

aceartinc.

Annual General Meeting

Tuesday

January 13, 2026

5:30 PM

July 1 2024 - June 30 2025

aceartinc. is located on Treaty No. 1 Territory

We are located 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.

Our water is sourced from Shoal Lake 40 First Nation.

We respect the Treaty made on this territory and are dedicated to working in collaboration with Indigenous communities to create a more inclusive organization.

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aceartinc. Operational Report

November 2025

Director's Report – 2024/2025

Dear Members and Supporters of aceartinc.,

Looking back on 2024 – 2025, I'm so grateful for the artists, audiences, and community members who make aceartinc. such a fantastic space. This year was all about connection, experimentation, and creating room for emerging artists to take risks and share their practices. We continued this year with accelerated programming hosting 9 exhibitions opposed to our mandated 5. Helping bring our organization back to the forefront of everyone's minds.

Highlights from this year include:

Members' Exhibition (July 5 – August 3, 2024) – 66 artists across all kinds of media, with over 400 attendees at the opening, our largest crowd since the relaunch. A reconnection with our membership and community.

QUEERiosities (July 5 – August 3, 2024, curated by James Turowski) – In partnership with The Edge Gallery, 20 artists explored queer and intersectional perspectives. This annual series continues to foster solidarity, visibility, and collective care.

room to grow tall (September 6 – October 18, 2024, Kiona Callihoo Ligtoet and Sanaa Humayun) – Featuring 14 BIPOC artists, the exhibition focused on mentorship, growth, and collaboration. The opening brought artists from across Canada, celebrating intentional, slow, and meaningful connections.

extracted (September 12 – October 18, 2024, Ben Davis) – Solo show exploring histories of land use, extraction, and environmental accountability through painting, sound, and video. Thought-provoking conversations about human impact on the environment.

States of Self (November 1 – December 14, 2024, WPG Pantsuit Collective) – Eight artists examined identity, memory, and collaboration through art, performances, and panel discussions. A deep dive into community-based creative practices.

My City is a Graveyard (January 10 – February 28, 2025, Morgan Traa) – 17 photorealistic paintings exploring loss, place, and belonging. Morgan's artist talk added a personal, intimate layer to the exhibition.

Poetics of Light: Experiments in Photography (March 21 – May 2, 2025, curated by Mell Edwards) – Co-produced with Flash Photographic Festival, featuring 11 experimental photographers. Amplified underrepresented voices and expanded the boundaries of photography.

Enacting Echoes (March 21 – May 2, 2025, Iyunade Judah) – Explored identity, intimacy, and performance through photography and video, blending theatre and visual art.

I Found a Tunnel Behind the Closet in My Room (May 16 – July 4, 2025, Ashkan Nejadebrahimi) – Drawing, collage, and video work on imagination, memory, and displacement, with an accompanying essay by Ekene Emeka Maduka.

Public Programs & Events:

Be Still: A Tender Exploration on the Art of Floral Still Life (March 7 – 8, 2025) – Two-day fundraiser curated by Vanessa Reddecopp; hundreds of attendees engaged with floral installations and drop-in still life drawing.

People Figure: Dance + Sketch Happening (August 9, 2024) – Live drawing and dance performance celebrating gesture, movement, and improvisation.

rest in pieces: a funeral dinner for our unfinished projects (Sept 7, 2024) – Intimate BIPOC-only gathering reflecting on creative process, failure, and renewal.

Phytogram Workshop (March 23, 2025) – Hands-on ecological printing workshop led by Daisy Wu and Madelyn Gowler, exploring nature and image making.

Artist Talks & Performances: Morgan Traa (February 7), Iyunade Judah (April 17), Ashkan Nejadebrahimi (May 30), WPG Pantsuit Collective (November 1 & 30).

Operational Notes:

Gallery Hours: Wednesday–Saturday 12 – 5 PM, open by appointment on Monday and Tuesday. Office Hours: Tuesday – Saturday 12 – 5 PM.

Board of Directors: Murray Toews (Chair), Ulziitugs Enkhbold (Vice-Chair), Grant Koropatnick (Secretary), Erin Frances Brown (Treasurer), Lindsay Inglis, Ibrahim Shuaib, Antoinette Baquiran, Lily Despic, Deinma David Iyagba, Marie-Anne Redhead (Indigenous Advisor), Kait Evinger.

Staff: Breanne Siwicki (Executive Director), Cam Scott (Program Director).

Visitors: 7,502 visitors; over 120 artists presented work through exhibitions, performances, and events.

We're thrilled for 2025 – 2026, with exhibitions by Skye Callow & Tobin Rowland, Hamideh Behgar, Alana MacDougall, Shanelle St. Hilaire, and Take Home Collective. We'll continue creating spaces for experimentation, dialogue, and connection between artists and audiences. A huge thank-you to our operational funders: Manitoba Arts Council, Canada Council for the Arts, Winnipeg Arts Council, and The Winnipeg Foundation. Your support makes all of this possible.

Thank you for being part of aceartinc. For everyone's curiosity, care, and commitment to artists. Together, we continue to build a space that nurtures creativity, innovation, and community.

With gratitude,
Breanne Siwicki
Executive Director
aceartinc.



Photo credit: Luke Tokaryk

aceartinc. is gratefully to acknowledge the generous support of the Manitoba Arts Council, the Canada Council for the Arts, the Winnipeg Arts Council, and The Winnipeg Foundation. Their continued commitment makes our programming and operations possible, and we are deeply thankful for their ongoing investment in the arts and in our community.



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 - 5 PM

Board of Directors:

Murray Toews | Chair

Ulziitugs Enkhbold | Vice - Chair

Grant Koropatnick | Secretary

Lindsay Inglis

Ibrahim Shuaib

Antoinette Baquiran

Lily Despic

Deinma David Iyagba

Erin Frances Brown | Treasurer

Marie-Anne Redhead | indigenous Advisor

Kait Evinger

Staff:

Breanne Siwicki | Executive Director

Cam Scott | Program Director

“Members’ Exhibition”

Featuring the work of our Membership. Curated by staff.

Opening Reception: Friday July 5, 6PM – 9PM

Exhibition run: July 5 – August 3, 2024

aceartinc. hosted the 2024 Members Exhibition from July 5 - August 3 2024. The exhibition featured 66 participating artists, showcasing a wide range of practices from painting and photography to sculpture, ceramics, and performance-based work. The opening reception drew over 400 attendees, marking one of the largest turnouts since aceartinc.’s relaunch.

This exhibition served as a major milestone for us, reaffirming our relationship with the community. The opening was vibrant and supportive. For many, it was the first time returning to the gallery in years, and for others, their first introduction to the organization or new location.

