



# school of art gallery news- letter

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# about the gallery

The School of Art Gallery is part of the University of Manitoba, School of Art. 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.

We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

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**.





# main gallery

## The Performance of Shadows

Erika DeFreitas, Betye Saar, and Tim Whiten

Curated by Lillian O'Brien Davis, Visiting Curator

February 16 to April 29, 2023

Reception: Thursday, February 16, 5:00–8:00 pm

Visual description of artworks available. Video is closed-captioned.

*The Performance of Shadows* explores intuition as a condition of consciousness. This exhibition considers the expansiveness of three artists' understanding of existence through various approaches to concepts of phenomenology, spirituality and political engagement.

Betye Saar's assemblage work, which was increasingly influenced by her rising political consciousness beginning in the 1960s, consists of objects carrying their own history and meaning and are selected for their "ancestral, ritual, autobiographical, nostalgic and historical" aura. In Saar's work, time is cyclical, linking the artist and viewers of her work with generations of people who came before them. Saar uses assemblage and found materials that link history and experiences— emotion and knowledge travel across time and back again.

Tim Whiten bridges material and spiritual experience that encourages "sensing" over "reading". Whiten investigates consciousness and its role in the meaning constituting process. Whiten's practice is informed by a deep generosity, connecting to others through the experience of his work.

Erika DeFreitas' practice emphasizes process, the body and paranormal phenomena, using primarily lens-based media focused on feelings of love and loss. DeFreitas explores the miraculous as a way of considering that which is beyond our comprehension by bearing witness to testimonies of visions of the Virgin Mary. The divine feminine is a consistent presence in DeFreitas' work, a connective energy passing through space and time.

Process is key to the works in the exhibition; all three artists embrace various manifestations of intuitive intelligence, working to connect with what lies beyond our immediate experience of reality. Objects and materiality function as transmitters for memory, experience, and consciousness. Meaning and significance cannot be fully experienced through objectivity alone – the artists in *The Performance of Shadows* nurture intuitive practices that expand our perceptions of the world.

*The Performance of Shadows* is the second of three exhibitions presented as part of the School of Art Gallery's Visiting Curator Program. Launched in Summer 2021, this initiative supports curatorial research, exhibitions, events, and publications by emerging and established guest curators alike.

The Visiting Curator Program is a catalyst for international-calibre exhibitions and aims to play a vital role in defining contemporary art and its attendant discourses in the Prairies. It gives students, faculty, and other community members meaningful opportunities to engage with curators charting bold new trajectories in their field. Through a significant mentorship component, it aims to foster strong new voices in this discipline.

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

*This program is generously supported by Michael F.B. Nesbitt.*

Left: Tim Whiten, *Respite* (detail), 2019, crushed resourced glass, wood, gel medium, Aqua-Resin, acrylic paint. Photo: Toni Hafkenschied, courtesy of the artist.





lobby gallery

# Suzanne Bauman: *Spirit Catcher:* *The Art of* *Betye Saar*

Curated by Lillian O'Brien Davis, Visiting Curator

February 16 to April 29, 2023

*Film is closed-captioned.*

Presented in dialogue with *The Performance of Shadows*, this 1977 documentary profiles the life and work of Betye Saar.

Produced by WNET (New York Public Media) *Spirit Catcher* addresses Saar's fascination with the mystical and the unknown, which merge with her social concerns as an African American woman.

For over six decades, Betye Saar has created assemblage works that explore the social, political, and economic underpinnings of America's collective memory. She began her career at the age of 35 producing work that dealt with mysticism, nature and family. Saar's art became political in the 1970's namely with the assemblage *The Liberation of Aunt Jemima* in 1972. A pioneer of the Assemblage movement, the impact of Saar's oeuvre on contemporary art has yet to be fully acknowledged or critically assessed. Saar is based in Los Angeles where she continues to produce work.

Suzanne Bauman (1945–2022) was a producer, director, and writer of more than 80 documentary and drama films. Bauman earned a BA from Vassar College and an MFA from NYU's Tisch School of the Arts Graduate Film School, and taught at UCLA. Bauman's work reflected her broad interests, addressing geopolitical, social, and environmental issues and the histories of global empires, cultural epochs, artistic movements, and the written word. She produced biographies of world leaders, artists, and other public figures and directed theatre productions, independent films, and short films for children. Her work has received numerous accolades, include a CINE Golden Eagle Award for *Spirit Catcher*, an Academy Award Nomination for *Against Wind and Tide: A Cuban Odyssey* (1981), and an Academy Award of Special Merit for *La Belle Époque* (1983).

