



school of art gallery newsletter

issue five—winter 2022

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

Winter 2022
programming:

main gallery

Andrea Oliver Roberts

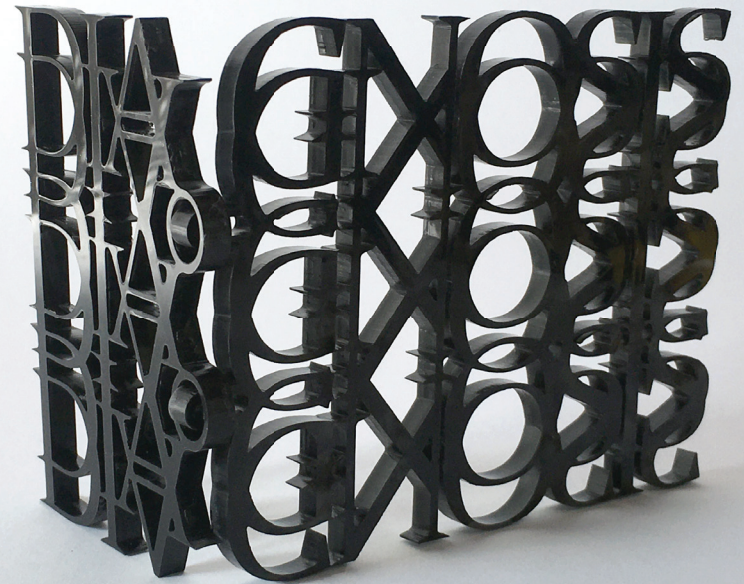
Sickroom

Curated by Blair Fornwald, Director/Curator
December 16, 2021 to February 11, 2022

Andrea Oliver Roberts' *Sickroom* is a sound and sculpture-based installation bringing together ideas about healing and protection, property and bodily autonomy, care and control. Taking formal cues from garden architecture, the artist has crafted sculptures that resemble wrought iron gates, trellises, and a domed gazebo, as well as miniaturized forms that recall amulets or talismans. Potent words and phrases related to health and illness are arranged to form decorative pattern work: an iron garden gate, for instance, offers both CURES and a CURSE to the reader who can decipher its incantations. Another heavily abstracted design reveals the word DIAGNOSIS in the grillwork of a filigreed metal screen fittingly, both are thresholds that must be passed in order to respectively treat or retreat. Mere suggestions of walls and ceilings, these garden structures indicate that a little piece of nature has been tamed, but offer little to no shelter or protection from the elements. And they offer security from trespassers only if tacitly agreed-upon notions of property ownership and privacy are upheld. Drawing on personal experiences of navigating and accessing support as a person with chronic illness, Roberts' installation reveals the magical thinking that reinforces the permeable, indistinct, and ultimately temporary boundaries between chaos and order, between sickness and health, and between what is yours, what is mine, what is shared, and what can never be owned.

Andrea Oliver Roberts is a Winnipeg-based, multidisciplinary artist known for sculptural installations and sound works that contend with loss, technology, gender, and language within capitalism. Roberts has shown at galleries internationally and composes and performs the solo experimental sound project under the name VOR. They hold an M.F.A. in Sculpture from California College of the Arts, and an Honours B.F.A. in Sculpture from the University of Manitoba.

The artist acknowledges the support of the Canada Council for the Arts and the Manitoba Arts Council.



Andrea Oliver Roberts, *u/t (Model for Diagnosis)*,
2021, mirrored acrylic. Courtesy of the artist.

Sickroom Exhibition Tours

Thursdays, January 6, 13, and 20 and February 3 and 10, 2022, 7:00–7:30 pm

ASL interpretation available upon request

(please contact soageducator@umanitoba.ca two weeks in advance if required)

Meet in the gallery lobby for an informative exhibition tour led by Gallery staff.

Anti-Capitalist Peer-to-Peer Health Workshop: *The Hologram*

Saturday, January 15, 2022, 1:00–5:00 pm

National Centre for Truth and Reconciliation, Chancellor's Hall, 177 Dysart Road

ASL interpretation available upon request

(please contact soageducator@umanitoba.ca by December 23 if required)

Pre-registration required. Space is limited.

The Hologram is a viral four-person health monitoring and diagnostic system where non-expert participants create a three-dimensional “hologram” of a fourth participant’s physical, psychological and social health, and each becomes the focus of three other people’s care in an expanding network. In this workshop, Hologram developer Cassie Thornton and co-facilitator Tina Munroe will teach participants how to give and receive care using a specific protocol developed collaboratively with hundreds of practitioners online over two years of lock-down. This model works on or offline and is meant to make long term caring relationships sustainable because all caretakers are cared for. If this model resonates, you can access additional support and resources at thehologram.xyz.