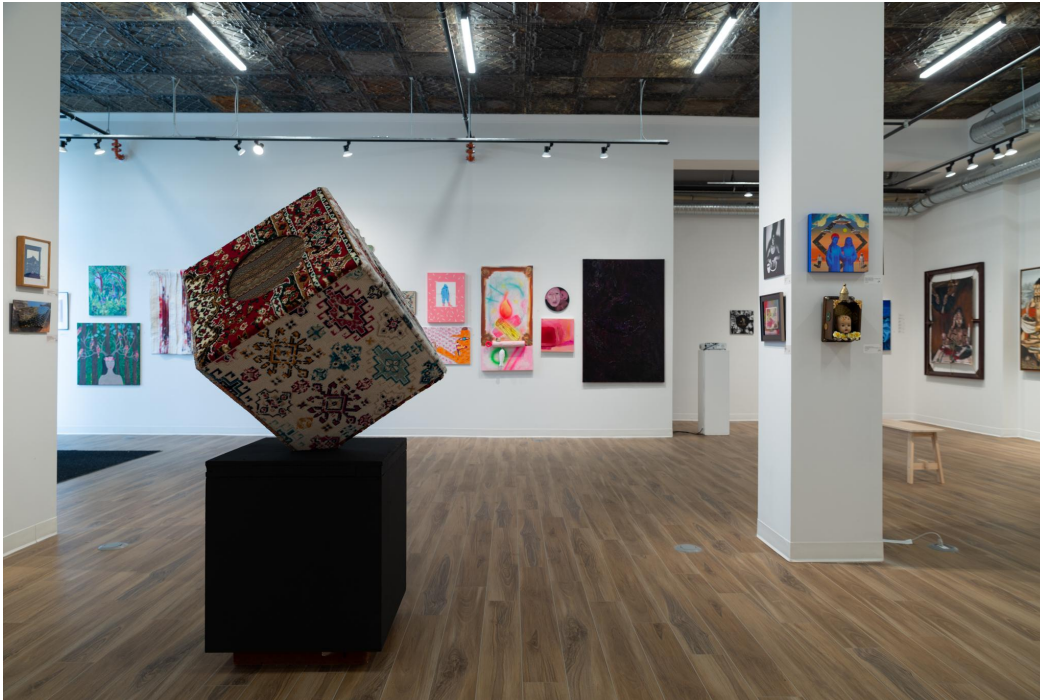
The Members Exhibition continues to be one of aceartinc.’s most important annual programs, offering emerging and established artists an opportunity to present their work in a professional context. This year’s presentation reflected both the resilience of our community and the organization’s renewed commitment to accessibility, inclusion, and artist-led programming. It represented an important step in rebuilding and strengthening our connection with the local arts community.

PARTICIPATING ARTISTS:

Heinrich Remple, Mireya Tolentino, Reid Gordon Charles Boultee, Jeff Kent, Gabby Batbonton, Avery Ascher, Anthony Valade, Cassandra Wolfe, Judah Iyunade, Kai Hart, Breanne Siwicki, Ian Mozdzen, Ibrahim Shuaib, Sheri Turner, Gina Zeiss, Scotland Cook, Leah Gertzen, Craig Kiss, Max Blue, Toni Arcille, Danielle Fontaine Koslowsky, Cheryl Zubrack, Bronwyn Lutz-Greenhow, Zoe LeBrun, Esther Okromah, David Kehrer, Bev Gray, Jeff Peeling, Susie Penner, Daniella Fegbeboh, Stephanie Phillips, Chris Reid, Murray Toews, Francine Martin, Finn Swanson-Bill, Ebunoluwa Akinbo, Lily Despic, Ingrid Lincoln, Candace Ross, Hailey Van Elslander, Jude Palace, Hamideh Behger, Tiffany Rozall, Damen Scott, Jasmin Reimer, Derek Brueckner, Erin Plamondon, Monica Lowe, Sarah Collard, Tracy Peters, Olanrewaju Victor Abiola, Kieran Valade, Karen Cornelius, Sarah Fuller, Daisy Wu, Ao Roberts, Julia Langer, Gordon Mackintosh, Eugene Kabrun, Lloyd Van Dusen, Jim Van Dusen, Connie Chappel, Dan Donaldson, Tree Tree Tes, Matthew Gardiner, Avery Ascher







All documentation images taken by Sarah Fuller

“QUEERiosities”

Group Exhibition

Curated by James Turowski.

Opening Reception: Friday July 5, 6PM – 9PM

Exhibition run: July 5 – August 3, 2024

Running from July 5 to August 3, 2024, *QUEERiosities: A Queerious Art Exhibition* was presented as a co-production between aceartinc. and The Edge Gallery, curated by James Turowski. The exhibition opened in aceartinc.’s smaller gallery space alongside the Members Exhibition and marked the ninth iteration of the annual Queerious exhibition series.

QUEERiosities featured 20 artists working across a range of mediums including painting, photography, sculpture, and installation. Participating artists included Kai Bergen, Max Blue, CeeCee, Cam Enns, Lily Gautron, Ally Gonzalo, Jack Gross, Kai Hart, Wynn Loiselle-Shire, Jude Palace, Stephanie Phillips, Eric Plamondon, Earl Rina, Tobin Rowland, Jozetta Stych, Finn Swanson-Bilyk, Hailey Van Elslander, Liz Wiens, Cassandra Wolfe, and Jude Yallowega.

The opening reception on July 5 drew a huge audience of 400 attendees, with both gallery spaces active throughout the evening. The atmosphere highlighted aceartinc.’s continued support of artist-run collaboration in Winnipeg. The Edge Gallery space was closed at the time due to a fire.

By partnering with The Edge Gallery, this exhibition created a new network of engagement. *QUEERiosities* reinforced aceartinc.’s role as a platform for experimental, inclusive, and intersectional artistic practices while offering a dedicated space for queer artists to share their work and connect with audiences.

aceartinc.

THE **EDGE**
GALLERY & URBAN ART CENTRE

QUEERiosities

A Queerious Art Exhibition

Kai Bergen, Max Blue, CeeCee, Cam Enns, Lily Gautron, Ally Gonzalo,
Jack Gross, Kai Hart, Wynn Loisel-Shire, Jude Palace, Stephanie Phillips,
Eric Plamondon, Earl Rina, Tobin Rowland, Jozetta Stych, Finn Swanson-Bilyk,
Hailey Van Elslander, Liz Wiens, Cassandra Wolfe, and Jude Yallowega

