



Art & Culture

SPORTS SPORTS SPORTS

March 8 –September 21,2025



Second floor Art Windsor-Essex

About the Exhibition

Let's get ready to rumble ...

Pitted in opposite corners of the rec room, artists and athletes have historically been at odds, competing for funding, attention and respect.

Drop the gloves ...

Artists and athletes want to be the best at what they do. They push unsurpassed limits of the body and the mind.

They seek perfection. They collaborate on a team and they go it alone. They show us what is possible, culturally, socially, and physically. They struggle against the odds. They persevere.

Block and tackle ...

Artists and athletes perform. Arenas and galleries are sites for spectatorship. Athletes perform with their bodies, but artists can, too. And artists aren't the only intellectuals on the court. Athletes study, plan and strategize, running plays and weighing options, reading the field like a living diagram.

Full court press...

Logos, mascots, uniforms; colour, form, composition. We wear our favourite team's jersey; we hang our favourite artist's print on the wall.

Throw your hat into the ring ...

What if artists can be athletes, and athletes can be artists? In SPORTS SPORTS SPORTS, artists and athletes meet at center ice, playing together for AWE's first Pro Bowl. With an all-star roster featuring Judy Anderson, Krystal Bigsky, Kristina Bradt, Douglas Coupland, Brian Jungen, Brett Kashmere, Lisa Lipton, Myfanwy MacLeod, Kevin McKenzie, Hazel Meyer, Esmaa Mohamoud, Kristine Moran, Bridget Moser, Howardena Pindell, Wendy Red Star, Alysha Seriani, Astria Suparak, Hank Willis Thomas, and Joanne Tod, AWE invites you to get into the game.

Artworks & the Artists

Judy Anderson



Photo Credit : Frank Piccolo

About the Artwork:

This piece was created by Judy Anderson to honour August, to show his importance and the respect he deserved as an Indigenous child who lived, breathed, and ate hockey. Since that time, August has grown up and found other interests, and while hockey no longer equals life, it remains a constant for him as he continues to follow NHL stats and watches his favourite team (Go Jets!). This piece represents the essence of my child, August, and the deep love I have for him. As such, it acts as a mnemonic device that aids in telling the story of that time in his life.

Judy Anderson is nêhiyaw from Gordon First Nation, Treaty 4, Saskatchewan. Her practice includes beadwork, installation, three-dimensional pieces, painting, and collaborative projects; her work focuses on spirituality, family, colonization, decolonization, and nêhiyaw ways of knowing and being. Her current work is created with the purpose of honouring people in her life and nêhiyaw intellectualizations of the world. She is a Professor of Canadian Indigenous Studio Art in the



Department of Art and Art History at the University of Calgary.



00:48



Krystal Bigsky



Pihkonâkwan Oskisikow (*He has Grey Eyes*), 2025 –
brain-tanned moosehide, size 11 seed beads,
true cuts, sinew, found hockey stick –Commissioned by Art Windsor-
Essex – Photo Credit : Frank Piccolo

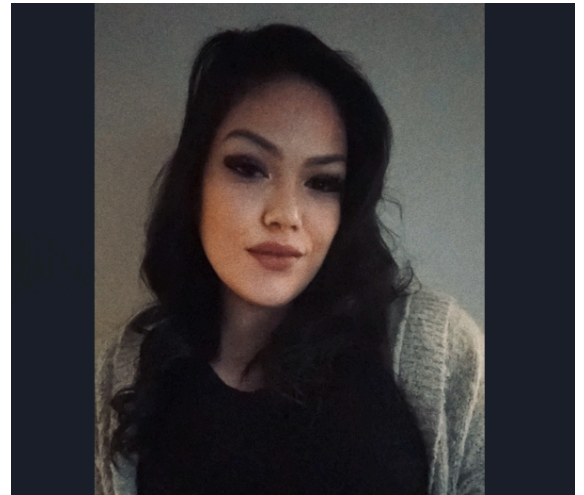
About the Artwork:

This beaded hockey stick by Plains Cree and Salteaux artist Krystal Bigsky uses floral, geometric, contemporary and original designs that speak to her ancestry and identity. The work is named for her brother who was called "Grey Eyes," a hockey player. The bead work on the fringes represent the Northern Lights. The piece is made from brain-tanned

moosehide, supplied by Bigsky's mother. The work honours her family, and the traditions handed down between generations. These include not only hockey, but also beadwork.

