

about the gallery

The School of Art Gallery is part of the School of Art, University of Manitoba. The University of Manitoba campuses are located on original lands of Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and on the homeland of the Métis Nation.

The School of Art Gallery serves the School of Art, University of Manitoba, and broader communities by exhibiting and collecting contemporary and historical art addressing a range of practices and perspectives. Exhibitions and collections are complemented by engaging outreach programs and publications.

We strive to create a safe and welcoming atmosphere for all. If there is anything we can do to make your visit—onsite, offsite, or online—more accessible, please let us know.

All exhibitions and programs are free.

Blair Fornwald Director/Curator

Donna Jones Administrative Assistant

Glen Johnson Gallery Technician C.W. Brooks Registrar/Preparator

Jean Borbridge Education Coordinator

Halley Ritter Curatorial Assistant

Fall 2021 programming:

Anna Binta Diallo:

{main gallery}

Curated by Blair Fornwald Director/Curator October 14 to December 4, 2021

Anna Binta Diallo, *Wanderings* (detail), 2020, Towards Gallery.

Image courtesy of the artist

A body of work with seemingly limitless bounds, Anna Binta Diallo's Wanderings is comprised of an expansive collection of human and animal figures collaged from celestial and terrestrial images, maps, charts, diagrams, illustrations, and texts. Diallo draws from a vast archive of primarily 20thcentury print media, including folktale anthologies, children's books, encyclopedias and atlases, and science and history magazines, working with materials that attest to a collective impulse to describe, define, delimit, classify, and hierarchize. This desire to make sense and order out of complexity and chaos is both deeply human and deeply flawed. Diallo's archive reveals how these processes can be reductive and even violent, depicting the world and its inhabitants through an ethnographic, patriarchal, and imperialist lens.

Diallo's archetypal figures reference folk stories from the artist's Senegalese and French Métis heritage, as well as places she has lived and places her work has been presented. In each iteration, they are arranged differently, creating new narratives and engaging with architecture of the space, with the viewer, and with each other. Diallo's reconfigurations easeout affinities with and disjunctures between mythologies. Refusing to privilege one system or body of knowledge over another, her work instead points to the myriad ways that these systems and bodies are connected, and to the brilliant complexity of human experience and identity.

Anna Binta Diallo is a Canadian multi-disciplinary visual artist who was born in Dakar, Senegal and raised in Saint-Boniface, on the traditional territory of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and the homeland of the Métis Nation. She received a BFA from the University of Manitoba School of Art (2006) and her MFA from the Transart Institue in Berlin (2013). Her work has been shown in galleries across Canada and internationally in Finland, Taiwan, and Germany. In 2019, Diallo's work was shortlisted for the Salt Spring National Art Prize and in 2021, was awarded the Barbara Sphor Memorial Prize from the Walter Phillips Gallery and the Black Designers of Canada Awards of Excellence. Her works are in the collections of the Royal Bank of Canada, Equity Bank, Scotia Bank, and private collections. After 15 years based in Montreal, or Tio'tia:ke, on the traditional territory of the Kanien'kehá:ka, Diallo has returned to the Prairies to teach at the School of Art.

Adjunct programming

Anna Binta Diallo Artist Talk

Thursday, October 14, 7:00-8:30 pm CDT

Facilitated on Zoom and live-streaming on the School of Art Gallery, University of Manitoba YouTube channel Join us online for a talk by Anna Binta Diallo, who will discuss her art and research including her most recent body of work, *Wanderings*. ASL interpretation and close captioning available. Q&A to follow.

Wanderings Exhibition Tours

Wednesdays from 2:00-12:30 pm CT

October 20 and 27, November 3, 17, and 24, December 1

Meet in the School of Art Gallery lobby for an informative exhibition tour led by Education Coordinator, Jean Borbridge. Tours will be followed by a hands-on activity you can do together in the Gallery or take home with you to do later.

To register: please visit umanitoba.ca/art/wanderings

Robert Houle, schoolhouse from Sandy Bay Residential School Series, 2009, oil stick on paper. Collection of the School of Art Gallery. Acquired with funds from the York Wilson Endowment Award, the Canada Council for the Arts

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{collections gallery}

Robert Ho The Sandy Bay Resid

October 14 to December 4, 2021

Robert Houle's Sandy Bay Residential School Series is comprised of twentyfour drawings, drawn over consecutive days. The work was triggered, in part, by a nightmare about an incident that the artist had repressed. The dream, of elementary school abuse, occurred after Houle returned to Sandy Bay for a funeral, and shortly after the Government of Canada's Official Statement of Apology to residential school survivors. Loose sketches rendered in oilstick depict the school playground, dormitory beds, and religious figures as remembered, fragmentary and haunting. Handwritten Saulteaux texts, inscribed in pencil, capture thoughts that resurfaced as the artist worked on these drawings. Forbidden from speaking his maternal language as a child, thinking and writing in Saulteaux was a part of Houle's process of healing by letting go of conflict in his mind—a traditional counterpoint to concepts of reconciliation and forgiveness.