Curated by James Turowski



Intuition, 2022. Hailey Van Elslander

Opening: July 5, 6-9 PM

Exhibition Run: July 5-August 3

206 Princess St. Winnipeg, MB



Canada Council
for the Arts

Conseil des arts
du Canada



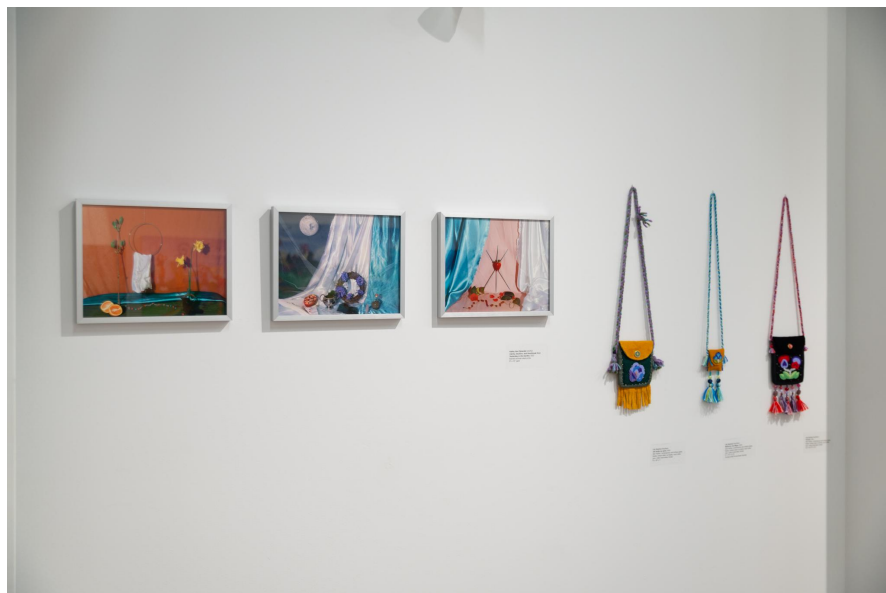
WINNIPEG
FOUNDATION
For Good. Forever.



Curated by: **James Turowski**

Featuring Artists:

Kai Bergen, Max Blue, CeeCee, Cam Enns, Lily Gautron, Ally Gonzalo, Jack Gross, Kai Hart, Wynn Loiselle-Shire, Jude Palace, Stephanie Phillips, Eric Plamondon, Earl Rina, Tobin Rowland, Jozetta Stych, Finn Swanson-Bilyk, Hailey Van Elslander, Liz Wiens, Cassandra Wolfe, and Jude Yallowega



All documentation images taken by Sarah Fuller

“room to grow tall”

Group Exhibition

Curated by Kiona Callihoo Ligtoet and Sanaa Humayun

Opening Reception: Friday September 6, 6PM – 9PM

Workshop: Saturday September 7, 5-7PM

Exhibition run: September 6 – October 18, 2024

From September 6 to October 18, 2024, we hosted *room to grow tall* in partnership with *Making Space*, a peer mentorship program for early career BIPOC artists. Curated by Kiona Callihoo Ligtoet and Sanaa Humayun, the exhibition featured 14 artists exploring ideas of growth, time and collective care through a range of mediums. Artists included Bryce Manyfinger/Singer, Dana Justine Belcourt, Darrell Spearman, Ella Thomson, Fatme Elkadry & Fern Facette, Ilsa Ahmad, Jasmine Piper, Lagomorphhh, Lan “Florence” Yee, Madeline LeBlanc, Rachel Lau, riel starr, Sahra Soudi, and Sonali Menezes.

The exhibition opened on September 6 with a reception that filled the gallery with artists, community members, and supporters. Many of the participating artists were from outside of Winnipeg, and Making Space provided travel support to ensure the majority could attend the opening in person. Their presence brought an incredible sense of connection and celebration to the event.

room to grow tall was a deeply meaningful partnership that underscored the importance of mentorship, and care. The exhibition strengthened ties between local and a more national range of artists from all over the country.

Curated by **Kiona Callihoo Ligtoet & Sanaa Humayun on behalf of Making Space**

FEATURING ARTISTS:

**Bryce Manyfinger/Singer, Dana Justine Belcourt ,Darrell Spearman
Ella Thomson, Fatme Elkadry & Fern Facette, Ilsa Ahmad, Jasmine Piper
Lagomorphhh, Lan "Florence" Yee, Madeline LeBlanc, Rachel Lau,
riel starr Sahra Soudi, Sonali Menezes**

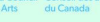


September 6 -
October 18 2024

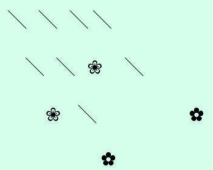
Bryce Manyfingers/Singer
Dana Belcourt
Darrell Spearman
Ella Thomson
Fatme Elkadry & Fern Facette
Ilsa Ahmad
Jasmine Piper
Lagomorphhh
Lan "Florence" Yee
Madeline LeBlanc
Rachel Lau
riel starr
Sahra Soudi
Sonali Menezes

Curated by Kiona Callihoo Ligtoet and Sanaa Humayun

Opening Reception: September 6 6 - 9 PM
Exhibition Run: September 7 - October 18 2024
Gallery Hours: Wednesday - Saturday 12 - 5 PM
206 Princess Street Winnipeg MB



room to
grow tall



Exhibition description:

What if I fail at slowness? What if slowness fails me?

What do you dream for our space? For yourself? For each other?

room to grow tall gently embraces the practice of slowness. It looks to ease pulled from moments of healing and resistance, honoring exchanges of reciprocity without neglecting ourselves while we hold each other. Each work is a tentative promise that with time things will slow; to not sacrifice notions of playfulness in our urgency, to notice the things we walk through that provide us relief, and to nurture the time spent growing connection to our ancestors, stories, and cultures, while being met with the same patience that we extend. Our slowness acknowledges and respects the ways that we move, and the pace we can each keep. Our work makes room for slowness to linger, and room for grace when slowness fails. Not without the pains we carry, but with a willingness to learn with care, and the reassurance that comes from noticing the things that feed us through patience and time.