Cassie Thornton is an artist and activist who makes a “safe space” for the unknown, for disobedience, and for unanticipated collectivity. She uses social practices including institutional critique, insurgent architecture, and “healing modalities” like hypnosis and yoga to find soft spots in the hard surfaces of capitalist life. Cassie has invented a grassroots alternative credit reporting service for the survivors of gentrification, has hypnotized hedge fund managers, has finger-painted with the grime found inside banks, has donated cursed paintings to profiteering bankers, and has taught feminist economics to yogis (and vice versa). Her new book, *The Hologram: Feminist, Peer-to-Peer Health for a Post-Pandemic Future*, is available from Pluto Press.

Tina Munroe is an Anishinaabe graduate student at Lakehead University (MA English, Social Justice) and a Graduate Research Fellow at the ReImagining Value Action Lab (RiVAL) with experience working in Indigenous politics from the community to the federal level. Her research interests include the ways colonial

legislative documents such as the BNA Act and Indian Act re-story Land on Turtle Island as “Canada” and how colonial cartographies limit our capacity to imagine radical Indigenous futures. She is currently working on a research podcast related to the role public libraries can serve in the repatriation of Indigenous land and life in urban centres.

Performance

Andrea Oliver Roberts and Anju Singh: *Liturgies for Chiron*

Friday, February 4, 2022, 7:00 pm CST

Main Gallery

Streaming on the School of Art Gallery, University of Manitoba YouTube channel starting February 19

Pre-registration required. Space is limited.

Featuring electronics (Roberts), drones and strings (Singh), *Liturgies for Chiron* draws upon the artists’ shared experiences of coming from working-class backgrounds within religious traditions that valorize labour. Reflecting on repetition in both work and worship, *Liturgies* alludes to the condition of simultaneity: in Greek myth, Chiron is an uncharacteristically wise and well-mannered centaur associated with medicine and healing; in astronomy, it is also the name of a centaur – a small Solar System body with characteristics of both asteroids and comets.

Anju Singh is a multidisciplinary artist and musician based in the unceded and traditional territories of the x̱məθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətaʔ (Tsleil-Waututh) Nations. Anju’s work explores the tensions and relationship between abrasive and harmonic sounds, images, and textures. Anju has performed internationally in Brazil, across Europe, in Mexico, and across Canada.

To register, please visit:
umanitoba.ca/art/sickroom



Alone Time

Libby Hague

Ann Smith

Tung Ping Li

Pamela R. Smith

Kenneth Lochhead

Diane Whitehouse

Curated by Halley Ritter, Curatorial Assistant

December 9, 2021 to January 14, 2022

As we take our first steps out of isolation we reflect upon and work through the nuanced and unintelligible parts of our pandemic experiences. Although individual circumstances vary, it's likely that isolation has challenged us all, and most have had more alone time than ever before. Many of us have had to face a host of new stressors in relative isolation, in addition to the usual loneliness and uncertainty inherent in solitude. We have essentially spent the last two years shifting focus back and forth between our bedroom windows and our mirrors; between the outside chaos of the drastically changing world and the inside chaos of our own thoughts.

These experiences would have been entirely inconceivable to most prior to the pandemic. Though we are now beginning to move forward, there are things that we still might not fully comprehend or process. To do so, we need to find language that explains new feelings and a new reality. When language falls short, we may turn to art to identify, recognize, and validate our emotions.

Alone Time brings together works that reflect the extra-linguistic feelings of overwhelm and unreality experienced in isolation. Juxtaposing soft and homey colours, forms, and motifs with abstracted, expressive styles and applications, these works reflect some of the emotional conflicts of lockdown solitude and convey the feeling of being stuck in a familiar space during a time full of discomfort and unknowns. Despite being created decades before the pandemic, the relevance and resonance of these works speak both to the timelessness of art and the longstanding impacts of the pandemic.

Exhibition and adjunct programming presented with the support of the Government of Canada through the Young Canada Works program, Building Careers in Heritage.



Libby Hague, *Echo/The Paradise Within* (detail), 1986, lithograph and serigraph (diptych). Collection of the School of Art Gallery; gift of Dr. Ben Shore, Sword Street Press.

Workshop

Kate Belew: *Poetry as Connection*

Wednesday, January 12, 2022, 7:00–8:30 pm CST

Facilitated on Zoom. Closed captioning available.

ASL interpretation available upon request

(please contact soageducator@umanitoba.ca by January 5 if required)

Pre-registration required. Space is limited.

