextual existence and infusing them with aura.

Reflecting on his work, the artist articulates how “it has transformed into a journey of engaging not just the displacement of the aura but with my own sense of displacement. It also led me to the exploration of the boundaries and limitations of my quest, forcing a body of work that teeters on the edge of meaning and meaninglessness.”







All documentation taken by Sarah Fuller

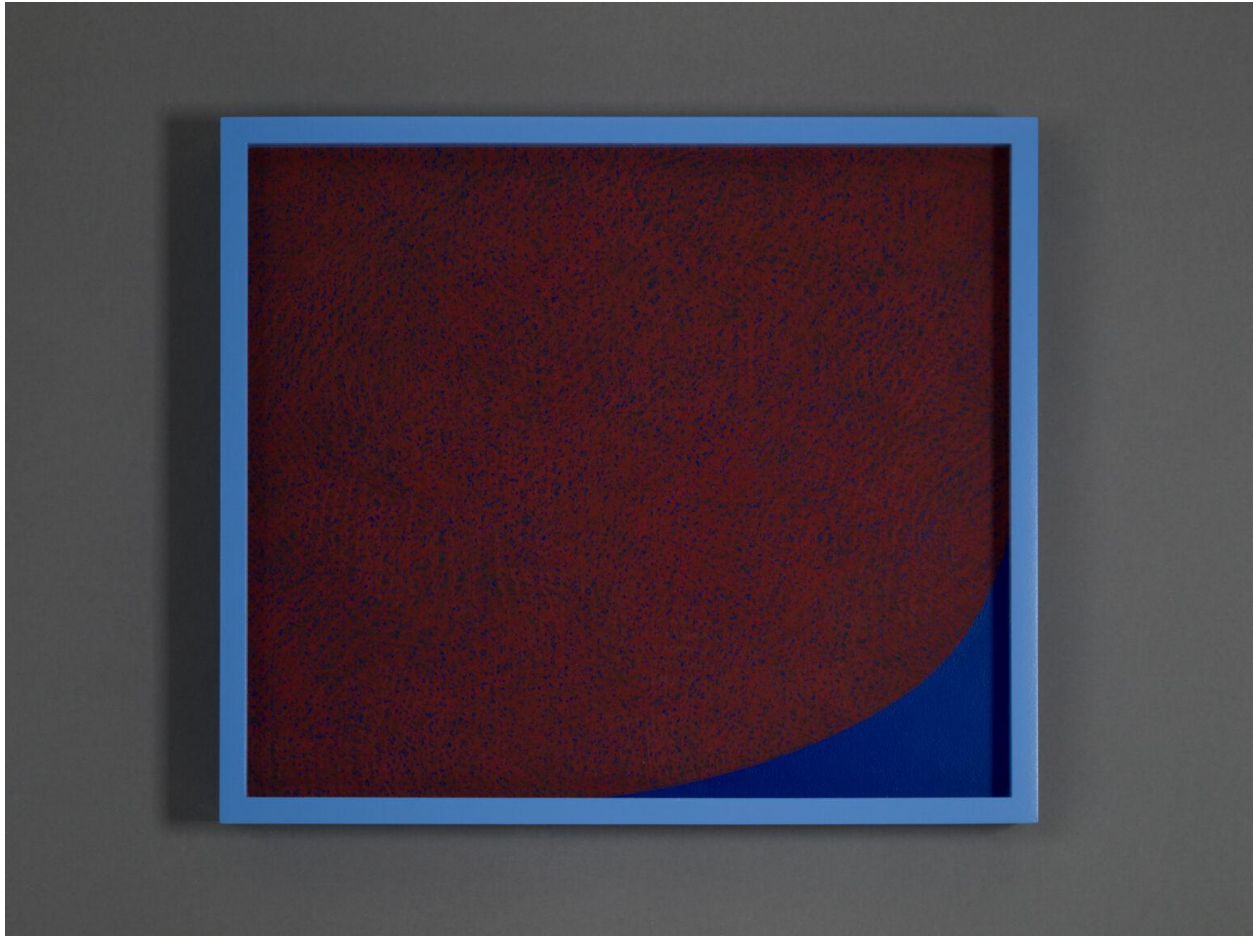
“Wrestling with Static” Solo Exhibition by Caroline Mousseau

