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.

Spring/Summer 2022 programming:

**Blair Fornwald**
Director/Curator

**Glen Johnson**
Gallery Technician

**Jean Borbridge**
Education Coordinator

**Travis Hunnie**
Gallery Assistant

**Donna Jones**
Administrative Assistant

**C.W. Brooks**
Registrar/Preparator

**Halley Ritter**
Curatorial Assistant

**Zoë LeBrun**
Student Monitor
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 or 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 gratefully acknowledges the support of the Canada Council for the Arts and the Manitoba Arts Council.
**Anti-Capitalist Peer-to-Peer Health Workshop: The Hologram**

Presented in partnership with Arts Accessibility Network Manitoba and the National Centre for Truth and Reconciliation

**Saturday, April 30, 1:00–5:00 pm CST**
Facilitated on Zoom. Closed captioning available.
ASL interpretation available upon request
(please contact soageducator@umanitoba.ca by April 16 if required)

Pre-registration required. Space is limited.

The Hologram is a viral four-person health monitoring and diagnostic system practiced from couches all over the world. Three 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 intimate and intensive 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 of care works on or offline and is meant to make long term caring relationships sustainable because all the caretakers are cared for. If you are interested in practical approaches to feminist, peer-to-peer, and post-capitalist support networks, then you should consider applying. And if this model of collective care resonates and proves to be useful for you, you can access additional support and resources at www.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.

To register, please visit [umanitoba.ca/art/hologram](http://umanitoba.ca/art/hologram)

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**Performance**

**Andrea Oliver Roberts and Anju Singh:**

**Liturgies for Chiron**

**Thursday, May 5, 7:00 pm**
Main Gallery

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 x̱ˈməł̓kʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səl̓il̓witəʔɬ (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.
Sylvia Matas

There Was a City

Curated by Blair Fornwald, Director/Curator
To May 6, 2022

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 throughout Canada and internationally in New York, Portland, Amsterdam, and Reykjavik.
Breaths, Monuments, Offerings

Natalie Hunter, Lauren Prousky, Shellie Zhang
Curated by Halley Ritter, Curatorial Assistant
March 11 to May 6, 2022

Memories weave the fabric of identity but unravel incredibly easily. While the past, having already happened, feels concrete, we know memory is malleable. The more we revisit our personal histories, the more vulnerable they become to change, slipping away without our knowing. Holding memories is difficult. They are elusive, immaterial, and intangible by nature. Sometimes, objects can become signifiers of the stories, relationships, and traditions that shape us as proxies of people, places, and moments, or by pulling past practices into the present, but not all types of memory lend themselves easily to materialization. Sensibilities around memory and materiality are varied, complex, and personal.

Breaths, Monuments, Offerings is saturated in nostalgia and self-reflection. Artists Natalie Hunter, Lauren Prousky, and Shellie Zhang’s works are each maximalist mini-monuments to different facets of memory, visualized through different media and cultural lenses. In conversation with one another, their works ask us to pause, to think, to feel, and, of course, to remember.

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

MFA Thesis Exhibitions

PJ Anderson
Pani Bolbolabadi
Tracy Fehr
May 19 to June 24
Main Gallery

Reid Flock
May 19 to June 17
Soundstage, 156 ARTlab

Jimmie Kilpatrick
May 19 to June 2
Collections Gallery

Reception:
Thursday, May 19, 2022
5:00-8:00 pm
Visiting Curator Program

The School of Art Gallery launched its Visiting Curator Program in Summer 2021. This initiative supports curatorial research, exhibitions, events, and publications by emerging and established guest curators alike.

The Visiting Curator Program will be a catalyst for international-calibre exhibitions and 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 bold new trajectories in their field. And through its mentorship component, it will foster strong new voices in this discipline.

We are pleased to welcome Grace Deveney, Lillian O’Brien Davis, and Shalaka Jadhav as the program’s inaugural visiting curators.