Coming out of isolation, finding connection with others is more important than ever. While writing in itself can be a solitary act, writing in community can be a celebration. In this workshop we'll read pieces of connection, we'll talk about developing writing collaborations and collaborative practices, and we'll generate new work via prompts. This practice comes out of making art during a pandemic year as a way to come up against loneliness. Join us for this 90-minute workshop to explore poetry and writing as a form of connection.

Kate Belew is a Brooklyn-based writer, poet, storyteller, and strategist. Her work spans genres and spaces: poetry, non-profits, immersive theatre, health & wellness, herbalism, witchcraft, and the psychedelic. She has a Masters in Fine Arts from Sarah Lawrence College and is currently an apprentice studying herbalism. Kate is the co-host of the *Magick & Alchemy Podcast* by Tamed Wild and is the founder of *The Bardo* online writing school. You can learn more about Kate's work and collaborations at KateBelew.com.

To register, please visit:
umanitoba.ca/art/alone-time



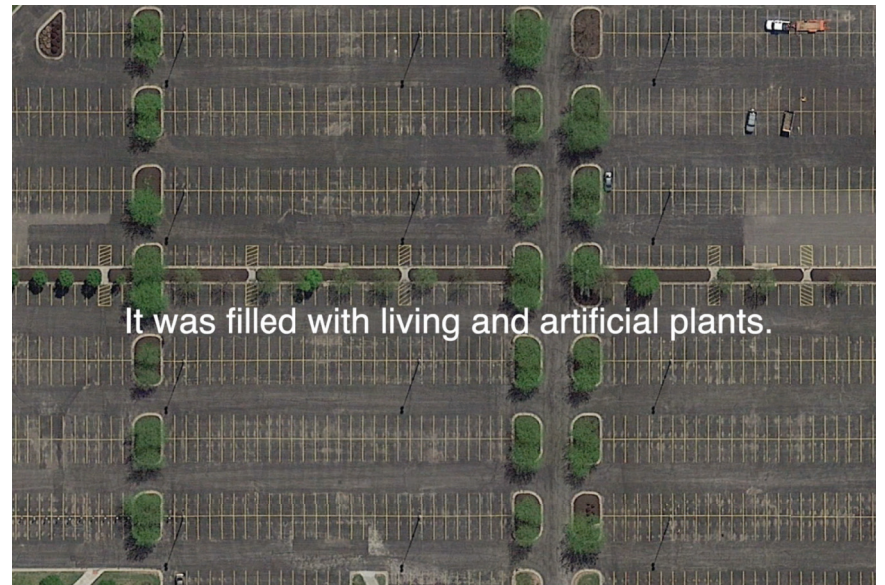
Sylvia Matas

There Was a City

Curated by Blair Fornwald, Director/Curator
December 9, 2021 to February 11, 2021

Sylvia Matas' silent three-minute video, *There Was a City* was created from satellite photographs taken from Google Earth. Drawing from a vast archive, the artist selected images where nature and the built environment ambiguously converge, where it's often difficult to tell if we are looking at a construction site, or a site that has been abandoned. Overlaid text describes a group of people living in similar circumstances, adjusting to cycles of order and entropy, plentitude and lack, certainty and unknowing. This spare and disquieting science fiction film was created in 2021; spending so much time inside prompted the artist's consideration of time, the built environment, decay and regeneration.

Sylvia Matas is a Winnipeg based artist working in video, bookworks, text, and drawing. She received her MFA from the Chelsea College of Art in London, England. Her work has been exhibited at the Art Museum at the University of Toronto, Gallery 44, YYZ Artist's Outlet, Mercer Union (Toronto), the Maclaren Art Centre (Barrie, ON), The Winnipeg Art Gallery, Plug In ICA (Winnipeg), Truck Contemporary Art (Calgary), and Útúrdúr (Reykjavik). Her videos have been screened at Smart Projects Space (Amsterdam), Harvestworks DMAC (New York), Helen Pitt Gallery (Vancouver), Gallery Homeland (Portland, OR), Eyelevel Gallery (Halifax).



It was filled with living and artificial plants.

Sylvia Matas, *There Was a City* (detail), 2021, 03:00 minutes, colour, silent. Courtesy of the artist.

Breaths, Monuments, Offerings

Natalie Hunter
Lauren Prousky
Shellie Zhang

Curated by Halley Ritter,
Curatorial Assistant
January 27 to March 4, 2022

Memories are often elusive and intangible. It can be difficult to hold onto something so conceptual. For some, holding on to items is a way of holding on to people, places, and moments. Objects become signifiers of life stories, emotional bonds, and connections to our personal and cultural identities. They transport us to the past like little time machines. The reliability of object permanence and the privilege of collecting can bring great comfort to many. For others, though, tangible signifiers of the past may carry painful reminders of things they would rather forget. Collecting practices and sensibilities surrounding memory and its preservation are culturally specific, complex, and varied.