Opening Reception: Friday March 8, 6PM – 9PM

Artist Talk: April 4, 2024 7 PM

Exhibition run: March 8 – April 19, 2024

With new abstractions on paper and canvas, Caroline Mousseau embodies an aesthetic slowness, a state of being introduced by contemporary writer Lutz Koepnick, which is not a direct reversal of speed but an openness to the co-presence of tempos and simultaneous differences of time and space. With their immediate impact, monotonous routines and emergent detail, *Wrestling with Static* offers insular shapes searching to connect, to scuffle with their edges, to re-form, to take space and to offer it back as they jitter with zany colour. Hashed repetitions accumulate and slow to a crawl, dragging material across surfaces in layers to create slight differences in optical and material depth. These simple forms register quickly but are paired with the intimate draw of material to explore the latent value of getting close as textures shift, glimpses multiply, and double takes replace cursory looks. Reinforced by scale, composition and colour, Mousseau’s new works set up a bias for speed and distance, an expectation that delays the recognition of detail to point out how easy it is to rely on assumptions alone. *Wrestling with Static*, then, asks us to engage sincerely with form, and ultimately, with a practice of slow, flexible looking where effort is shared and binaries are carefully dismantled.



Caroline Mousseau is an artist based in Winnipeg, located on Treaty 1 Territory. Mousseau has exhibited throughout North America, with presentations at the Art Gallery of Guelph, the Robert McLaughlin Gallery, Birch Contemporary, Art Toronto (Canada), CYDONIA (USA) and Zona Maco (Mexico) among others. She was the recipient of the prestigious Joseph Plaskett Award in Painting (2019) and several other awards including a Joseph-Armand Bombardier Canada Graduate Scholarship (SSHRC, University of Guelph, 2019). In 2014, she was curated in the Thames & Hudson publication *100 Painters of Tomorrow* (USA) with its accompanying exhibition in New York, NY and book launch in London, UK. Mousseau holds an MFA from the University of Guelph (2020) and a BFA from Emily Carr University of Art + Design (2012). Her works are found in private collections throughout Canada, the United

States, and South America.



All Documentation taken by Sarah Fuller

“Honouring the Work of Hands” Group Exhibition by Cato Cormier, Vi Houssin, Desa Kalem, Shelley McCafferty, Alana MacDougall, Mandy Malazdrewich, and Emma Mayer.

Opening Reception: Friday March 15, 6PM – 9PM

Exhibition run: March 15 – April 19, 2024

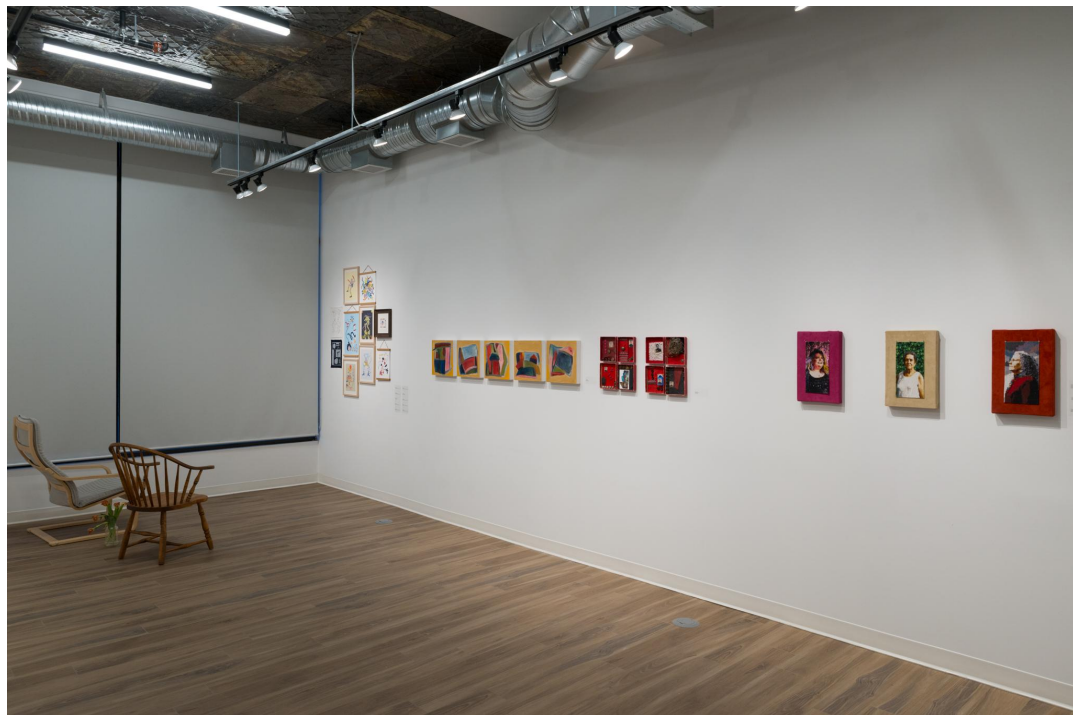
Honouring the Work of Hands brings together works by seven artists participating in MAWA’s 2022-23 Foundation Mentorship Program as mentees. While group exhibitions generally coalesce around a unifying theme or constellation of related ideas, the idea of coalescence itself is the fundamental contextual framework of the survey exhibition. Surveys offer a snapshot of the cultural production of a specific time and place, expressing the ideas and concerns of artists who, by choice, circumstance, or a mix of both, live and work in some proximity to one another.