Robert Houle is a member of Sandy Bay First Nation, Manitoba and lives in Toronto. Houle is a contemporary Anishinaabe Saulteaux artist with international exhibition experience. His curating, writing, and teaching has played a significant role in defining Indigenous identity. Drawing on European art conventions including abstraction and conceptual art, his work addresses lingering aspects of colonization and its aftermath on Indigenous people. Houle received a B.A. in Art History from the University of Manitoba, and a B.A. in Art Education from McGill University and studied painting and drawing at the International Summer Academy of Fine Arts in Salzburg, Austria.

ule: Jential School Series

Houle has been exhibiting since the early 1970s. His work has been shown at the National Gallery of Canada, the Art Gallery of Ontario, Museum of Contemporary Art in Sydney, the Canadian Cultural Centre in Paris, and the Stedelijk Museum. Between 1977 and 1981, he was the Curator of Contemporary Indian Art at the Canadian Museum of Civilization. He has curated or co-curated groundbreaking exhibitions of contemporary Indigenous art, including *New Work by a New Generation* (MacKenzie Art Gallery, Regina, 1982), *Land Spirit Power: First Nations* at the National Gallery of Canada (Ottawa, 1992), and *Multiplicities* (Museum of Anthropology, University of British Columbia, 1993-94). Houle taught as an instructor at the Ontario College of Art and Design for fifteen years.

Houle's considerable influence as an artist, curator, writer, and educator has led to his being awarded the Founder's Achievement Award from the Toronto Friends of the Visual Arts (2020), two honourary doctorates, the 2015 Governor General's Award in Visual and Media Arts, the Eiteljorg Contemporary Art Fellowship (2003), the Toronto Arts Award (2001) and the Janet Braide Memorial Award for Excellence in Canadian Art History (1993). Houle's work is in public collections including the Art Gallery of Ontario, Heard Museum, Laurentian University Museum and Arts Centre, McGill University, and the National Gallery of Canada. He is represented by Galerie Orenda in Paris, Galerie Nicolas Robert in Montreal, and Kinsman Robinson Galleries in Toronto.

Related Publication and Print Available:



Robert Houle: Pahgedenaun

2019 Co-published with Carleton University Art Gallery 96 pages, hardcover ISBN 978-0-7709-0609-5 Featuring texts by Robert Houle, Sandra Dyck, and Paul Hess **\$25**

Pahgedenaun brings together many of the drawings and installations artist Robert Houle created about his childhood experiences at Sandy Bay Residential School, located in his home community of Sandy Bay First Nation, on the western shore of Lake Manitoba. It is produced in conjunction with two solo exhibitions of Houle's work: *enuhmo andúyaun (the road home)* at School of Art Gallery (2012) and *Pahgedenaun* at CUAG (2018).

Pahgedenaun is a Saulteaux word expressing the self-defining and selfdetermining act of "letting it go from your mind," embodied in Houle's profoundly powerful and unsettling art works, which embody acts of memory, truth-telling, survivance, and healing.

To purchase, please contact gallery@umanitoba.ca



Robert Houle, schoolhouse (from the Sandy Bay Residential School Series)

2018

Printed on Epson Somerset Velvet by Trevor Baziuk in an addition of 100 with 10 artist proofs Editions 11-55 available through the School of Art 18" x 15" unframed **\$250**

⁴⁴ The first of two dozen drawings done consecutively in August of 2009. They are memory-based, the windows of the school represent my siblings and parents as we all attended this architecture of assimilation. ⁹⁹

- Robert Houle

The artist has generously permitted the School of Art, University of Manitoba, to create this reproduction. All proceeds from the sale of this print will be used to enhance and support the experience of Indigenous students studying at the School of Art.