Online Studio Visits for Photo and Media Based Artists

Presented in partnership with PLATFORM centre for photographic + digital arts.

School of Art Gallery and PLATFORM are pleased to offer photo and media based artists one-on-one online studio visits with the School of Art Gallery’s Visiting Curators: Grace Deveney (Chicago, IL), Shalaka Jadhav (Kitchener, ON and Whitehorse, YT), and Lillian O’Brien Davis (Toronto, ON).

Please email programming@platformgallery.org, with the subject line STUDIO VISIT to request a studio visit. Let PLATFORM know who you would like to meet with, and they will do their best to pair you up with your chosen curator. Each curator will meet with four artists. As there are limited spots available, studio visits will be booked on a first-come-first-served basis.

Once your visit has been confirmed, your email address will be shared with the curator who will be visiting you. In advance of your visit, you will be asked to provide them with a CV, bio, artist statement, and max 20 images or links to your website(s).

Once paired up, the curator will contact you to set up a date and time for your meeting.

To learn more about Grace Deveney, Shalaka Jadhav, and Lillian O’Brien Davis, please visit www.visitingcurator.ca.
Kaffeeklatsch

LeZlie lee kam and Ty Sloane in conversation

Friday, March 25, 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

Join queer activist LeZlie lee kam and multidisciplinary performance artist Ty Sloane for conversation centered within the intersections of aging, queerness, race and community. Kam and Sloane are both dedicated to the queer community of Toronto, bringing unrepresented voices to the forefront of the conversation. They have been friends and collaborators since their time co-facilitating for Buddies’ Youth/Elders Projects community conversations at Buddies in Bad Times Theatre, the largest and longest running queer theatre in the world. Look forward to a conversation rich with story, advocacy, laughter, heart, and a heaping spoonful of tenacity.

YOUR existence is YOUR resistance!:
A Workshop with LeZlie lee kam

Saturday, March 26, 1:00-2:30 pm CST
Facilitated on Zoom

Closed captioning available. ASL interpretation available upon request

Join LeZlie lee kam for a workshop on how to navigate and advocate for oneself as a queer elder in the health care system. As someone who has navigated these institutions, kam will generously bring knowledge and advice from their lived experience in a long term care home. This workshop will give participants strategies and helpful resources to navigate various healthcare systems.

LeZlie lee kam writes: I am a world majority, Brown, Carib, Trini, Indo, Chinese, callaloo, differently-abled, queer DYKE, Elder/senior. I sit on the City of Toronto’s 2S-LGBTQI+ community advisory board, the board of Pride Toronto, the core team of Bricks and Glitter, the Toronto Senior Pride Network, and the board of ODLAN (Ontario Digital Literacy Access Network). I am a volunteer trainer with The 519, and I am on the Liaison Committee of the Ministry of Seniors and Accessibility, the VHA (Visiting Homemaker’s Association) Pride Working Group, the Sinai Health System’s “Pride is good for your health” Committee. I am a co-facilitator for the Youth/Elders Project of Buddies in Bad Times theatre, the co-host of Lumacare’s Rainbow Space, a volunteer at Bridgepoint Active Healthcare rehab hospital and a co-author of the 2S-LGBTQI Best Practice Guidelines of the Registered Nurses Association of Ontario.

I am the humble and privileged recipient of the 2019 Inspire Lifetime Achievement Award and the 2021 Community One Foundation Steinert & Ferreiro Award.

I live and work from an anti-oppression, anti-racism, anti-colonial, intergenerational and intersectional perspective. I advocate for 2 Spirit, Indigenous, queer, and transgender seniors and youth of colour. I enjoy doubles, dancing, dim sum, a cold beverage and a “trini lime” anytime.

My EXISTENCE is my RESISTANCE!!