This work was commissioned by AWE and will enter our permanent collection after the show is over.

Krystal Bigsky : I am a third-year visual arts student from Touchwood Agency, Treaty 4 Territory in Southern Saskatchewan. I am Plains Cree and Saulteaux. Over the last few years, i have created art through beadwork and textile work. I have been beading for well over thirty years, I learnt to bead from my mother who was self-taught. Bigsky is a mother and professional powwow dancer who travels across Canada and the United States. Recently, I been combining elements of sculpture, textile, time base, photography, and collage with my beadwork. I have a deep fascination with landscapes and natural elements and I incorporate them into my art. Some of my accomplishments include my Solo Exhibition titled “Sustain the Roots” at the Dry Goods Gallery. I was also selected as an emerging artist in residency at AWE. I also created original artwork for the Arts, Humanities, and Social Sciences’ Indigenous Studies logo.



01:16





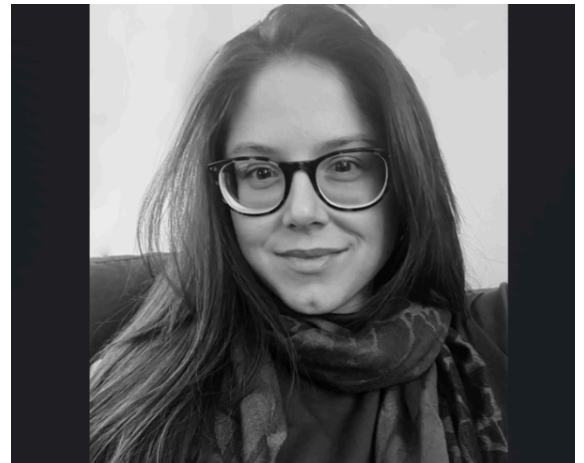
Tiny Art Vending Machine, 2022–ongoing – vending machine, plastic capsules containing artworks Participating artists in the Tiny Art Vending Machine: Chantal Brouillard, Sav Riley, and SeMonde Snauwaert – Photo Credit : Frank Piccolo

About the Artwork:

Each spin in the machine costs \$4 (two Toonies!) and in return you'll receive a capsule containing a work of art. 100% of the proceeds generated from the project will cycle back into the fund to continue to commission artists. Recycle your capsule at the Visitor Services Desk to be entered into a contest to win a *Tiny Art Prize Pack*!

This work speaks to the collectors' role in sports culture, and how we often celebrate our fandom by purchasing trading cards, sneakers, and jerseys. The artist behind this project, Kristina Bradt, has a long history of supporting emerging artists in the Windsor and Essex County region. Let's all show our support by purchasing local art!

Kristina Bradt is a Canadian multidisciplinary artist working primarily in printmaking, painting, and installation. Her work often features objects and places from personal memories that help her navigate complicated experiences of labor, relationships, and leisure. She loves to be confronted by moments that are ruled by luck or chance; these unpredictable moments keep her feeling curious and grounded and more in tune with her creative process. Kristina holds a BFA in Visual Arts from University of Windsor (2017) and has earned commissions across Southwestern Ontario from Windsor International Film Festival, City of Kitchener-Waterloo, City of Burlington, Collective Arts Brewing, Creative Hub 1352, Life After Fifty, and the Gordie Howe Bridge Community Benefits Plan. In 2022, she was awarded the Lois Smedick Emerging Artist Award from the Windsor Endowment for the Arts. Due to her varying roles in arts administration and gallery installation, Kristina feels her artist identity is often influenced by these other personas. She calls herself an "Artist/Something Else," sharing the title



with her first major curatorial exhibition at Artcote Inc. in 2022. Kristina is the curator of her ongoing project, The Tiny Art Vending Machine.



01:58



Douglas Coupland

***Perfect World*, 2020**

soccer balls, Plexiglas

Courtesy of the artist and Daniel Faria Gallery



Perfect World, 2020

soccer balls, Plexiglas

Courtesy of the artist and Daniel Faria Gallery

About the Artwork:

“Soccer isn't the same as Bach or Buddhism. But it is often more deeply felt than religion, and just as much a part of the community's fabric, a repository of traditions.”