Breaths, Monuments, Offerings reflects on the relationship between memory and materiality, addressing the visualization of memory and physicality from different cultural perspectives and through different media. Lauren Prousky, Natalie Hunter, and Shellie Zhang's approaches to the subject variously employ maximalist aesthetics, articulate the fleeting nature of memory, and include the construction of mini-monuments. Their works interact with each other in compelling ways that encourage us to pause, to think, to feel, and, of course, to remember.



Lauren Prousky, *The inherent cost of line that hugs* (detail), 2020, yarn, plastic canvas, chains, finger puppet, hemming, acrylic, wood, and mending tape. Originally exhibited at the Museum of Jewish Montreal, 2021. Photo: Karice Mitchell.

Tour and Workshop Lauren Prousky: *List Poems*

Thursday, January 27, 2022, 7:00–8:30 pm

Collections Gallery

ASL interpretation available upon request

(please contact soageducator@umanitoba.ca by January 13 if required)

Pre-registration required. Space is limited.

Curator Halley Ritter and artist Lauren Prousky will lead a guided tour of *Breaths, Monuments, Offerings*, followed by a workshop facilitated by Prousky. Using “list poems,” we will break down specific memories into parts, focusing on sensory elements to uncover the poetic nature of our pasts.

Lauren Prousky is an artist, curator, and writer based in Kitchener-Waterloo. She received an MFA from the University of Waterloo and a BFA from Concordia University. She has exhibited her work around Canada and occasionally elsewhere, and has done residencies in Iceland, British Columbia, and Brooklyn, NY. She is currently participating in the COVE/COVOX art director incubator at Inter Arts Matrix.

To register, please visit:
umanitoba.ca/art/breaths-monuments-offerings



online programming

Symposium: Deconstruction of Being

Saturday and Sunday
January 22-23, 2022

Deconstruction of Being Presentations and Conversation

Michèle Pearson Clarke, Canisia Lubrin,
Péjú Oshin, and Pamela Woolford

Curated and moderated by Patterns Collective

Saturday, January 22, 2022, 7:00–9:30 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.

Patterns Collective and the School of Art Gallery are happy to present *Deconstruction of Being*, a confluence of thoughts on being. Filmmaker Michèle Pearson Clarke, poet Canisia Lubrin, curator Péjú Oshin, and writer Pamela Woolford will present readings and screenings of their work, engaging in a conversation moderated by Patterns Collective afterwards. This event will serve as a dynamic, non-conventional, and activated lecture, which will break down and synthesize notions of individual and collective identity, self-exploration, memory, the body, place, kinship and language, amongst other themes.

This project is supported in part by a University of Manitoba Community Engagement Fund, 2021–22.

Program:

Screening:

Pamela Woolford, *Interrupted:
Prologue to a Mem-Noir*,
2020, 20:00

Film screening:

Michèle Pearson Clarke, *Black Men and Me*,
2006, 5:57

Reading:

Péjú Oshin, *Between Words & Space*,
2021, published by Bakanna Books

Reading:

Canisia Lubrin, *The Dyzgraphxst*,
2020, published by McLelland & Stewart,
a division of Penguin Random House



To register, please visit:
umanitoba.ca/art/deconstruction-of-being



Michèle Pearson Clarke

Photo: Jessica Laforet

Michèle Pearson Clarke is a Trinidad-born artist, writer and educator. Working primarily in photography and video, her work situates grief as a site of possibility for social engagement and political connection. Based in Toronto, she holds an MSW from the University of Toronto, and an MFA in Documentary Media Studies from Ryerson University. Her work has been included in exhibitions and screenings across Canada and internationally. She has been an artist-in-residence at Gallery 44, in the Department of Arts, Culture and Media at the University of Toronto Scarborough, and in the University of Toronto's Bonham Centre for Sexual Diversity Studies. Clarke's writing has been published in Canadian Art, Transition Magazine, Momus, and The Toronto Star and in 2018, she was a speaker at the eighth TEDxPortofSpain. Her work is in numerous public and private collections, including the National Gallery of Canada. Currently, she is serving as the second Photo Laureate for the City of Toronto (2019-2023), and she has forthcoming solo exhibitions at the Art Gallery of Hamilton and Mercer Union in 2022.