Ty Sloane (they/them) is a multidisciplinary performance artist. Their art emphasizes marginalized voices that intersect mixed-race and queer identity. They explore these themes through various projects using photography, burlesque, visual art, community arts, and theatre. When not making art directly, Tyler is a Producer of Queer Nightlife Performance and works with businesses around Anti-Oppression–Anti-Racist training around Trans Solidarity. They’re the Education and Mentorship Director for Elevate Equity and are the In-Conversation Series co-facilitator with LeZlie lee kam at Buddies In Bad Times Theatre Company.
**Beads and Stone II:**

A participatory art project with Vanessa Hyggen

Presented in partnership with Art City and MAWA: Mentoring Artists for Women’s Art,

**Tuesday, April 5 to Thursday, April 7**
1:00–4:00 pm
University Centre (in front of food court)

**Friday, April 8**
3:30–7:30 pm
Art City, 616 Broadway Avenue

**Saturday, April 9**
1:00–3:00 pm
MAWA, 611 Main Street

Join Saskatchewan–based artist Vanessa Hyggen to create beadwork for a new public artwork responding to the University of Manitoba campus environment. Hyggen’s project is based on her 2019 collaboration with Ruth Cuthand, *mîkisak ikwa asiniyak | Beads and Stone | Lii rasaad aykwa lii rosh*, which considered the colonial legacies and emergent processes of Indigenization at the University of Saskatchewan. Both universities are home to many Tyndall Stone buildings—a Manitoba building material that in this artwork is used to signify institutional structures. By fusing the pieces of a broken slab of Tyndall Stone together with beadwork suspended in resin, the artwork symbolizes decolonization and the need to make space for Indigenous traditions, languages, and systems of knowledge on campus.

All are welcome to join Vanessa Hyggen and assistant beader, Anishnaabe artist Cassandra Cochrane for drop-in beading sessions at the University of Manitoba, Art City, and MAWA. The final artwork will be included in the upcoming School of Art Gallery exhibition *Moving Matter: Between rock and stone*, taking place from August 11 through October 14, 2022.

**Vanessa Hyggen** is a Woodland Cree and Norwegian painter and bead artist from nemepith sipihk (Sucker River), in Northern Saskatchewan. Hyggen is a member of the Lac La Ronge Indian Band and she currently lives in Saskatoon. She earned a Bachelor of Arts with Distinction from the University of Saskatchewan. In her practice she is interested in utilizing memory, tradition, and themes of nature in her work. The pandemic influenced Hyggen’s art and she beaded four hide masks, one of which is part of the Ryerson Fashion Research Collection, and another which is touring across Canada in *Breathe. (2nd Wave)*. Her painting titled *Treaty Annuity* (2018) was purchased to be included in the Indigenous Art Collection of the Government of Canada and she has been a part of two art collaborations at the University of Saskatchewan: *mîkisak ikwa asiniyak | Beads and Stone / Lii rasaad aykwa lii rosh* (2019), and *anoch kipasikônaw / we rise / niipawi* (2020).
CyAnOtyPe wOrKsHoP!!!
WiTh MaDeLyN gOwLeR

Saturday, June 4, 10:00 am – 2:00 pm
Meet at School of Art Gallery
(workshop will take place in the Taché darkrooms and outdoors)

During this 4 hour workshop participants will learn how to make cyanotype prints outside under the sun! After a picnic lunch break, we will head indoors and tone our cyanotype prints with a variety of natural ingredients in the darkrooms. Participants will be able to experiment with different printing surfaces, as well as toning colours, and leave with a stack of beautiful prints!

Participants should bring a lunch, which we will eat outdoors. We will have light snacks and tea/coffee. Please dress to be inside and outside for the workshop.

For the cyanotype printing, we ask participants to bring translucent or interesting shaped objects of their choosing. These could be nets, tulle, negatives or transparencies, cookie cutters, leaves, glass knickknacks, crystals, fabric—endless possibilities! These objects will be exposed with sunlight onto paper, fabric, or wood (which we will supply).