— Franklin Foer, *How Soccer Explains the World*

Fans of soccer often use the sport as a metaphor for understanding global and national politics, revolutionary movements, or even just family dynamics. Globally, soccer is a repository for dreams of personal advancement, and the FIFA World Cup is the most-watched sporting event internationally.

Perfect World plays with the idealism with which people view the sport. The balls are turned inside out, appearing uniform and neutral on the floating plexiglass shelf. Douglas Coupland, an artist best known for being the voice of Generation X, has created a playful work that shows how uniform a perfect world might be, with all difference ironed out.

Douglas Coupland is a graduate of Vancouver's Emily Carr Institute of Art and Design in Vancouver, as well as the Hokkaido College of Art and Design in Sapporo, Japan. He also attended the Istituto Europeo di Design in Milan, Italy. His work has been the subject of two major museum retrospectives: everywhere



Photo credit : Keagan Archer-Hastie.

is anywhere is anything is everything at the Vancouver Art Gallery, the Royal Ontario Museum, and Toronto's Museum of Contemporary Art, and Bit Rot at Rotterdam's Witte de With Center for Contemporary Art and Munich's Villa Stuck. His work has been included in numerous international exhibitions including: Electric Op, Buffalo AKG, 2024; Digital Witness, LACMA, Los Angeles, 2024; Beyond Words, DOX Centre for Contemporary Art, Prague, 2023; Art in the Age of Anxiety, Sharjah Art Foundation, 2020; Hello, Robot., Hyundai Motorstudio Busan, 2022, Nouveau Musée Bienne, 2020, and Vitra Design Museum, 2017; Human Learning: What Machines Teach Us, Kiasma, Castelnau-le-Lez, 2022 and Canadian Cultural Centre, Paris, 2020; The Extreme Present, presented

by Gagosian and Jeffrey Deitch, Miami, 2019; 24/7: A Wake up Call for our Non-Stop World, Somerset House, London, 2019; I Was Raised on the Internet, MCA Chicago, 2018; Electronic Superhighway, curated by Omar Kholeif, Whitechapel Gallery, London and MAAT, Lisbon, Portugal, 2017. Coupland's work can be found in the collections of the Vancouver Art Gallery (Vancouver), University of British Columbia (Vancouver), Museum of Canadian History (Gatineau), Glenbow Museum (Calgary), Agnes Etherington Art Centre (Kingston), the Albright Knox (Buffalo), and the Confederation Centre (Charlottetown). He is a member of the Royal Canadian Academy, an Officer of the Order of Canada, an Officer of the Order of British Columbia, a Chevalier de l'Ordre des Arts et des Lettres and recipient of the Lieutenant Governor's Award for Literary Excellence.



03:25



Maria Hupfield

Double Punch (North), 2024

boxing gloves, assorted bells, embroidery thread

Private lender



***Double Punch* (North)**, 2024 - boxing gloves, assorted bells, embroidery thread Private lender -Photo by Frank Piccolo

About the Artwork:

Double Punch is a pair of boxing gloves embellished with gold-tone bells, and references cultural identity and woman's empowerment. At the same time, its title also references how Indigenous women are doubly vulnerable to violence, both as women and as racialized people.

Like much of Hupfield's work, *Double Punch* can be worn and used in one of Hupfield's performances. They exist as both beautiful objects and garments, pointing to the bodies that are often excluded from gallery spaces and from the space of the boxing ring. When considered in this context, one could see this work as an invitation to Indigenous women to pick up the gloves, and reclaim the power that they promise.

Maria Hupfield (she/her) is a Toronto based artist and transdisciplinary maker working with Industrial felt at the intersection of performance art, design and sculpture. She is currently the inaugural ArtworxTO Legacy Artist in Residency with the City of Toronto, Ravines, and a Mellon Fellow, Center for the Imagination in the Borderlands,

Arizona State University, USA, 2022; which follows her inaugural Borderlands Fellowship for the project Breaking Protocol at The Vera List Center for Art and Politics at the New School and the Center for the Imagination in the Borderlands at Arizona State University (2020–2022). A recipient of the Hnatyshyn Mid-career Award for Outstanding Achievement in Canada (2018) she has exhibited and performed her work through her first major touring solo exhibition *The One Who Keeps On Giving* (organized by The Power Plant 2017–2018), and solo *Nine Years Towards the Sun*, at the Heard Museum, Phoenix, 2019–2020. She has exhibited extensively including recent projects at: Art Gallery of Ontario, National Gallery of Canada in Ottawa; and in New York at CARA (Center for Art Research and Alliance), Abrons Art Center, the New York Museum of Art and Design, BRIC House Gallery, the Bronx Museum, Boston Museum of Fine Arts, and the Smithsonian Institution National Museum of the American Indian; amongst others. An Assistant Professor and Canadian Research Chair, Transdisciplinary Indigenous Arts at the University of Toronto, Hupfield is Martin clan and off-rez member of the Anishinaabe Nation belonging to Wasauksing First Nation, Ontario, Canada.