Canisia Lubrin

Photo: Courtesy of the writer

Canisia Lubrin is a writer, editor, critic and teacher. Her books include the awards-nominated debut *Voodoo Hypothesis* (Wolsak & Wynn, '17) and a forthcoming book of short fiction, *Code Noir* (Knopf, '23). Her sophomore poetry collection, *The Dyzgraphxst* (M&S, '20), received honours including winner of the overall 2021 OCM Bocas Prize for Caribbean Literature, the Griffin Poetry Prize, Derek Walcott Prize, and finalist for the Governor General's Award and the Trillium Book Award for Poetry. Lubrin is the inaugural Shaftesbury Writer in Residence at Victoria College, University of Toronto. Poetry editor at McClelland & Stewart, Lubrin studied at York University and the University of Guelph, where she is the incoming MFA in Creative Writing Coordinator and an Assistant Professor in the School of English & Theatre Studies. In 2021 Lubrin was awarded a Windham-Campbell prize in Poetry from Yale University.



Pélú Oshin

Photo: Courtesy of the writer

Pélú Oshin is a British-Nigerian curator, writer, and lecturer based in London. Her work explores liminality in culture, identity and the built environment through working with artists, archives and cultural artifacts to create and further explore shared experiences across a global African diaspora.

She has managed the delivery of the Tate's Workshop Artists in Residence programme, and curated in-person and online programming, including the performances *Stillness: We Invoke the Black to Rest* (2020), *Beyond Boundaries* (2021). In 2019-20, she led the Barbican's first Young Curators Group and has delivered public events at Wellcome Collection. Pélú holds a PgCert in Academic Practice in Art, Design and Communication from UAL and is an Associate Fellow of the Higher Education Academy. Recently, Pélú was shortlisted for the 2021 Forbes 30 Under 30 Europe list in Arts & Culture, was on the selection panel for the other art fair and was a judge for the 2019 Cultural residency at the Institute of Imagination. She currently works at Tate as Curator: Young People's Programmes, is an Associate Lecturer at Central Saint Martins and Chair of trustee of Peckham Platform. Words & Space is her first collection of prose and poetry.



Pamela Woolford

Photo: Courtesy of the artist

Pamela Woolford is an interdisciplinary artist and keynote speaker, intertwining her work as a writer, filmmaker, performer, and immersive-media director to create new forms of narrative work about Black women and girls and others whose joy, imagination, and inner life are under-explored in American media and popular art. She is the recipient numerous awards and honours including five Maryland State Arts Council Awards, five international film festival awards, a Changemaker Challenge Award from United Way of Central Maryland and Horizon Foundation, a Baker Artist Award in interdisciplinary arts, a Storyknife Writers Residency, a NES Artist Residency, and an Official Citation from the Maryland House of Delegates, and she has been a Bisson Lecturer in the Humanities at Marymount University. Woolford's writing has been published in the Baltimore Sun, Poets & Writers Magazine, NAACP's Crisis Magazine, Harvard University's Transition, and other publications. Woolford is a member of Sundance Co//ab, Brown Girls Doc Mafia, CRAFT Institute, Women of Color Unite, The Gotham, and Women Writers of Color. Her work will be featured in a Spring 2022 solo exhibition at Joan Hisaoka Healing Arts Gallery in Washington, DC. *Interrupted: Prologue to a Mem-noir* is her latest film.

Community Discussion

Moderated by Patterns Collective

Sunday, January 23, 2022, 1:00–2:00 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.

Participants who attended *Deconstruction of Being's* January 22 event are invited to a debrief hosted by Patterns Collective members Shaneela Boodoo, Mahlet Cuff, and Chukwudubem Ukaigwe. This forum will provide opportunities for discussion about thoughts, ideas, feelings and reactions to the previous night's screenings, readings, and conversations.

Patterns Collective is committed to fostering avenues of mutual exchange and conversation outside the constraints of academia. Following this discussion, Patterns Collective will facilitate a creative writing and art making workshop that includes poetry, collaging, reviews, posters with pre-registered BIPOC youth. This workshop is presented in partnership with the generous support of Graffiti Art Programming.



**Shaneela
Boodoo**

Photo: Courtesy of the artist

Shaneela Boodoo is a graduate of the University of Manitoba with a BFA (Honours) in Design. She is a second-generation immigrant, born and based in Winnipeg, Manitoba, and identifies as Indo-Caribbean. As an emerging artist, designer, and curator, Boodoo's work uses design, installation, collage and photography to communicate carefully constructed narratives which use reconstructed memories to explore facets of information. These memories come from aspects of personal relationships that deal with larger intersecting themes of colonialism, displacement and womanhood. In addition to Patterns Collective, Boodoo has also worked to establish and brand BIPOC collectives RIND, and Chroma Collective. She has curated exhibitions including School of Art Gallery shows *Adornment* and *Analogous*, which have centered the experiences of BIPOC in institutional spaces.