One of the distinct pleasures that this kind of exhibition can offer is variety, an opportunity to see what dialogues emerge when works with very different sensibilities share space. A similar pleasure can be found within communities like those that MAWA strives to foster, ones that welcome varied perspectives and encourage intergenerational and intercultural exchange.

All of the mentees in this cohort expressed a deep sense of respect and gratitude toward their program mentors – Barb Hunt, Jennine Krauchi, Kristin Nelson, and Leesa Streifler – respect for their longstanding commitment to their respective practices, and gratitude for their generous sharing of their insights and skills – a key aspect of feminist praxis and pedagogy.

Works in *Honouring the Work of Hands* pay respect to various histories of making, including those that colonialist, patriarchal, and classist structural hierarchies have often relegated to realms outside “fine art” discourse: sewing, beadworking, hobbycrafts, ceramics, woodworking and construction, underground comics and zines, and drag, to name a few. They also explore the generative and creative potential of acts like gardening, parenting, body imaging, bodily imagining, performance and play. Through their work, these artists explore the pain, joy and spectacular strangeness of having a body and being alive, of being wonderously imbued with the agency, desire,

and capacity to give their ideas and experiences shape and form through the work of their hands. (Written by Blair Fornwald)







All documentation taken by Sarah Fuller

“Momentary Voices” duo Exhibition by Ibrahim Shuaib and Scotland Cook

Opening Reception: Friday May 3, 7PM – 10PM

Exhibition run: May 3 – June 14, 2024

A duo show by Ibrahim Shuaib and Scotland Cook.

MOMENTARY VOICES

In this abstract and mixed narrative, Shuaib and Cook explore the aesthetics of entropy and chaos; the delicate balance between order and disorder, creation and destruction. Employing different materials and styles, their interests intersect at the junction of existentialism, probing the meaning of life and the nature of fate.

Momentary Voices—those which elude us, a poetry of direction and misdirection; an invincible and invisible guide to the ephemeral nature of reality and the transient whispers of time. With considered approaches that verge on obsessive, Cook and Shuaib intermingle artistic intent with transitory chance.

Working within and resisting the pull of time, this exhibition underscores the inherently temporary nature of our lives and the prudence of artistic expression. As life trends towards chaos, *Momentary Voices* offers an accumulation of the thoughts, words, actions, choices, and movements of the artists - all of which are momentary.

Events 2023/2024:

Co-Production with Yung Lungs

The artists who were selected for our 2024 Research Residency are Maura García, Anaïs Bossé + Odéah Roy, and Elena Basford. They will be working between February to April in three different studios across Winnipeg. They will be sharing their research to a public audience on Saturday, April 20th from 7:00pm-9:00pm at aceartinc.

We are delighted to have Gislina Patterson as the written essayist and Azka Ahmed as the visual essayist. These two artists will create artistic responses to the residency artists research, and share their work to a public audience on Sunday, April 21st from 2:00pm-4:00pm at aceartinc.

Who: Maura Garcia, Anaïs Bossé + Odéah Roy, and Elena Basford

What: Research Residency Presentation and Artistic Response

When: Saturday, April 20, 7:00pm-9:00pm + Sunday, April 21, 2:00pm-4:00pm

Where: aceartinc., 206 Princess Street

How much: Pay What You Can

Another Place - Co-Production University of Winnipeg 2SLGBTQ+ Solidarity Committee

Sun. Oct. 1 07:00 PM - Sun. Oct. 1 09:00 PM

Doors Open 7:00 p.m.

Show 7:30 p.m.

aceartinc. (206 Princess Street)

An evening of Two Spirit, queer, and trans poetry + sound art brought to you by the UW 2SLGBTQ+ Solidarity Committee and aceartinc.

At this event, performers explore what another place might look like: intimacies found in rebellion and transmissions from utopias to come. Another Place emerges from our

coming together. Through sound and poetry, we weave together our dreams for the future.