02:17



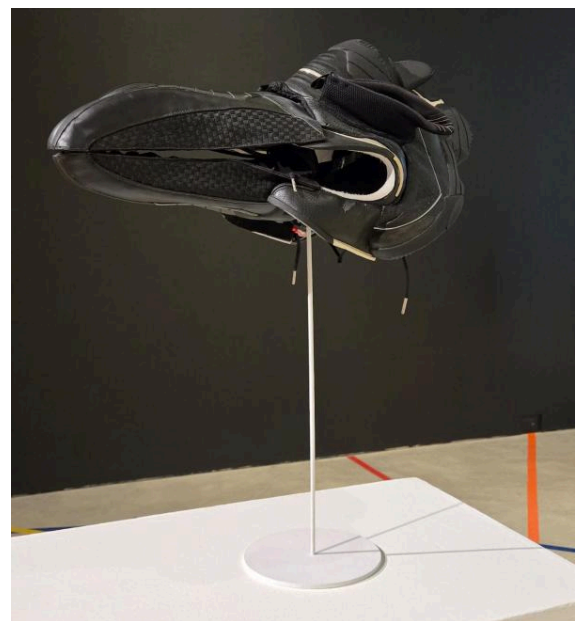
Brian Jungen



Michael, 2003 -screen print on powder-coated aluminum boxes
Rennie Collection, Vancouver

About *Prototype for New Understanding #10*:

"I want to impart inspiration to young, Indigenous artists and remind them that their voice matters, that it's okay to cut up your shoes. It's okay to do something that is experimental and challenging. A lot of young people, when they see my work in museums, they kind of lose it because at first all they see is that I cut up all these Air Jordans. There's this kind of sacrilegious shock a lot of kids have. And then they see what it's become. There's this switch that happens. I like that. I like that it happens." – Brian Jungen



Prototype for New Understanding #10, 2001 Nike Air Jordans, metal stand Rennie, Vancouver

Prototype for New Understanding #10 forms part of Brian Jungen's series of the same title. With this series, the artist deconstructs Nike Air Jordan sneakers and reconstructs them into homages to Northwest Coast masks.

The inspiration for this series came when Brian Jungen went to a Nike flagship store in New York City and noticed how the glass-cased displays of sneakers resembled how museums display cultural objects. Like Northwest Coast masks, Air Jordans are meant to be worn and performed, and represent living, dynamic cultures. What new understandings might this prototype inspire?

About Michael:

During the process of creating Brian Jungen's *Prototypes for New Understandings*, Jungen built a large collection of Air Jordan shoeboxes in his studio. He used these to store materials and objects, comparing them to Andy Warhol's time capsules—over 600 cardboard boxes Warhol filled with studio objects over the course of his lifetime.

Like Andy Warhol, this work reproduces consumer boxes as artworks within the gallery. With Michael, the shoeboxes are printed with silkscreen images and constructed from folded aluminum. Their construction recalls the original cardboard boxes, but also Northwest Coast First Nations bentwood boxes, which were formed from single planks of steamed cedar.

—Zoe Port, Curatorial Intern

Brian Jungen was born in Fort St. John, British Columbia, Canada in 1970. He draws from his family's ranching and hunting background, as well as his Dane-zaa heritage, when disassembling and recombining consumer goods into whimsical sculptures. Jungen transforms plastic chairs into whale skeletons, garbage bins into a giant turtle carapace, sewing tables into a basketball court, golf bags into towering totem poles, and collectible Nike Air Jordan shoes into objects resembling both the ceremonial masks of

British Columbian coastal tribes and abstract modernist sculptures.