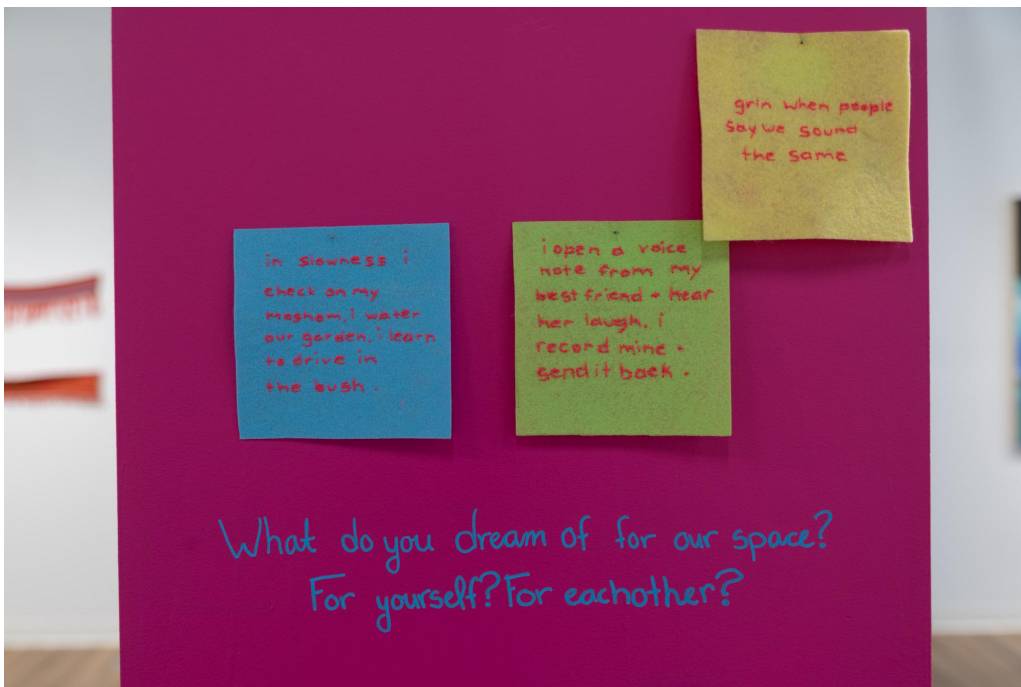
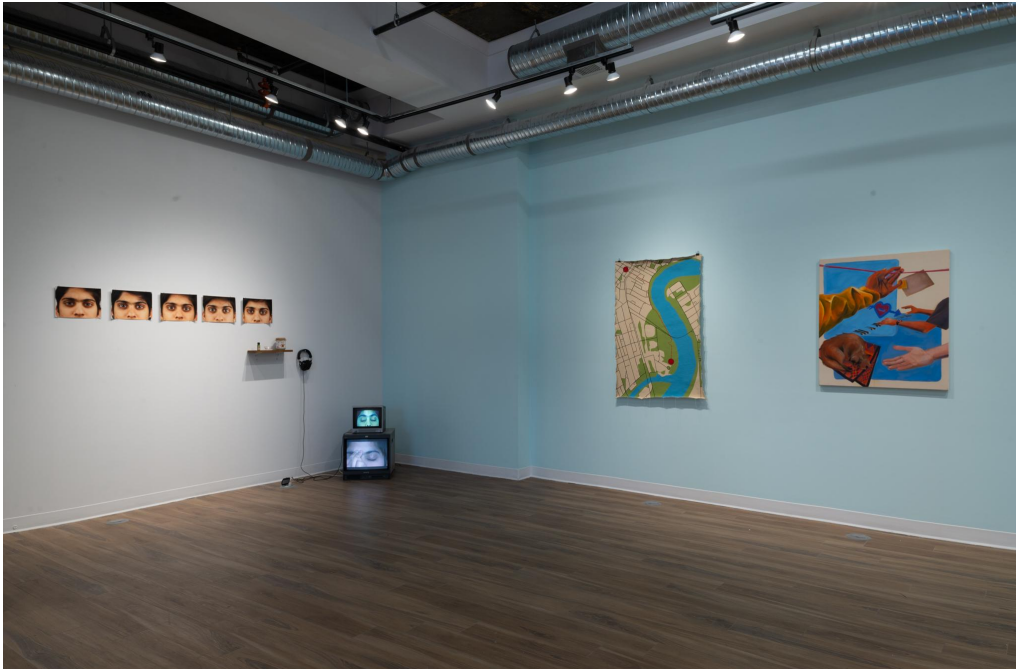
Through late night instagram dms, meetings together across distance, and a shared discord channel we have asked each other: what does slowness mean?

It includes gently, clumsily, uncertainly, and forgivingly looking at our failures at slowness too. the times in our lives when slowness isn't possible, wasn't possible, or hasn't been able to be a solution. We want to see each other's tender recollections of slowness, our dreams of what it can be, our questioning of it. Our unfinished projects, first attempts, big dreams, sweet memories, and mindful lessons, our questions unanswered, our good and imperfect intentions; what's been felt and held from slowness. All the room we have to grow tall. And the reminders from each other.

Making Space is a visual-arts focused BIPOC peer mentorship collective. We prioritize collaboration and our individual agency through paid opportunities, resource sharing, access to mentorship, and a shared love of gossip, support, and privacy.

Making Space gratefully acknowledges the support of Canada Council





All documentation images taken by Sarah Fuller

“extracted”

Solo Exhibition by Ben Davis

Opening Reception: Thursday September 12, 6PM – 9PM

Artist Talk: Wednesday, October 10, 6PM

Exhibition run: September 12 – October 18, 2024

From September 12 to October 18, 2024, aceartinc. presented *extracted*, a solo exhibition by Ben Davis. Installed in the smaller gallery alongside *room to grow tall*, the exhibition examined relationships between land, extraction, and environmental responsibility through painting, collage, sound, and video. Davis’ work focused on the histories and ongoing impacts of resource extraction in places such as Uranium City, Saskatchewan, tracing connections between industry, environment, and the communities legacy.

The exhibition included interactive elements that invited visitors to engage directly with the process of tracing and mapping extraction sites, creating a space for reflection and dialogue.



Exhibition description:

Extracted

extracted is intended to unsettle practices of large scale resource extraction, focusing on the example of Uranium City, SK, located on the northern shores of Lake Athabasca, near the border of the Northwest Territories, on the traditional territory of the Chipewyan Dene people. Building on an initial collaboration with Kevin Walby (University of Winnipeg), as well as photographs, maps, and audio interviews with current Uranium City residents, the works in this exhibition are intended as material provocations, bringing to light the contradictions behind photographs of seemingly benign Northern lakes and land, drawing attention to far-reaching consequences for people and place.

From this starting point, *extracted* addresses widespread resource extraction more broadly; numerous Northern sites, beset by issues of land devastation, lingering toxicity, environmental damage, relocation, loss of lands, industrial expansion, and community abandonment; issues that are current and critical with both global and local relevance.

Towards these ends, *extracted* integrates five strands to stir engagement, increase awareness, encourage reflection, and generate discussion: bitumen paintings from photographs of seemingly idyllic yet nonetheless toxic mining sites; arsenical collage using Victoriana wallpaper from satellite images of these same sites; an incrementally disappearing block print edition, a metaphor for loss of environment, peoples, and place; and group tracing from resonant photographs of pertinent sites, accompanied by video and soundscapes recorded during previous group tracing sessions, along with recordings of informal conversation, interviews, and commentary from current residents of Uranium City themselves – voices joining the conversation as parts of an (ever)evolving and layered visual and sonic palimpsest, making art “with” and not just “about.”

This fifth component, an audio-visual installation, juxtaposes footage of tracings and sound recordings from Uranium City and residencies in Banff and Arbroath, Scotland with footage from Riding Mountain National Park, a relatively untouched and beautiful environment not dissimilar to Uranium City, except that the latter remains unprotected and has been deeply and negatively impacted by long-term, large-scale resource extraction. Projected and filmed at Deep Bay, the video represents a powerful contrast between preserved and protected healthy lands and those lands ruptured and poisoned by extraction.