**Mahlet
Cuff**

Photo: Courtesy of the artist

Mahlet Cuff is an emerging interdisciplinary artist and curator producing work through audiovisual storytelling. Using analog and digital photography, found and generated recordings, they explore subjects of healing, memory and collective care. Mahlet's work questions conventional narratives about relationship-building both within themselves and with their kin in the world. She is also a community organizer and founder of the advocacy and action group Justice 4 Black Lives Winnipeg where she advocates for abolition and safety of all Black people. Her collaborations as a curator include showcasing work for the Patterns Collective, as well as for the Window Winnipeg exhibition *Joy is more than just a feeling*. Their work has been shown locally and nationally.



**Chukwudubem
Ukaigwe**

Photo: Courtesy of the artist

Chukwudubem Ukaigwe is a Nigerian-born song, dispersed by a transient Atlantic breeze, currently passing through Canada. He consciously uses a variety of mediums to relay a plurality of ideas at any given time. He approaches his art practice as a conversation, or a portal into one, and in some instances, as an interpretation of this ongoing exchange. Chukwudubem operates as an interdisciplinary artist, curator, writer, and cultural worker and is a founding member of Patterns Collective.



To register, please visit:
umanitoba.ca/art/deconstruction-of-being

Kaffee- klatsch

A series centering the voices of an intergenerational cohort of artists, activists, and poets having casual conversations over coffee with guests of their choosing, followed by workshops related to the presenters' practices.

Kaffeeklatsch

*Kris Alvarez, Susan Alvarez & Pete Escanlar
in conversation*

Friday, January 28, 2022, 12:00–1:00 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

The third edition of Kaffeeklatsch brings together relationally engaged theatre artist Kris Alvarez, Kris' mother and artist Susan Alvarez, and family friend and artist Pete Escanlar for a conversation about home, roots, and identity. Suckers for a really good story, this trio will delve into how growing up as Filipino(a) immigrants on Treaty 4 has shaped their processes, inspirations, and practices as artists. With a large dash of curiosity, play, and laughter this talk will discuss the trios' similarities and celebrate their differences.

Workshop

Kris Alvarez: Creative Reboot

Saturday, January 29, 2022, 1:00–2:30 pm CST

Facilitated on Zoom and live-streaming on the School of Art Gallery, University of Manitoba YouTube channel
Closed captioning available. ASL interpretation available upon request (please contact soageducator@umanitoba.ca by January 14 if required)

Pre-registration required. Space is limited.

Join Kris Alvarez for a hands-on playful workshop to reset, realign, and reboot one's creative practice during the pandemic. Mirroring Alvarez's relationally engaged practice, participants will use food, culture, personal history, and their curiosity as a means to connect with each other, feel lighter, and remember how wonderful and possible it is to be creating together-alone. She will let participants into what her practice looks like, sounds like, and how it feels through imaginative prompts and tasks.

I am trying my best to source an intentional approach, 'bend time & space', to crack open conversations about othering, race relations and identity. I'm privileged to practice this approach, tinkering out loud in non-traditional theatre performances, vulnerably asking audiences, "I'm trying to figure this out, can you help me?" – Kris Alvarez

You will need to use "chatbox" & "camera off" functions on your device during our Zoom.

Please have handy: paper & a pencil/pen and a favourite, typical kind of *bread that you identify as a part of your family/home/culture/community.

*an alternate for those with allergies/restrictions/other is welcome.

Kris Alvarez is a theatre artist, a Regina monologue, a brown kid needing a village to raise her. Kris has had the privilege of relationship-building through creation & performance with like-spirited humans at Curtain Razors, Fadadance, Artesian, and the Heritage Community Association. At Common Weal Community Arts, Kris' 2019 Respond to Racism residency humbled her artmaking, inspiring *Golden Potluck* – a project centered on diverse older women's voices. Kris tinkers with her practice alongside Curtain Razors as Artistic Associate, performing (in *Bad Blood* and *Carmen Angel*) and supporting other associates' work and making (through *What Kind of Brown Are You?*) Her current project, *Burnt Sienna*, continues into 2021 after an adaptive 2019-20 digital series.



**Kris
Alvarez**

Photo: Courtesy of the artist

Susan Alvarez was born and raised in the Philippines and considers Regina home. In Cebu, her love for art clearly began in her family's photography studio. The past 40+ years in Regina, Susan has nurtured deep connections within her family, her community, and her creativity. Susan has a keen eye for beauty in colour, composition, and design. Her aesthetic energy fuels various artmaking pursuits: jewellery, clothing, purses, music, and dance. Later in life, Susan was introduced to painting by her older sister who studied art for many years. Susan continues challenging her artful spirit by learning bass guitar, ukulele, and painting techniques and by dancing with her granddaughters.