At once direct and disarming, Jungen's sculptures are entirely familiar in their material and assembly and yet still trick the eye through complex and deft illusions. He has created many works involving animals, from habitats and playgrounds for household pets, to paintings and drums utilizing stretched and tanned hides—demonstrating an interdependence between people and other species as well as between aesthetic form and function. While exquisite for their craftsmanship and graphic use of pattern and color, Jungen's works also contain subtle critiques of labor practices, global capitalism, and cultural stereotypes.

Brian Jungen attended Emily Carr College of Art + Design (BFA, 1992). Jungen's awards and residencies include the Gershon Iskowitz Prize (2010), Capp Street Project (2004), Sobey Art Award (2002), and The Banff Centre for the Arts residency (1998). Jungen has had major exhibitions at Hannover Kunstverein (2013); Bonner Kunstverein (2013); Art Gallery of Ontario (2013, 2011); Documenta (2012); Shanghai Biennial (2012); Smithsonian Institute—National Museum of the American Indian (2009); Sydney Biennale (2008); Witte de With, Rotterdam (2007); Lyon Biennial (2007); Musée d'art contemporain de Montréal (2006); Tate Modern, London (2006); Vancouver Art Gallery (2006); New Museum, New York (2005); and the Vienna Secession (2003), among others. Brian Jungen lives and works in North Okanagan, BC, Canada.



03:04



Brett Kashmere

Valery's Ankle, 2006 – video,

colour, sound, 33min –

Courtesy of the artist

About the Artwork:

Blood, sweat and...mythology? *Valery's Ankle* dives headfirst into Canada's favourite pastime, exposing the rough-and-tumble, hard-hitting culture that fuels hockey's national identity. Through a mix of archival footage, personal reflection, and cultural analysis, the film examines how hockey's physicality shapes ideas of masculinity and national pride.

The film's title references a defining moment in hockey history: the 1972 Summit Series, when Soviet star Valery Kharlamov's ankle was deliberately injured. That legendary hit became part of Canada's hockey mythology—proof that the Canadian team will do whatever it takes to win. But at what cost? Hockey isn't just a game; it's a national obsession. *Valery's Ankle* takes a slapshot at the stories we tell, the violence we glorify, and what it all says about Canadian national identity.

—Zoe Port, Curatorial Intern

Brett Kashmere is a Saskatchewan-born filmmaker, curator, and writer living in Oakland, California. Combining traditional research methods with materialist aesthetics and hybrid forms, Kashmere's creative practice reframes dominant narratives about sports and illuminates new perspectives and histories. Previous projects explored the social and cultural history of basketball and its merger with hip hop;

the spectacle of hockey violence and its disconnect with the Canadian self-image; traditions of athlete activism; and sports fan cultures and the longrunning Crying Jordan meme. His new documentary essay *One-Hundred Yard Universe* (co-directed with Solomon Turner) considers the history and culture of American football through an intergenerational family narrative. He holds an MA in Film Studies and an MFA in Film Production from Concordia University, and a PhD in Film & Digital Media from UC Santa Cruz. He is currently the Executive Director of Canyon Cinema Foundation, a San Francisco-based film distribution company.



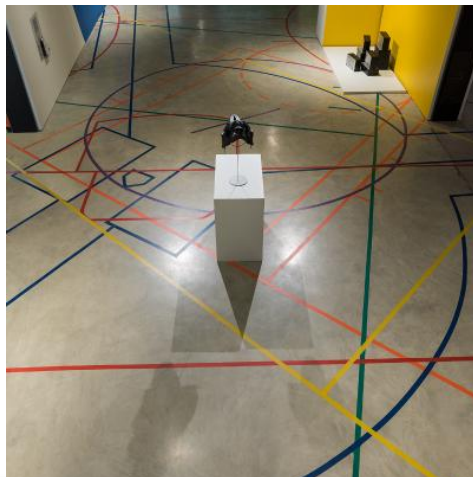
Credit: Kameron Herndon,
Walker Art Center, 2024.



01:20



Astria Suparak & Brett Kashmere



About the Artwork:

“There is a longstanding idea that the worlds of sport and art are mutually exclusive, but there have always been artists interested in the political and aesthetic valences of sport. These artists approach the subject from a position immersed in sports culture and critically aware fandom, rather than cynicism. I think the combination of deep investment with a willingness to raise questions and challenge commonplace assumptions distinguishes this work from mainstream sports documentaries and fiction films, which are ultimately produced to serve corporate interests and generate money. On the other hand, artists can also bring forward the creative, communal, and utopian potentials of sport. Play for the sake of play and non-zero-sum games. Reimagining what sports can do and be, and who they can serve.” – Astria Suparak

GOALS layers field markings from six sports—football, hockey, basketball, lacrosse, soccer and baseball—across the gallery floor, the end zones of each game converging at the entrance to the space. Each of the fields are at their actual scale, extending beyond the gallery. Baseball’s home base, hockey’s net, football’s end zone, and others, meet in one place.