The TRC Final Report (2015) states we have much to gain from listening to the Indigenous voices of those most affected by the environmental impacts of other human's decisions. Listening to these voices might provide a way forward toward healing a region. With the recordings I made when I visited Uranium City and Walby's earlier interviews with several community members, Indigenous and other frequently marginalized voices from rural, remote, and partially abandoned communities are centered and heard.





All documentation images taken by Sarah Fuller

“STATES OF SELF”

Group Exhibition by the WPG Pantsuit Collective

Opening Reception: November 1, 6PM – 9PM

Artist Talk: November 30, 7PM

Exhibition run: November 1 – December 14, 2024

aceartinc. presented a group exhibition by the WPG Pantsuit Collective from November 1 to December 14, 2024. The Collective, composed of eight artists from Winnipeg and the surrounding region, had begun working together through the MAWA Mentoring Artist for Women Artists program in 2019–2020. Over time, they developed a strong collaborative practice grounded in peer support, and experimentation.

The exhibition, showcasing both individual practices and the ways their work responded to one another. The artists explored themes of identity, process, community, and collective action, reflecting the shared values and creative dialogue that had shaped the group over the years.

The Winnipeg Pantsuit Collective consists of eight artists living and practicing in Winnipeg and the surrounding area. We were brought together through the Mentoring Artist for Women Artists (MAWA) 2019/2020 Foundation Mentorship Program. We began our mentorship in September 2019 where we developed our art practices in parallel and our collective relationship. Facilitating factor for our collective was the shift from in person programming to online during the pandemic where no contact meetings ensued and we were forced to adapt together. The emotional and social changes felt across the world over the past few years have served as inspiration for our previous group exhibitions, and ultimately solidified us as artists in unison.

FEATURING ARTISTS:

**Allison Stevens, Barb Bottle, Jessie Jannuska, Jocelyne Le Léannec,
Laura Lewis, Monique Fillion, and Nichol Marsch**

Exhibition description:

STATES OF SELF, presented by the Winnipeg Pantsuit Collective, continues our exploration of relationships, identity, and the complexities of human experience. Building on themes from our previous exhibition, which examined dynamics within couples, individuals, and groups, *STATES OF SELF* turns inward to explore how memory shapes our understanding of ourselves and our three states of mind: emotional, reasonable, and wise.

Emotional – Driven by feelings, logic fades, and reactions are influenced by emotional intensity, often at the expense of logic.

Reasonable – Focused on logic and analysis, characterized by precise planning and rational thought.

Wise – The intersection of the emotional and reasonable minds, providing calm, centred, and intuitive understanding.

Each artist draws on these three states to broaden our experience of ourselves, fostering greater self-awareness, self-acceptance and flexibility.

Through deeply personal works, we explore themes of vulnerabilities, habits, body decay, self-transformation, queer identities, cultural losses with the Residential School System, belonging, grief related to adoption, and the significance of our surroundings.

We invite you to embark on a journey where the self is both deconstructed and reconstructed through the distinct perspectives of each artist. As you engage with the artworks, reflect on your own experiences, connect with shared narratives, and deepen your curiosity about identity and what it means to be human.

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THE WINNIPEG PANTSUIT COLLECTIVE



Jocelyne Le Léannec

Barb Bottle

Jessie Jannuska

Allison Stevens

Laura Lewis

Monique Fillion

Nichol Marsch

Opening Reception and Performances: November 1, 6-9 PM

Exhibition Run: November 1 - December 14

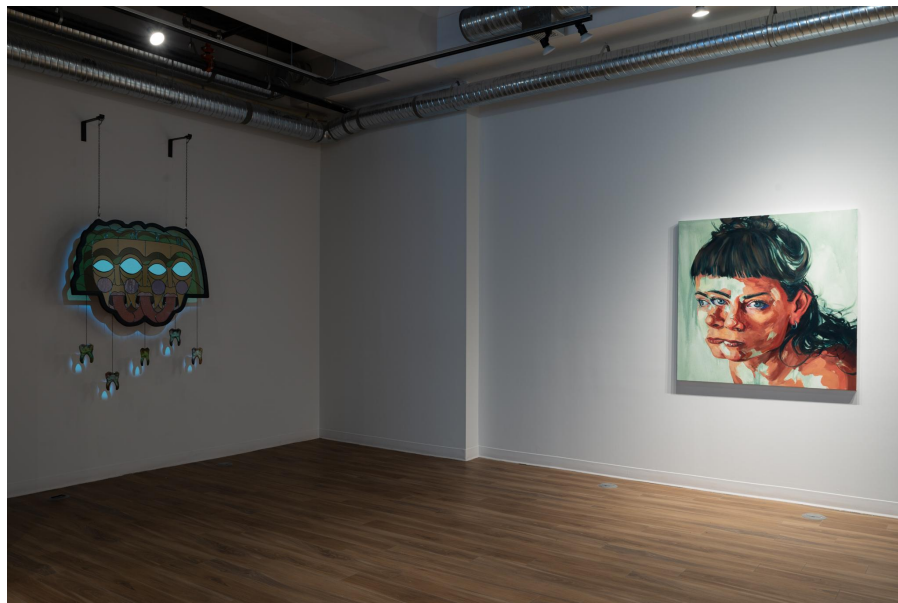
Artist Talk: November 30, 7 PM

Gallery Hours: Wednesday - Saturday 12- 5 PM

206 Princess St. Winnipeg MB

aceartinc.







All documentation taken by Sarah Fuller

“My City is a Graveyard”