**Susan
Alvarez**

Photo: Courtesy of the artist

Pete Escanlar writes: The contrast between my ancestral home, the Philippines, and my adoptive home, Canada—the climate, colours, history, and culture—provide sources of inspiration for my paintings. I am always fascinated by the distorted reflections of intricate heritage buildings on glass walls of modern office buildings that are commonly found in the downtown areas of Canadian cities. My paintings of market scenes and cultural festivals are my way of looking back to where I grew up. These contrasts, rooted in two cultural traditions, also give me the flexibility to continually switch between semi-abstract and realism.



**Pete
Escanlar**

Photo: Courtesy of the artist

online programming

Kaffeeeklatsch

*Aganetha Dyck, Reva Stone, and Diana Thorneycroft
in conversation*

Friday, February 18, 2022, 12:00–1:00 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

Join internationally renowned artists Aganetha Dyck, Diana Thorneycroft and Reva Stone for the fourth installment of Kaffeeeklatsch. Sharing a studio for 27 years and a friendship that spans even longer, this trio will converse about the ways in which their relationship has supported pivotal moments of their life and art practice. Dyck, Stone, and Thorneycroft bolster practices that are uniquely complex and evocative yet all critique contemporary societies' practices and histories.

Workshop

Aganetha Dyck: How to Talk to Bees

Saturday, February 19, 2022, 1:00–2:30 pm CST

Facilitated on Zoom and live-streaming on the School of Art Gallery, University of Manitoba YouTube channel
Closed captioning available. ASL interpretation available upon request (please contact soageducator@umanitoba.ca by February 4 if required)

Pre-registration required. Space is limited.

In this workshop, Aganetha Dyck will use her art practice to exemplify the ways in which she has approached and has collaborated with bees to create her sculptural works. She will go into depth on how beekeepers have guided her to successfully and safely collaborate with honeybees, as well as her ventures working with different scientists all over Canada and abroad on cutting edge research on the preservation of honeybees.



To learn more, please visit:
umanitoba.ca/art/kaffeeeklatsch

Aganetha Dyck is an acclaimed Canadian artist known internationally for her sculptural collaborations with live honeybees and her transformations of domestic objects and processes. She asks: “What ramifications would all living beings experience should honeybees disappear from earth?” Since the late seventies her work has been shown in hundreds of solo and group exhibitions across Canada, in the U.S., England, France and in the Netherlands and is held in collections of major galleries including the Vancouver Art Gallery, the Winnipeg Art Gallery and the National Gallery of Canada. A selection of her awards includes the Manitoba Arts Council Award of Distinction (2007), Governor General’s Award in Visual and Media Arts (2007), Winnipeg’s Art City Star Award (2013), Winnipeg Art Council’s Making a Mark Award (2014).



Aganetha Dyck

Photo: Courtesy of the artist

Reva Stone’s work is informed by a broad theoretical context that includes an examination of the mediation between our bodies and the technologies that are altering how we interact with the world. In new work, she is examining how artificial intelligence algorithms are used in forms of surveillance that enters our homes—those intimate spaces we currently consider private. She is particularly interested in the consequences to our subjectivities if what we are not yet able to render into digital form—our thoughts, dreams, hopes and memories—become digital. Stone has received many awards, including the 2017 Distinguished Alumnae Award from the University of Manitoba, the 2015 Governor General’s Award in Visual and Media Arts and an honorable mention from Life 5.0, Art & Artificial Life International Competition, Fundación Telefónica, Madrid, Spain.



Reva Stone

Photo: Courtesy of the artist

Diana Thorneycroft has exhibited various bodies of work across Canada, the United States and Europe, as well as in Moscow, Tokyo and Sydney. She is the recipient of numerous awards, including the 2016 Manitoba Arts Award of Distinction. Thorneycroft is known for making art that frequently employs black humour and hovers on the edge of public acceptance. Stemming from the recently touring installation, *Black Forest (dark waters)*, her first stop-motion animation short film *Black Forest Sanatorium* had its world premiere at the 2020 Vancouver International Film Festival. It has since shown in twelve other venues.



Diana Thorneycroft

Photo: Mike Deal

Recent Acquisitions

The School of Art Gallery collects historical and contemporary art, maintaining and evolving a growing collection of over 5000 artworks—the largest art collection within the University of Manitoba.