Viewed from within the gallery, the coloured lines resemble something you might see in an abstract painting. Abstract painting—like sports—are often considered apolitical, or neutral. However, abstract painting was promoted by the American government during the Cold War, with the CIA sponsoring international exhibitions of abstract art in the 1950s and 1960s. These shows presented a vision of America as a cultural innovator, with full freedom of artistic expression, in contrast to the more rigidly controlled Soviet

Union. Just as you see in Brett Kashmere's Valery's Ankle, also on view in SPORTS SPORTS SPORTS, sports can be nationalistic, acting as a kind of proxy war for other political conflicts. More recently, the 2025 Canada-US 4 Nations Final showed how sports can carry increased meaning in difficult political moments.

With GOALS, we invite viewers to consider how sports can be a non-zero sum sport. Zero sum refers to conflicts or disagreements where there can only be one winner and one loser. What kind of sport allows for many winners? How would you imagine that they would use this new field below you?

Astria Suparak's cross-disciplinary projects address complex and urgent issues made accessible through a popular culture lens, such as science fiction movies, rock music, and sports. Suparak co-curated the exhibition *Whatever It Takes: Steelers Fan Collections, Rituals, and Obsessions* with Jon Rubin at Carnegie Mellon University, which reframed sports fanaticism as a significant form of cultural production. With frequent collaborator Brett Kashmere, she curated *The Game is Not the Thing*, a film & performance series at the Walker Art Center, and edited the *Sports* issue of INCITE Journal of Experimental Media .



Astria Suparak. Photo: Carnegie Museum of Art, Zachary Riggelman, 2024

Suparak's creative projects have been exhibited and performed at the Museum of Modern Art, New York; Institute of Contemporary Art Los Angeles; the Walker, Minneapolis; and ArtScience Museum, Singapore. Suparak is the winner of the 2022 San Francisco Bay Area Artadia Award.



01:11



Lisa Lipton

Greysville, 2014,

Chapter VI from The Impossible Blue Rose, 2013 – 2016

video and bedazzled basketball, metal mount

Courtesy of the artist



Greysville, 2014, Chapter VI from *The Impossible Blue Rose*, 2013 – 2016

video and bedazzled basketball, metal mount

Courtesy of the artist

About the Artwork:

In this Lisa Lipton's "*The Impossible Blue Rose*," an unseen basketball game plays a crucial role in shaping the experiences of the work's protagonist. Though never directly shown, the game mirrors the emotional aspects of the protagonist's journey, emphasizing feelings of being unseen and misunderstood, fears of failure, and their desire for meaningful experience.

Much of the work shows the artist's parents, playing the role of the lead character's parents in the film. They speak in clichés, reinforcing the distance between the figures in the scene. Meanwhile, a glittery basketball high on the gallery wall shows the emotional promises that sports like basketball offers to those who find meaning within them.

Lipton's nine-part docu-narrative, "*The Impossible Blue Rose*" acts as road diary of cities she traveled to across North America, including Los Angeles, Death Valley, Fairfield, Vancouver, Windsor, Middle Sackville, Winnipeg, Woody Point in Newfoundland and Labrador, and Kailua in Oahu. Each chapter is conceived and filmed on location.

Greenville returns the artist to her home of Middle Sackville a suburb of Halifax, during which she created performances and three basketball tournaments, including "*Hoop Dreams*", that pitted the home team Bayside Jaguars (Lipton's Team) against Deep Chaos.