Exhibition by Morgan Traa

Opening Reception: Friday January 10, 6PM – 9PM

Artist Talk: February 7, 7 PM

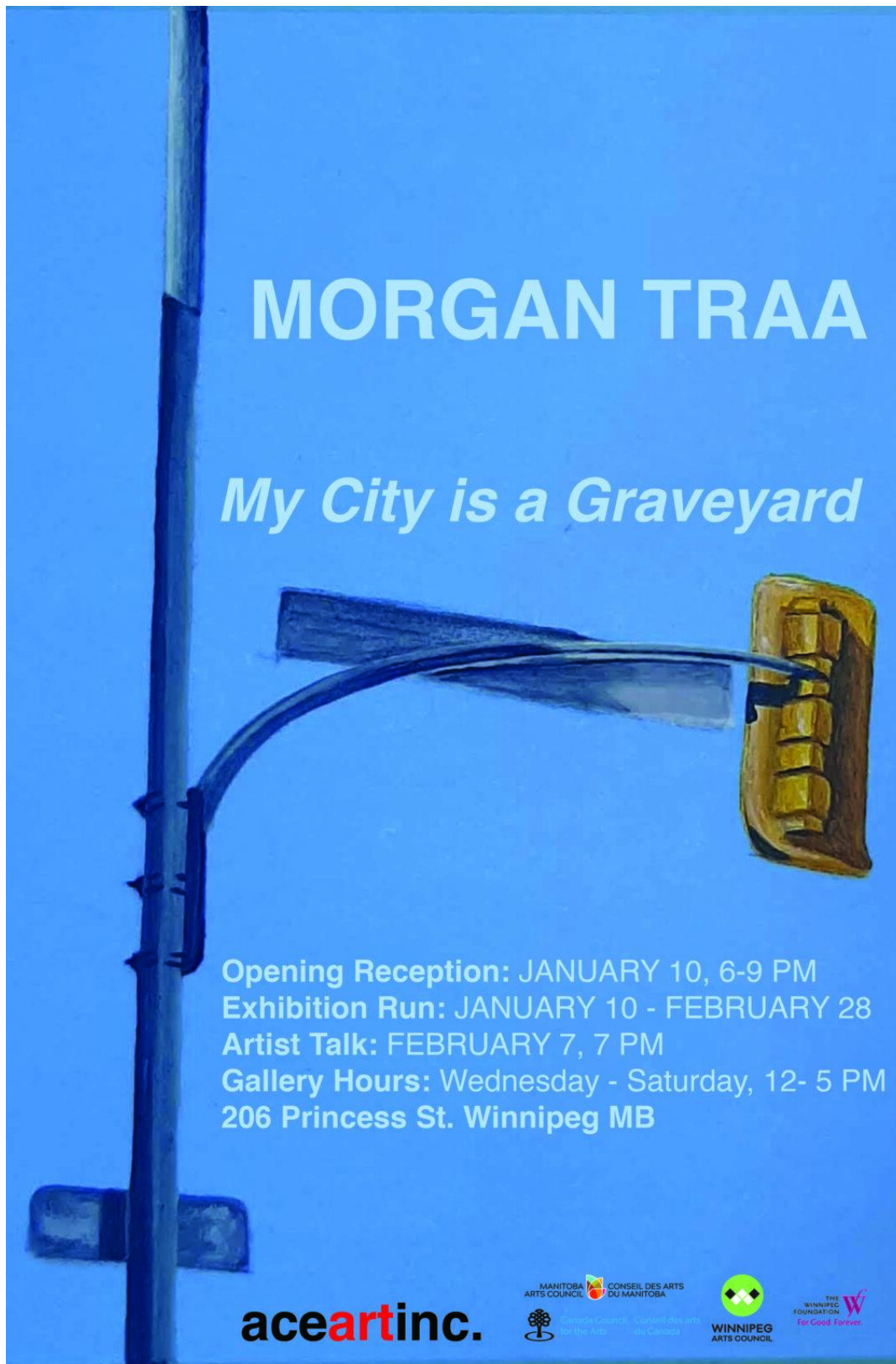
Exhibition run: January 10 – February 28, 2025

From January 10 to February 28, 2025, aceartinc. presented *My City Is a Graveyard*, a solo exhibition by Morgan Traa. The show featured 17 paintings, each exploring the artist's relationship to place, memory, and grief through an photorealistic lens. Traa's work reflected on growing up in Winnipeg, processing the loss of a parent, and navigating the emotional landscape of a city that holds both comfort and distance.

Her paintings, photorealistic in style, captured the familiar architecture of suburban neighbourhoods, empty houses, and streets. The exhibition invited viewers to consider what it means to stay in a place that continues to shift and change around them, and how the spaces we inhabit mirror our internal lives.

The opening reception on January 10 drew a strong turnout. For aceartinc., *My City Is a Graveyard* represented an opportunity to support an emerging Winnipeg artist presenting deeply personal and resonant work. The exhibition stood out for its emotional and its honest depiction of the city as both home and monument of memory.

Morgan Traa is a Winnipeg-based artist with a Bachelor of Fine Arts (Honors) from the University of Manitoba. Working across film, installation, and arts administration, Morgan is an active member of IATSE 856 and Chair of CARFAC Winnipeg. Their work has been recognized with several awards, including the University of Manitoba's Emerging Leader Award (2022) and the Canadian International Film Festival's Rising Star Award (2016). A passionate advocate for artists' rights, Morgan also contributes to local arts initiatives, while continuing to shape Winnipeg's creative landscape through their practice and leadership.



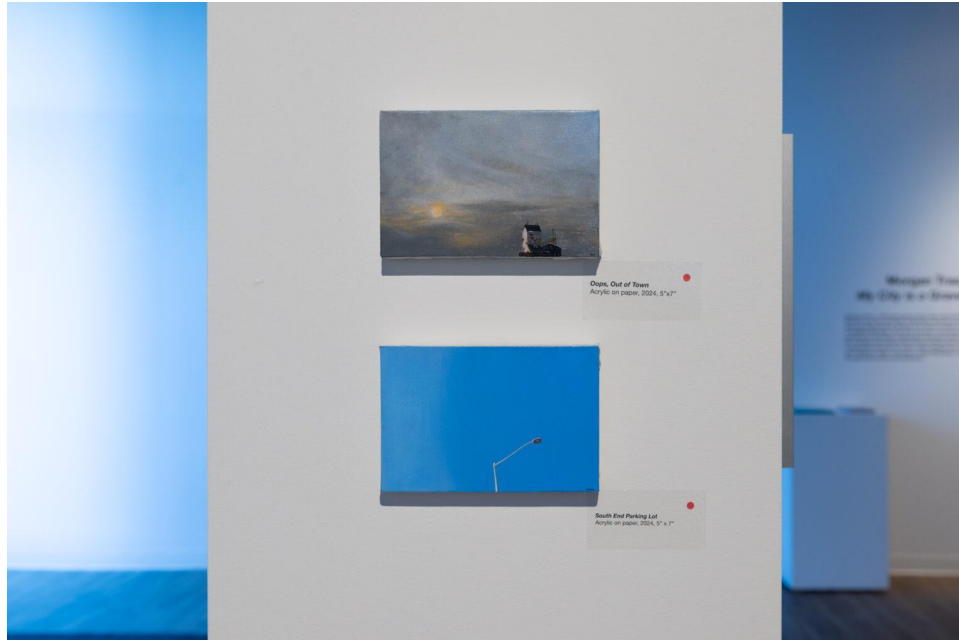
Exhibition description:

My City is a Graveyard documents Traas' relationship with the city of Winnipeg as a young adult following the loss of her mother, and home, and the feeling of displacement within the city that accompanied these life-altering changes. Consisting of 17 paintings and a video that includes the artist's poetry, *My City Is a Graveyard* uses Winnipeg as a backdrop for longing, anger and reclamation of place. Utilizing a painting style akin to American voyeurism, an unbridgeable distance is felt between the viewer and the painting, void of figures, the visual tension in Traa's landscapes are paradoxically heavy with absence.

The hot sun casts sharp lines dappled by sunlight through trees, buildings resembling monuments to grief imposing on the blue sky. Traas' work asks us to reflect on what it means to stay in a city full of memories with buildings like gravestones.