Thirza Cuthand: *Medicine Bundle*

Curated by Blair Fornwald, Director/Curator October 14 to December 4, 2021

Weaving together family narratives and current thoughts on the pandemic, the ethics of representation, and the nature of the sacred, Thirza Cuthand discusses a medicine bundle which was used to heal the artist's greatgreat-grandfather from a Gatling gunshot wound in 1885, and her grandfather from the Spanish flu in 1918. In this film, Cuthand reflects on the ways that the bear cub spirit contained within the since-buried bundle has continued to protect them and their family from the trauma and diseases brought on by colonization.



Thirza Jean Cuthand was born in Regina, Saskatchewan, Canada in 1978, and grew up in Saskatoon. Since 1995, she has been making short experimental narrative videos and films about sexuality, madness, Queer identity and love, and Indigeneity, which have screened in festivals internationally, including the Tribeca Film Festival (New York City), Mix Brasil Festival of Sexual Diversity (São Paulo), ImagineNATIVE (Toronto) Ann Arbour Film Festival, Images (Toronto) Berlinale (Berlin), and Oberhausen International Short Film Festival. Cuthand's work has also been presented at galleries including the Remai Modern (Saskatoon), the National Gallery of Canada (Ottawa), the Walker Art Centre (Minneapolis), and the 2019 Whitney Biennial (New York City). Cuthand is also a performance artist who has presented work at LIVE (Vancouver), 7a*11d (Toronto) and Performatorium (Regina). The recipient of numerous awards, commissions, and residencies, Cuthand completed their BFA in Film and Video at Emily Carr University of Art and Design in 2005, and their MA in Media Production at X University in 2015. She is of Plains Cree and Scots descent, a member of Little Pine First Nation, and currently resides in Toronto, Canada.



Kaffee

Kaffeeklatsch is a series centring the voice activists, and writers having casual conv choosing, followed by workshops related t

This project is supported in part by the Ce Age-Friendly University Initiative Fund 202

To register: please visit umanitoba.ca

latsch

es of an intergenerational cohort of artists, ersations over coffee with guests of their to the presenters' practices.

ntre on Aging, University of Manitoba 1-2022.

art/kaffeeklatsch

Kaffeeklatsch:

Moneca Sinclaire & Ildiko Nova in conversation

Friday, October 22, 12:00-100 pm CDT

Facilitated on Zoom and live-streaming on the School of Art Gallery, University of Manitoba YouTube channel. ASL interpretation and closed captioning available

Moneca Sinclaire and guest Ildiko Nova are both self-taught Winnipeg-based recycled media artists whose art practices explore the intersections of identity, material application, community and storytelling. For both artists, their shared histories of marginalization, displacement and genocide as Indigenous and Romani are critical to their work. Similarly, their art practices are sites of self-healing, reclamation, and continuation of culture and stories to never be forgotten. As recycled media artists, their reasonings for re-using vary; Sinclaire considers herself a recycle, environmental or sustainable artist whereas Nova uses recycled materials to reclaim their purpose. Both work with and in the community as art teachers, facilitators, and activists.



Image courtesy of the artist.

Ildiko Nova is a Hungarian-born (Romani identified) Canadian freelance multimedia artist residina in Winnipea. Her work is about storytelling and juxtaposition, as she enjoys putting elements together that are unusual or unexpected. As a community worker and a city dweller, her work often points to societal issues of the underprivileged and the effects of urbanization on wildlife.

Workshop: Mobile Creations

Saturday, October 23, 1:00-2:30 pm CDT

Facilitated on Zoom. Closed captioning available. ASL interpretation available upon request (please contact soageducator@umanitoba.ca by October 14 if you require)

In this workshop, Moneca Sinclaire will teach participants how to create a mobile using household items and materials found in nature. Discover easy ways you can make use of branches and sticks from nature and assorted household objects to create a 3-dimensional mobile that can be hung inside or outside.

Please have ready in advance of the workshop: an interesting branch or stick, and assorted household objects, which can include, but are not limited to, old cereal boxes, aluminium cans, shipping cartons, cereal boxes, shredded paper, CDs, tin cans, bottles, and more.



Image courtesy of the artist.

Moneca Sinclaire is a multi-media Nehinan (Cree) artist who uses everyday objects to recycle or transform them into beautiful art. A self-taught artist who learned to "do" art from watching her paternal grandmother. Sinclaire combines her love of the environment and art to help reduce the waste in landfills. Her work transforms what people see as nothing into something fantastic.