Lisa Lipton is visual artist and musician whose practice is rooted in performance, sculpture, installation and film. Her work investigates the impact of popular culture and media on concepts of memory, futurity and identity. Lipton has exhibited her work internationally with nominations that include both the short and longlists for the Sobey Art Award prize. Her projects have been presented in venues such as the Art Gallery of Alberta, Southern Alberta Art Gallery, Art

Gallery of Nova Scotia, Diagonale
Centre des arts et des fibres du
Québec, University of Waterloo Art
Gallery, Hamilton Arts Inc., Khyber
Centre for the Arts, Illingworth Kerr
Gallery, and Platform Centre. She is
the recipient of numerous federal
and provincial awards including
SSHRC, Canada Council for the Arts,
Alberta Foundation for the Arts,



Calgary Arts Development, as well as Arts Nova Scotia. Her
recent residencies include the Bemis Center for
Contemporary Art (Nebraska), Dazibao/PRIM (Montreal),
National Music Center (Alberta), Hospitalfield (Scotland),
Confederation Centre Art Gallery (PEI), NSCAD University
(Nova Scotia) and the Banff Centre (Alberta). Originally from
Kjipuktuk/Halifax, Nova Scotia, Lipton is currently based in
Mohkínstsis/Calgary, Alberta, where she is an Associate
Professor in Sculpture at the Alberta University for the Arts
(formerly ACAD).



01:56



Myfanwy MacLeod

Flagspreader, 2016

digital print on nylon fabric, wooden flagpole, brass acorn
finial

Collection of Art Windsor-Essex; Gift of the artist, 2024



Flagspreader, 2016

digital print on nylon fabric, wooden flagpole, brass acorn finial

Collection of Art Windsor-Essex;

Gift of the artist, 2024 - Photo Credit : Frank Piccolo

About the Artwork:

Flagspreader by Myfanwy MacLeod offers a playful yet critical lens on athletic culture and its relationship to gender and performance. The composition's red flags are designed in "Canadian red," although the red of the flag and the brass finial resemble authoritarian flags. Printed with photographs taken at the Vancouver Sea to Sky Cheerleading Competition, this work contrasts stereotypes of the high-energy cheerleader against the subtle disinterest of the cheerleader's expressions.

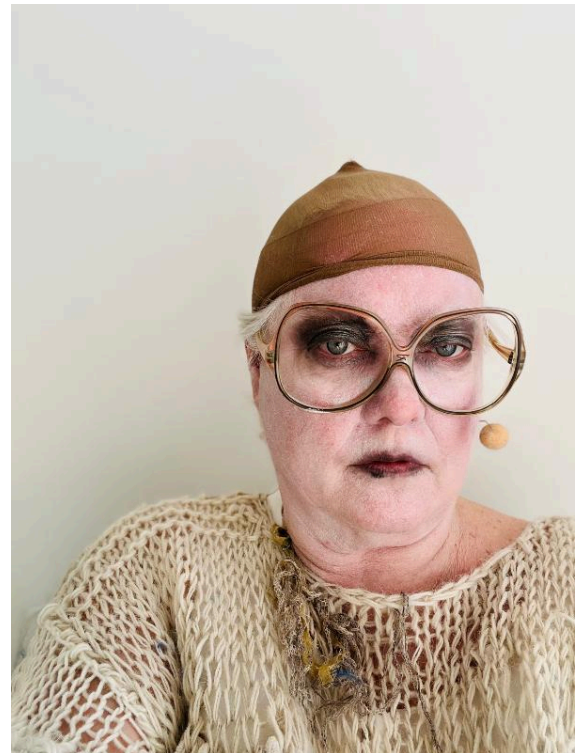
Modern cheerleading teams originated from all-male "yell leaders," who would lead audiences in cheering for their preferred teams. Over time, cheerleading became a feminized sport, with majority woman cheerleading teams energizing crowds at male sporting events. Women's attitudes—in life, as in sports—are often heavily monitored, with expectations that women perform happiness,

enthusiasm, and support for men and male institutions. In this context, what does this cheerleader's boredom mean? Can her lack of interest be seen as a quiet rebellion?

Flagspreaders invites audiences to explore themes of gender, dominance, and the cultural rituals embedded in sports, delivered with MacLeod's signature wit.