This collection has two parts: the FitzGerald Study Centre Collection and the Permanent Collection. The former is a tight, well-documented collection devoted to Group of Seven artist Lionel Lemoine FitzGerald and his contemporaries. The latter has a wide range of historical and contemporary artwork and is broadly focused on Manitoban, Canadian, and Indigenous artwork, with special focus on artists affiliated with the School of Art and the University of Manitoba. These collections are maintained and developed via gifts and purchases through the advisement of the School of Art Gallery Acquisitions Committee. Heartfelt thanks to the many donors and artists who have entrusted the School of Art Gallery with the care of their work and thank you to the faculty members serving on the Acquisitions Committee.



Kae Sasaki, *I hear it well but scarcely grasp it VII*, 2020, acrylic on gold-leafed panel.

Purchased through the Eldon Hagglund Memorial Acquisition Fund.

The School of Art Gallery is pleased to announce the acquisition of the following:

Purchases through the Eldon Hagglund Memorial Acquisition Fund:

Kae Sasaki, *I hear it well but scarcely grasp it VII*, 2020, acrylic on gold-leafed panel
Florence Wyle OSA RCA, *Sea Gulls*, ca. 1930, plaster relief

Gift of Larry Glawson and Suzanne Smith:

Betty Dimock *Hidden Freedom*, 1983, lithograph
Betty Dimock, *Status One*, 1986, lithograph

Gift of José Koes:

Winston Leathers RCA, *Spring Thaw / Winter Shadows*, 1981, mixed media on paper
Serge Lemoyne RCA, *Environnement transformé #2 –St. Jean Baptiste, PQ*, 1976, colour lithograph, 34/100
Serge Lemoyne RCA, *Une Attitude Triangulaire*, 1981, serigraph, 11/25

Gift of the Manitoba Craft Museum and Library:

Collins Campbell, *Whiskey Jack and His Deer Head*, 1981, acrylic on canvas
Collins Campbell, *Smoking Squirrel*, 1981, acrylic on canvas
Collins Campbell, *Muskrat Gets Dry Mud*, 1982, acrylic on paper
Collins Campbell, *Bird Laying*, 1983, acrylic on paper
Collins Campbell, *Brother Mallards*, 1983, acrylic on paper
Collins Campbell, *Loon*, 1983, acrylic on paper
J. Cheekie, untitled, 1978, pen and ink on paper
Dana Goulet, untitled, 1985, acrylic on paper
Morley Kakepetum, untitled, 1982, acrylic on paper
Saul Mamawakeesick, untitled, 1982, acrylic on paper
Russell Noganash, untitled, 1985, watercolour on paper
Unknown artist [syllabics untranslated], unknown, 1980, acrylic on paper
Unknown artist, untitled, 1982, acrylic on paper
Unknown artist [syllabics untranslated], untitled, 1982, acrylic on paper
Unknown [syllabics untranslated], untitled, 1982, acrylic on paper

Gift of Gail Nep:

Harry Kiyooka RCA, *The Red X*, 1969, silkscreen
Luther Pokrant RCA, *Limelight*, 1981, acrylic on paper in plastic frame
Luther Pokrant RCA, *Do Not Press on This Area*, 1982, mixed media, acrylic, wood
Luther Pokrant RCA, *Ode for Norman*, 1982, mixed media, acrylic, wood

New in our *Shop*



Reva Stone: erasure

Essay by Seema Goel

This publication documents Reva Stone's solo exhibition, *erasure*, presented at the School of Art Gallery from February 4 to April 26, 2019. It includes an attentive textual analysis of the work by artist, writer, educator and scientist Seema Goel.
28 pages, softcover
\$10.00

**Robert Houle
limited edition print:
schoolhouse**

(from the *Sandy Bay Residential School Series*)

2018, Printed on Epson Somerset Velvet by Trevor Baziuk in an edition of 100 with 10 artist proofs
Editions 11-55 are available through the School of Art
18" x 15" unframed
\$250.00



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.

Visit the School of Art Shop:
umanitoba.ca/art/shop



School of Art
Gallery



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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.

Andrea Oliver Roberts acknowledges the support of the Canada Council for the Arts and Manitoba Arts Council.

Alone Time and Breaths, Monuments, Offerings are supported by the Government of Canada through the Young Canada Works program, Building Careers in Heritage.

Lauren Prousky acknowledges the support of the Ontario Arts Council.

Deconstruction of Being is supported by the University of Manitoba Community Engagement Fund 2021-2022.

Kaffeeklatsch is supported in part by a Centre on Aging University of Manitoba Age-Friendly University Initiative Fund 2021-2022.



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Email gallery@umanitoba.ca 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
Closed December 24, 2021-January 4, 2022

Contact

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Cover Image: Andrea Oliver Roberts, *Hoarding wall hagioscope* (detail), 2021, Mirrored acrylic, gypsum. Image courtesy of the artist.