Kaffeeklatsch:

Elvira Finnigan and Jennifer Still in conversation

Friday, November 26, 12:00-1:30 pm CST

Facilitated on Zoom and live-streaming on the School of Art Gallery, University of Manitoba YouTube channel. ASL interpretation and closed captioning available

Artist Elvira Finnigan and poet Jennifer Still will discuss the ways in which their relationships, practices, conceptual frameworks and meditations on materials intersect and diverge. Memory, family origins, the ephemeral conditions of time, life and grief are present in both Finnigan and Still's practices. Their relationship, shared processes, and ties to the Winnipeg art community lay the ground for a surely intimate and in-depth discussion.



Jennifer Still is a self-taught poet, mentor, and editor exploring intersections of language and material forms. Physicality of varying mediums often appear in her work with usage of light, torn paper, shadings, erasures, and intervals, to investigate the instability of words and the nature of grief.

Image courtesy of the artist.

Workshop: Salt Stories

Saturday, November 27, 1:00-2:00 CST

Facilitated on Zoom. Closed captioning available. ASL interpretation available upon request (please contact soageducator@umanitoba.ca by November 12 if you require an ASL interpreter)

Salt Stories is a meditative workshop on both the history and material qualities of salt. Elvira Finnigan will guide participants to create tools and use household materials to manipulate salt much like a Zen garden. She will use the natural world as a muse and inspiration for participants to draw from. Exciting and spontaneous images will be revealed through this workshop.

Please have ready in advance of the workshop: table salt, black paper, and assorted household materials.



Image courtesy of the artist.

Elvira Finnigan is a Winnipeg based interdisciplinary artist whose practice often involves sitespecific time-based installations in which she transforms objects and surfaces with salt brine. The evaporation of the brine leaves crystals behind; signifying a poignant reflection on the passage of time, the preservation of memory, and the stilling of life.

Visiting Curator Program

The School of Art Gallery is pleased to welcome Shalaka Jadhav and Lillian O'Brien Davis as Visiting Curators.

Jadhav and O'Brien Davis will be mentored by established Visiting Curator Grace Deveney as all three research and present exhibitions, events and publications over the next three years. This exciting program is generously supported by Dr. Michael F.B. Nesbitt.

As the catalyst for three outstanding, international-calibre exhibitions, each complimented by a lively and critically rigorous roster of adjunct programs and an engaging substantive publication, The Visiting Curator Program will play a vital role in defining contemporary art and its attendant discourses in the Prairies. It will give students, faculty, and other community members meaningful opportunities to engage with curators charting new trajectories in the field. Through its mentorship component, it will foster strong new voices in this field.

Shalaka Jadhav

Shalaka spent their childhood between cities in India and Dubai, before moving to a neighbourhood spitting distance from Ontario's largest mall. They are currently hosted on Treaty 1, entangling a long time curiosity about art-based methods, and their role in enabling unusual connections and collective futures. In their day job, Shalaka designs and facilitates curriculum and workshops that support young people in moving towards just, climate-resilient futures. Trained as an urban planner, Shalaka is following the advice of an aptitude test to pursue Curatorial Practices at the University of Winnipeg. As Shalaka explores and builds on their curatorial ethic, they see it to be guided by a walking methodology, carrying forward the work of their ancestors in tending for the land, and woven together by conversations over cups of tea. In 2021, Shalaka is the Curator-in-Residence at the Centre for Art Tapes.

Lillian O'Brien Davis

Lillian O'Brien Davis is a curator and writer currently based in Toronto, ON. She is the Curator of Exhibitions and Public Programs at Gallery 44 Centre for Contemporary Photography. She has curated projects at Art Museum at the University of Toronto, Susan Hobbs Gallery, the MacKenzie Art Gallery, and the School of Art Gallery at the University of Manitoba. Her writing has appeared in BlackFlash magazine, Canadian Art online, C magazine, the Brooklyn Rail, Peripheral Review and Insight Magazine.



Shalaka Jadhav Image courtesy of the artist.



Lillian O'Brien Davis Image credit: Simon Fuh



Funding

The School of Art Gallery is generously supported by the University of Manitoba, the School of Art's faculty and staff, national and provincial funding agencies, donors, and volunteers.

The School of Art Gallery Visiting Curator Program is generously supported by Dr. Michael F.B. Nesbitt.

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Email <u>gallery@umanitoba.ca</u> to join the School of Art's e-newsletter mailing list or to receive hard copies of the School of Art Gallery newsletter.

Hours

Monday-Wednesday and Friday: 9:30 am - 5:00 pm Thursday: 9:30 am - 8:00 pm Closed Statutory Holidays

Contact

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Cover: Anna Binta Diallo, *Wanderings*, 2020, Towards Gallery. Image courtesy of the artist.