Suzanne Bauman, *Spirit Catcher: The Art of Betye Saar* (still), 1977, film.  
Image courtesy of Suzanne Bauman Films.



# adjunct programing



Erika DeFreitas, *scores on a colourless blue no. 25 (after Prussian Blue)* (detail),  
2021/2023, inkjet print on Hahnemühle. Image: courtesy of the artist.

## Tough Love with Guest Critic Lillian O'Brien Davis

Thursday, February 9, 2023 | 6:30–9:30 pm

MAWA, 611 Main Street

Feel like you are working in a vacuum or without community context? Join other artists and special guest Lillian O'Brien Davis for a 3-hour discussion at which artists receive focused constructive critique. If you want to sign up for a critique, email Adriana at [programs@mawa.ca](mailto:programs@mawa.ca). Everyone, of all genders, is welcome to attend and participate in the dialogue, whether you are sharing work or not. Tough Love critiques are open to all MAWA members. Not yet a member? MAWA membership costs just \$30 for regular membership and \$15 for students or the underemployed. Visit [mawa.ca](http://mawa.ca) for details.

*Presented in partnership with MAWA – Mentoring Artists for Women's Art*

## Spirit Catcher Workshop

Monday, February 13, 2023 | 7:00–9:00 pm

364 ARTlab, 180 Dafoe Road, UM

Film is closed-captioned.

Watch Suzanne Bauman's award-winning 1977 documentary short, *Spirit Catcher: The Art of Betye Saar*, then participate in a "show and tell" workshop exploring the intuitive processes Saar uses to create her evocative works.

*Spirit Catcher* explores how artist Betye Saar weaves found items such as family photographs, bones, letters, and ephemera into mystical icons that protect and awaken spiritual energies. By linking objects from her diverse Indigenous, Caribbean, Indian, African, and European ancestries to the present, she builds a line of communication from the present to the past. This "reaching back" merges with her social concerns as a Black American to offer power and protection to those who need it most.

Indigenous Art Education Coordinator Justin Bear will host a circle in which you're invited to bring an item that "sings to you" and to share a bit about it. How did it come into your life? Why can't you get rid of it? What does it mean to you? This item could be a family heirloom, something you kept but you're not sure why, an object with mystical or magical significance, or just the first thing you grab on your way out the door. After sharing, we will create a Spirit Catcher altar using the objects. Your altar will be photographed on Polaroid for you to take home.

"It may not be possible to convey to someone else that mysterious,  
transforming gift by which dreams, memory, and experience become art...  
but I like to think I try."

– Betye Saar



## Lillian O'Brien Davis Curatorial Talk

Thursday, February 16, 2023 | 12:00–1:30 pm

368 ARTlab, 180 Dafoe Road, UM

Also facilitated on Zoom and live-streaming on the School of Art Gallery, UM YouTube channel. ASL interpretation and closed-captioning available on Zoom.

Lillian O'Brien Davis will discuss her current exhibition, *The Performance of Shadows* within the broader context of her curatorial practice and research. A Q&A will follow this presentation.

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.

## Erika DeFreitas:

### *scores on a colourless blue* Workshop

Tuesday, March 14, 2023 | 10:30 am–12:30 pm

1JustCity, 365 McGee Street

ASL interpretation available upon request  
(please contact [soageducator@umanitoba.ca](mailto:soageducator@umanitoba.ca) by February 28 if required)

Learn the basics of conceptual art with Erika DeFreitas at 1JustCity's drop-in program.

Using prompts from her work, *scores on a colourless blue*, participants are invited to use sculpture, drawings, the body, sound, and the written word to respond to the scores. They will then learn to document their work with photography, film, or audio for exhibition online in conjunction with *The Performance of Shadows* exhibition.

The workshop is open to everyone, with a focus on inner city and senior participants.