Tip: Objects that can be flattened to the printing surface, like fabric, will produce a more detailed print.

Madelyn Gowler is a photo-based artist focusing on the materiality of analog photography and experimental ways of image making. They currently reside in Treaty 1 territory and will receive their BFA from the University of Manitoba spring of 2022. They have had screenings in the WDNX festival One Take Super8 event and Platforms Shorts! screening. Their work has been in a group show at Platform centre for Photographic and Digital Arts and has been published in Reverie. Gowler continues to translate photo to different mediums to further push the idea of the image.
Sea and Bone:  
a carving workshop with Inuit artist Goota Ashoona and Northern artist Bob Kussy

Presented in partnership with Inuit Studies Conference 2022: Auviqsaqtut, presented in collaboration with the University of Winnipeg and the Winnipeg Art Gallery – Qaumajuq  
Conference dates: June 19–22  
Workshop date, time, and location TBD

The University of Manitoba School of Art Gallery is pleased to present a workshop with celebrated Inuit artist Goota Ashoona and Northern artist Bob Kussy in conjunction with the Inuit Studies Conference 2022: Auviqsaqtut. During the immersive workshop Goota and Bob will facilitate technical instruction on Inuit carving techniques, using materials such as whale bone, copper, and soapstone as well as state-of-the art carving tools. Through oral history, carving, sharing space and the love of art, participants will gain insight into the vast history and contemporary world of Inuit culture and carving.

Visit us on social media or at umanitoba.ca/art/gallery for workshop details and registration information. To learn more about Auviqsaqtut and other presentations and events taking place, please visit sites: grenadine.co/sites/uwinnipeg/en/inuit-studies-conference-2022-auviqsaqtut.

Goota Ashoona was born in Kinngait, NU and is the daughter of artist Kiawak Ashoona and granddaughter of famous printmaker Pitseolak Ashoona. Ashoona’s formative years were immersed in art. A multi-disciplinary artist, Ashoona carves primarily in soapstone and whale bone, has also produced several wall hangings, and made traditional Inuit dolls. She is an accomplished throat singer, having performed alongside a symphony orchestra for a program broadcast nationally by the Canadian Broadcasting Corporation in 2004. In 2009, Ashoona attended a residency at the Eiteljorg Museum in Indianapolis. Her work is held in many public collections, including the Winnipeg Art Gallery, the Haida Heritage Centre and the Canada Council Art Bank.

Bob Kussy recently relocated to Elie, Manitoba from Yellowknife with his wife Goota Ashoona and their twin sons Sam and Joe Ashoona. As a Northern artist, he is well-known for his wide range of intriguing sculptures fashioned from whalebone and for working alongside his wife and son Joe at the family art studio, which regularly entertains visitors from around the globe. He is highly regarded as a talented restorer of Inuit art, and gained widespread recognition as a coordinator and participant of many national and international projects, festivals, and specialized exhibitions of Northern art.
Permanent Collection
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.

The 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.

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

**Gift of Carolyn Affleck:**
Edith Carter, *Untitled (portrait of a woman)*, ca. 1959–1962, oil on canvas

**Gift of Thérèse Chatelain:**

**Gift of Tuula Gross:**
Ivan Eyre, *Red Winged Carrion*, ca. 1965, oil on canvas

**Gift of Bernard Mulaire:**
Bernard Mulaire, *Self Portrait with Mirrors*, 1979, lithograph on paper, A/P

Ivan Eyre, *Red Winged Carrion (detail)* ca. 1965, oil on canvas. 2021.051
Image courtesy of the School of Art Gallery.
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 and presenting artists acknowledge the financial support of the Government of Canada, the Canada Council for the Arts, the Manitoba Arts Council, and the Ontario Arts Council.

Cover Image:
Shellige Zhang,
Still Life with Berries,
2019, chromogenic print.
Image courtesy of the artist.