"I'm Isolated within the city walls, downtown is quiet and I am stuck in time. The city and I have this in common. We sit and wait to be moved, brutal in our stance and uncompromising in our resolve. My city is a graveyard." – Traa





All Documentation taken by Sarah Fuller

“Poetics of Light: Experiments in Photography” Group Exhibition Curated by Mell Edwards.

**Opening Reception: Friday March 22, 6PM – 9PM
Exhibition run: March 22 – May 2, 2025**

From March 21 to May 2, 2025, aceartinc. presented *Poetics of Light: Experiments in Photography*, a group exhibition curated by Mell Edwards in coproduction with the Flash Photographic Festival. The exhibition was developed through an open call held by aceartinc., which invited submissions from artists working in experimental and lens based practices. From this call, 11 artists were selected to participate, representing a wide range of perspectives and approaches to photography.

The exhibition explored how artists from underrepresented communities, including ethnic minority groups, 2SLGBTQ+ artists, and artists living with disabilities. Artists were asked to submit how they engage with photographic processes in unconventional ways.

FEATURING ARTISTS:

Daisy Wu, Madelyn Gowler, Terrance Houle, Cat C. Haines, Brody McQueen, Misa Storkova, Herlinda Dalayoan, Hiroshi Jake Hamade, Christina Hajjar, Shan Pullan, Alex Gibson.

Exhibition description:

The way we see the world starts with light – the human eye turns it into images through a chemical process, and photography mirrors this transformation. Without light, there can be no photography – but within light, there is infinite possibility. While the mechanics of the eye remain constant, the art of photography offers endless possibilities of experimentation with light and process. *Poetics of Light: Experiments in Photography* celebrates artists who push the boundaries of traditional photographic methods, embracing creativity, innovation, and exploration within their practices.

This exhibition highlights the work of photographers who are ethnic minorities, 2SLGBTQ+, and disabled, each viewing the world through the unique lens of their lived experiences. Their experimental approaches challenge normative ideas of what photography can be, reimagining the medium in deeply personal and transformative ways. By playing with light, shadow, materials, and techniques, these artists create works that embody their perspectives and identities.

The works on display range from explorations of ghost photography and hidden histories to pieces that incorporate unconventional materials and processes, revealing the deeply intimate and conceptual nature of the artists' practices. Experimentation extends into techniques such as film soup, cyanotype, and coding, where the chemical and digital manipulation of images becomes a means of storytelling. Through these methods the photographers invite the audience to engage with new ways of seeing. Their works do not simply document; they question, reframe, and push boundaries, exploring photography as a tool for self-expression and storytelling. The result is a powerful collection that offers fresh perspectives on the art form and the diverse experiences of the artists behind the lens.





All documentation taken by Sarah Fuller

“Enacting Echoes”

Exhibition by Iyunade Judah

Opening Reception: Saturday March 22 , 6PM – 9PM

Artist Talk: April 17, 7PM

Exhibition run: March 22 – May 2, 2025

From March 21 to May 2, 2025, aceartinc. presented a solo exhibition by Iyunade Judah, held in the smaller gallery space alongside *Poetics of Light: Experiments in Photography*. Presented in partnership with the Flash Photographic Festival, the exhibition featured a new body of photographic and video-based work that explored themes of identity, intimacy, and cultural memory.

Iyunade’s practice draws from his Nigerian heritage and lived experience in Winnipeg, blending contemporary portraiture with references to West African studio photography. The resulting works felt both grounded and poetic with meditative moments on belonging, and representation that invited viewers to consider how identity is shaped and seen through the camera.

Exhibition Description:

In *Enacting Echoes*, Iyunade delves into the realms of theatrical narratives and art forms, particularly painting, to explore the complex interplay between reality and fiction. With his formal training in theatre and cinema studies, he is able to draw upon the rich tapestry of theatrical storytelling weaving together captivating visual narratives that blur the lines between reality and illusion. Through meticulous composition and staging, they evoke a sense of drama and tension reminiscent of classic theater productions.

Influenced by the emotive power of painting, Iyunade explores the interplay of light, colour, and form to create evocative imagery that transcends the confines of the photographic medium. Each photograph becomes a tableau vivant, inviting viewers to immerse themselves in the narrative unfolding before them.

Building upon Susan Sontag's insights into the complex nature of photography, Iyunade challenges conventional notions of truth and representation. They embrace photography as a medium of subjective interpretation, embracing its capacity to evoke emotion and provoke thought.

Iyunade seeks to explore the intersection of pictorial art forms, creating a visual language that resonates with the viewer on a profound and visceral level. By infusing their work with theatricality and drawing from diverse artistic influences, they invite audiences to engage with photography as a dynamic and multi-faceted form of expression.



All Documentation taken by Sarah Fuller

“I Found a Tunnel Behind the Closet in My Room”

Exhibition by Ashkan Nejadbrahimi

Opening Reception: Saturday May 16, 6PM – 9PM

Artist Talk: May 30, 7PM

Exhibition run: May 16 – July 4, 2025

From May 16 to July 4, 2025, aceartinc. presented *I Found a Tunnel Behind the Closet in My Room*, a solo exhibition by Ashkan Nejadbrahimi. Born in Tehran and now based in Winnipeg, Ashkan works across drawing, collage, and video to explore imagination, memory, and the shifting space between belonging and displacement.

This exhibition was the third in a series of works created since his move from Iran to Canada, expanding on his ongoing exploration of mark-making and cultural memory. The installation combined delicate works on paper with a two channel video, creating a surreal and introspective environment that invited viewers to step into the artist’s inner mind.

An artist talk on May 30 offered further insight into Ashkan’s process and themes. The exhibition was accompanied by a thoughtful essay by Ekene Emeka Maduka, whose writing deepened the conversation around the intersections of abstraction.

Exhibition Description:

EXHIBITION STATEMENT: This exhibition is the third part of the series of works after “Autopsy of the remains” and “Last night a DJ saved my life” that artist has created since his immigration to Canada.

In this body of work Ashkan is exploring the quality of mark making and the social, psychological and cultural motivations that affect it. This series has been shaped during artist’s research on subjects related to anthropology such as the routes of mark making through the history of development of humankind, language, and unconscious.