Erika DeFreitas's multidisciplinary practice includes performance, photography, video, installation, textiles, drawing and writing. Placing emphasis on gesture, process, the body, documentation and paranormal phenomena, DeFreitas mines concepts of loss, post-memory, legacy and objecthood. Her work has been exhibited nationally and internationally including: Kitchener-Waterloo Art Gallery; Platform Centre for Photographic and Digital Arts, Winnipeg; Gallery TPW, Toronto; Project Row Houses and the Museum of African American Culture,

Houston; Fort Worth Contemporary Arts; and Ulrich Museum of Art, Wichita. She is a recipient of the 2016 Toronto Friends of the Visual Arts Finalist Artist Prize, the 2016 John Hartman Award, and was longlisted for the 2017 Sobey Art Award. DeFreitas holds a Master of Visual Studies from the University of Toronto.

*Presented in partnership with 1JustCity.*

## Erika DeFreitas and Lillian O'Brien Davis in Conversation

Thursday, March 16, 2023 | 12:00–1:30 pm

368 ARTlab, 180 Dafoe Road, UM

Also facilitated on Zoom and live-streaming on the School of Art Gallery, UM YouTube channel. ASL interpretation and closed-captioning available on Zoom.

Join us for a conversation between *The Performance of Shadows* curator Lillian O'Brien Davis and artist Erika DeFreitas, focusing on their shared interests in artist-curator mentorship, institution, and the divine feminine. A Q&A will follow this presentation.



Learn more and register!  
[umanitoba.ca/art/performance-shadows](https://umanitoba.ca/art/performance-shadows)



collections  
gallery

# Indeterminate Limits

Jesse Dyck, Madelyn Gowler, Keeley Hatfner, Aralia Maxwell, and Rhayne Vermette

Curated by Scotland Cook,  
Young Canada Works Curatorial Assistant

**February 9 to March 24, 2023**

*Visual description of artworks available.*

*Indeterminate Limits* brings together five artists from the Canadian Prairies whose iterative practices blur the lines between figurative and abstract art.

Featuring video, photography, painting, mixed media and craft, the exhibition involves artworks from diverse selection of mediums which are created with similar modes of production. *Indeterminate Limits* considers labour and creation as one and the same; the works come together through intuitive processes and experimental techniques. Each artist has developed personal and specific visual language that reflects their lived experiences while working within traditions of abstraction that often deemphasize the personal or political.

In math, an indeterminate limit occurs when a set of functions approaches a limit and advances infinitely, never meeting it. Some examples of this would be zero divided by zero, or one to the power of infinity. Even as the expression approaches its limit, changes occur as it inches closer to that value. The same can be said for these artists, who are working the spaces between figurative and abstract art. As they overlay marks and media, using figurative works as raw materials in their pieces, they approach the aesthetic infinity of the non-representational. Their artworks also point to a future that is undetermined and without limits. They ask the question: in a world full of possibilities, why do we continue to go down the same paths that we have been traversing for so long? Why don't we push towards an undetermined and more empathetic future?

*Presented with the support of the Government of Canada through the Young Canada Works program, Building Careers in Heritage.*

Aralia Maxwell, Installation View, *On the Table*, 2020, Acrylic on Wood - Various Sizes.  
BAM Gallery; Saskatoon, SK. Image courtesy of the Artist

# adjunct programming

## Scotland Cook Curatorial Talk and Tour

Thursday, March 2, 2023 | 12:00–1:30 pm

368 ARTlab, 180 Dafoe Road, UM

Also facilitated on Zoom and live-streaming on the School of Art Gallery, UM YouTube channel. ASL interpretation and closed-captioning of curatorial talk available on Zoom.

Join artist and *Indeterminate Limits* curator Scotland Cook for a talk focusing on the interstices between abstraction and representation. This talk will be followed by a tour of the exhibition and an informal Q&A in the Collections Gallery.

Scotland Cook is an interdisciplinary artist and curator from Treaty 1 Territory, Winnipeg MB, with a practice centered around abstraction and post-structuralist theory as well as material and regional explorations. They are a recent graduate from the School of Art, achieving a BFA (Honours) in 2022. Since finishing their undergraduate degree, Scotland has exhibited and performed at venues throughout Winnipeg, including Send + Receive, Graffiti Gallery, and space)doxa.

## Direct Animation and Film Collage Workshop with Rhayne Vermette

Friday, March 10, 2023 | 12:00–4:00 pm

360 ARTlab, 180 Dafoe Road, UM

ASL interpretation available upon request.  
Please contact [soageducator@umanitoba.ca](mailto:soageducator@umanitoba.ca) by February 24 if required.