Presenting work by: Hassaan Ashraf, Dasha Plett, Mutable Body, m. patchwork monoceros, Melody Mckiver

This event is free and available to the public.

Makade Star Presents July 29, 2023

Makade Star presents two evenings of noise and experimental music at aceartinc., in the main gallery at 206 Princess Street. Both shows are Pay What You Can, with a recommended donation of \$10 to support visiting artists.

On July 29th at 7:00 p.m.:

Shadow Pattern – Outsider audio explorations. Magnetic tape journeys courtesy of Nathan Ivanco based in Hamilton.

Deep Grey – DGASt (Deep Grey Auditory Stabilization Therapy) can relieve your physical and mental ailments fast. Deep Grey may have the solutions you need.

Blanching – Harsh noise works from Adara Moreau (Body of Intrigue, Ardor). Her first performance under this moniker (that's not in a cold North End basement).

White Gladis – The boat's captain saw the two smaller whales imitating the ramming tactic of the larger orca, believed to be a matriarch named "White Gladis." A collaboration between artists Doreen Girard, Marie-France Hollier, and Bret Parenteau.

Makade Star Presents July 21, 2023

Makade Star presents two evenings of noise and experimental music at aceartinc., in the main gallery at 206 Princess Street. Both shows are Pay What You Can, with a recommended donation of \$10 to support visiting artists.

On July 22nd at 7:00 p.m:

Lily of the Valley – Dark modular soundscapes. Emotionally driven industrial/dark ambient from Austin James Marts based in Fargo, ND.

Viator – Queer death industrial and noise from Fargo, ND. Also making their second live Winnipeg appearance.

Seracs – Experimental duo between two powerful Winnipeg artists Cole Peters and Curran Faris. Making their second live appearance.

Wasauksing Sniper – Harsh noise moniker of Bret Parenteau, dedicated to the honourable war stylings of a forgotten Parry Sound hero.

People Figure

Dates: July 15, 2023 + August 17, 2023 + June 22, 2024

INDEPENDENT DANCERS

in partnership with artists &aceartinc.

PEOPLE FIGURE AGAIN AND AGAIN

dance + sketch happening cycle 2023

#1: July 15, 2023

#2: August 17, 2023

#3: June 22, 2024

DROP-IN figuring 6-8pm, materials provided &
closing performance at 8:30pm

An encore presentation cycle of 2022's PEOPLE FIGURE dance + draw happening!

For 2023, visual artists Karen ARMSTRONG, Jeff PEELING,

Robert SIM, Derek BRUECKNER and Shereen RAMPRASHAD put pencil to the paper
LIVE

to sketch the spontaneous human figuring of dancers: Sophie MILORD*, Shayla RUDD
and Ian MOZDZEN

in this DURATIONAL dance + draw happening.

Observe figure upon figure sketched out in response to the human figure in figuration.

This will serve to prepare us for a CLOSING COMPOSITION.

Sketching will pause at approximately 8:00pm.

Be Still: A Tender Exploration of the Art of Floral Still Life

aceartinc. is thrilled to announce its upcoming fundraiser event, *Be Still: A Tender Exploration on the Art of Floral Still Life*, curated by the esteemed Vanessa Reddecopp of Gossamer Flowers. This is a one-day only pop-up event to take place on March 1st, 2024, inviting the community.

The event will showcase still life floral installations by some very talented local floral designers in Winnipeg, including Stone House Creative, Deer Dutch, Blomster Designs, Juniper Jayne, Academy Florist, Oak & Lily, Fache Florals, and Gossamer Flowers. Each installation promises to captivate with its unique interpretation, offering attendees a glimpse into the beauty of the floral world.

Guests are invited to drop in at their convenience, as no tickets are required for entry. Upon arrival, they will have the opportunity to participate in various activities, including the highlight of the event – building their own floral still life or crafting a floral bouquet to take home. These activities are available by donation, with different donation packages offered to suit every budget. A professional photographer will be on-site to document guests' creations, ensuring that their floral masterpieces are preserved.

To enhance the creative experience, a dedicated team will be on hand to assist guests in selecting their florals from a wide array of stems and provide guidance in assembling their arrangements. Drawing materials will also be available for those who wish to sketch the floral compositions, although guests are welcome to bring their own supplies if they prefer.

Be Still: A Tender Exploration on the Art of Floral Still Life promises to be a day filled with inspiration, creativity, and community spirit. Whether you're a seasoned artist or simply appreciate the beauty of nature, this event offers something for everyone to enjoy.

Attendance 6422

Membership: 84