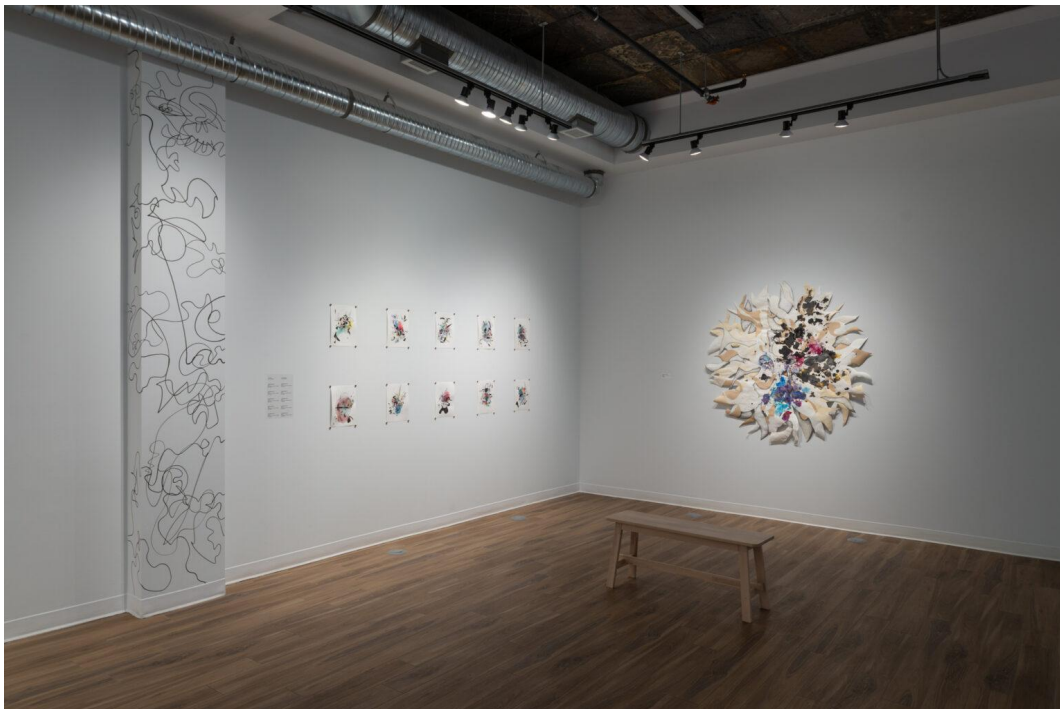
Ashkan's new works employs technical aspects of surrealist automatism and abstract expressionism to tell a mythical story that binds with the real world. This series of works connect itself to the history of Iranian Art by choosing the material of paper not just as a surface for mark making but as an object that can endure the exhaust of time.

Solo Exhibition
Ashkan Nejadebrahimi

**I FOUND A TUNNEL
BEHIND THE CLOSET
IN MY ROOM**

Exhibition Run: MAY 16 - JULY 4
Opening Reception: MAY 16, 6 - 9 PM
Gallery Hours: Wednesday - Saturday, 12 - 5 PM
206 Princess St. Winnipeg MB

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All Documentation taken by Sarah Fuller

Events 2024/2025:

People Figure:

INDEPENDENT DANCERS in partnership with artists &aceartinc. nude or not PEOPLE FIGURE AGAIN AND AGAIN. Dance + sketch happening cycle

Friday, August 9 @aceartinc., 206 Princess St. DROP-IN figuring 6-8pm, materials provided & closing performance at 8:30pm

An encore presentation cycle of 2022's and 2023's PEOPLE FIGURE dance + draw !

For 2024, artists Karen ARMSTRONG, Jeff PEELING, Cole CANCELLA, Ian MOZDZEN, Sophie MILORD, Laila FAZAL, Frankie MAY Robert SIM, and Derek BRUECKNER.

To sketch the spontaneous human figuring of dancers. 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. A timed 25-minute INSTANT COMPOSITION dance + sketch awash in the evening's flurry of figures and figuring.

WANT TO DRAW?

Figure poses long/short & still/moving by PEOPLE; 6-8pm, drawing materials provided; observe the drawings of evening's line-up of visual artists and figuring artists.

WANT TO BE A SPECTATOR?

INFO: admin@aceart.org / aceart.org 206 Princess Street has 3 steps up from the sidewalk.

Wheelchair ramp access is available through the 216 Princess Street entrance.

Please bring a cushion or folding chair to sit on if necessary; some chairs are also available at aceartinc.



rest in pieces: a funeral dinner for our unfinished projects:

rest in pieces: a funeral dinner for our unfinished projects
Hosted by Making Space and Take Home Collective, at aceartinc.
September 7th 5-7 PM

This evening we honoured our unfinished projects (may they rest in pieces). We began with a walk from aceartinc. down to The Forks National Historic Site, led by Riel Starr. Riell prompted us to consider the past and present uses of this land, and the relationship between the Métis and this sacred confluence. Upon arrival back at the gallery, we will craft odes to our project ideas that never materialized. Food & refreshments provided, funerals of our unfinished ideas – gone, but never forgotten.

This event is a closed BIPOC space, in line with the work of Making Space & Take Home Collective. All racialized artists are welcome to share space, food, craft, and (optionally) share.

TakeHome BIPOC Arts House is a space for exhibitions, residencies, presentations and creative production for BIPOC artists in Winnipeg. In between exhibitions, TakeHome utilizes the space as a Community Studio. Where BIPOC artists can work, share and participate in various workshops and programs.



Fundraiser at aceartinc. “Be Still: A Tender Exploration on the Art of Floral Still Life”:

Fundraiser at aceartinc.

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

Curated by Vanessa Reddecopp

On Friday, March 7th from 3-8 PM, and Saturday from 11-3PM

aceartinc. was thrilled to host this 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 two-day only pop-up event took place on March 7th and March 8th, 2025

The event showcased 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, Geranium Lake Botanicals, Cameo Flowers, and Gossamer Flowers. Each installation promises to captivate with its unique interpretation, offering attendees a glimpse into the beauty of the floral world.

Guests were 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.

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.

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

Oak & Lily
Deer Dutch
Blomster Designs
Juniper Jayne
Academy Florist
Gossamer Flowers
Geranium Lake Botanicals
Stone House Creative
Cameo Flowers



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Phytogram Workshop: Hosted by Daisy Wu and Madelyn Gowler

On March 23, 2025, aceartinc. hosted a phytogram workshop led by artists Daisy Wu and Madelyn Gowler. This workshop was alongside “Poetics of Light”. The workshop introduced participants to the process of ecological contact printing, using plant materials soaked in a solution to create images on darkroom paper. The workshop encouraged experimentation and play, highlighting the natural imprint of fruits, vegetables, herbs, and flowers as image making tools. All materials were provided, with many

participants bringing their own organic materials and previously shot film to work with. The afternoon offered a relaxed, hands-on opportunity to explore the intersection of photography, ecology, and material process.



Artists Talks and Performances:

“States of Self”

Performance: Monique Fillon, November 1, 2024

Performance: Allison Stevens, November 1, 2024

Performance: Jessie Jannuska, November 30, 2024

Panel Discussion: Jessie Jannuska, Allison Stevens, Barb Bottle, Monique Fillion, Jocelyn Le Leannec, November 30, 2024

“My City is a Graveyard”

Artist Talk: Morgan Traa, February 7, 2025

“Enacting Echoes”

Artist Talk: Iyunade Judah, April 17, 2025

“I Found A Tunnel Behind The Closet In My Room”

Artist Talk: Ashkan Nejadbrahimi, May 30, 2025

Attendance: 7502

Membership: 136