Join interdisciplinary artist and filmmaker Rhayne Vermette for a process-based film workshop. Using repurposed 16mm film, generously donated by the Winnipeg Film Group, participants will learn various techniques for processing the material into a direct animation or film collage, including etching and marking the surface of the film as well as cutting and arranging pieces of film on clear leader. Vermette's brief presentation on these processes will be followed by three hours of guided work time. Attendance is free and open to all, but spaces are limited and pre-registration is required. All equipment and materials will be provided.

## Send Dunes Performance

Thursday, March 23, 2023 | 7:00–8:00 pm

370 ARTlab, 180 Dafoe Road, UM

Also live-streaming on the School of Art Gallery, UM YouTube channel.

Send Dunes is an experimental electronic project by Jesse Dyck and Jordan King, who use various synthesizers to explore repetition, circular melodies, and shifting arrangements as a framework for live off-the-floor improvisation. The duo employs textured drone and an ambient soundscapes loop which weaves and flows underneath iterant, mood-building drumming. They have performed at space)doxa at Graffiti Gallery and other events around Winnipeg. Admission is free and open to all.



Learn more and register!  
[umanitoba.ca/art/indeterminate-limits](https://umanitoba.ca/art/indeterminate-limits)





# 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 Gail Nep**

- Harry Kiyooka, RCA, *The Red X*, 1969, silkscreen, 74 cm x 63 cm
- Luther Pokrant, RCA, *Ode to Norman*, n.d., mixed media, acrylic, wood, 91 cm x 50 cm
- Luther Pokrant, RCA, *Limelight*, 1981, acrylic on paper in plastic frame, 21 cm x 34.2 cm
- Luther Pokrant, RCA, *Do Not Press on This Area*, 1982, 1982, mixed media, acrylic, wood, 23 cm x 51 cm

## **Gift of Myron Turner**

- Myron Turner, *Young in One Another's Arms*, 1991, lightbox with silver prints, Cibachrome print, and silkscreen on Plexiglas, 56.8 cm x 15.5 cm x 12.8 cm

## **Gift of Susan Turner**

- Susan Turner, *Orb #02*, 2020, archival inkjet print on paper, 156 cm x 112 cm
- Susan Turner, *Orb #15*, 2020, archival inkjet print on paper, 156 cm x 112 cm
- Susan Turner, *Orb #17*, 2020, archival inkjet print on paper, 156 cm x 112 cm
- Susan Turner, *Orb #18*, 2020, archival inkjet print on paper, 156 cm x 112 cm

**Funding and Support:**

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 acknowledges the financial support of the Government of Canada.

*The Performance of Shadows* is generously supported by Michael F.B. Nesbitt.

**Contact the Gallery:**

255 ARTlab, 180 Dafoe Road  
University of Manitoba  
Winnipeg, MB, R3T 2N2

**Telephone:** 204-474-9322

**Email:** [gallery@umanitoba.ca](mailto:gallery@umanitoba.ca)

**Gallery Hours:**

Mon, Tue, Wed, + Fri: 9:00 am to 5:00 pm  
Thurs: 9:00 am to 7:30 pm  
Sat: 10:00 am to 4:00 pm

Closed Saturday, February 18 and  
on all statutory holidays.

**Parking:**

Free weekdays after 4:30 pm  
Free Saturdays

**Visit Us Online!**

[umanitoba.ca/art/gallery](http://umanitoba.ca/art/gallery) 

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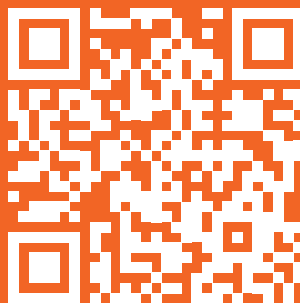
Email [fineart@umanitoba.ca](mailto:fineart@umanitoba.ca) to join our e-newsletter mailing list or to receive hard copies of the School of Art Gallery newsletter.



School of Art  
Gallery



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Cover Image:  
Erika DeFreitas,  
*scores on a colourless blue no. 29*  
(after *Ultramarine Blue*) (detail),  
2021/2023, inkjet print on Hahnemühle.  
Image courtesy of the artist.

[umanitoba.ca/art/gallery](https://umanitoba.ca/art/gallery)