–Zoe Port, Curatorial Intern

Myfanwy MacLeod (born 1961) lives and works in Vancouver, Canada. Her work has garnered national and international recognition, including pieces in the National Gallery of Canada, the Vancouver Art Gallery, and various private collections. She was inducted into the Royal Canadian Art Academy in 2023. MacLeod's work operates at the intersection of personal and political, challenging cultural assumptions reflecting broader social narratives. It offers a feminist critique of conventional notions of mastery, creative genius, and power, subverting these ideas by embracing qualities often dismissed in traditional art narratives, such as awkwardness, emotion, and doubt. This approach undermines rigid hierarchies and opens space for more inclusive and nuanced understandings of creativity and artistic worth. She uses humour and pathos with incisive criticality to examine the roles of gender, class, and power in both public and private spheres. She has exhibited throughout Canada, Australia, the United States, and Europe. Her solo exhibitions include Chapter Arts Centre, Cardiff, Wales (2023); Canada House, London, UK (2019); Vancouver Art Gallery (2014); Museum London, London, ON



(2013); Presentation House Gallery, Vancouver (2012); and the Contemporary Art Gallery, Vancouver (2006). Significant group exhibitions include the Biennale Gherdëina, Ortisei, Italy (2020); Polygon Gallery, Vancouver (2017); Royal Ontario Museum, Toronto (2013); National Gallery of Canada, Ottawa; MASS MoCA, North Adams, MA, USA (2012); Vancouver Art Gallery (2010); Kunstverein Wolfsburg, Germany (2004); Laznia Centre For Contemporary Art, Gdansk, Poland 2004); The Power Plant, Toronto; Fruitmarket Gallery, Edinburgh; Gasworks, London, UK (2002); the Canadian Pavilion, Melbourne International Biennial, Australia (1999); and the Morris and Helen Belkin Art Gallery, Vancouver (1998)



02:48



Kevin Mckenzie

Helmet, 2021

Shoulder Pads, 2021

Gloves, 2021

elk rawhide, horse hair, sinew

Courtesy of the artist



Helmet, 2021

Shoulder Pads, 2021

Gloves, 2021

elk rawhide, horse hair, sinew

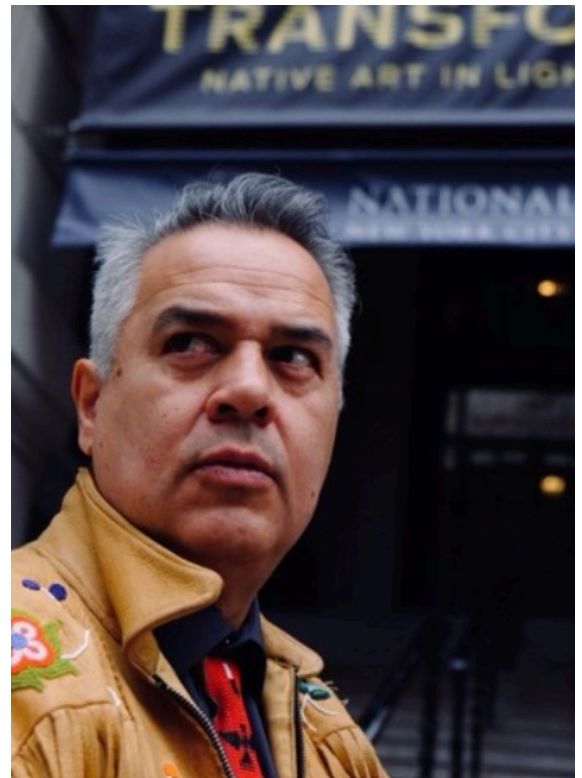
Courtesy of the artist

About the Artwork:

The three works--*Helmet*, *Shoulder Pads*, and *Gloves*--in *SPORTS SPORTS SPORTS* are part of a larger body of work by artist Kevin McKenzie that examine masculinity and Indigeneity. Presented in *The Edge of Seventeen* at the Dunlop Art Gallery in Regina, the works reflected on McKenzie's father's passing when McKenzie was only 17. Collectively, they are a tender evocation of his father's love of hockey, read through their shared Cree/Métis ancestry.

Kevin McKenzie is Cree/Métis, he is a member of the Cowessess First Nation of Saskatchewan, Treaty 4. He holds

a B.F.A. and an M.F.A. from the University of Regina. During his 30-year art practice, McKenzie has exhibited nationally and internationally, notable exhibitions include Changing Hands: Art Without Reservation II, Museum of Arts and Design, New York. He also participated in Don't Stop Me Now, National Gallery of Canada. If We Never Met, Pataka Art Gallery Museum, New Zealand. His work was represented in Transformer: Native Art in Light and Sound, at the National Museum of the American Indian, Smithsonian Institute. 2024 was a pivotal year for McKenzie, as he produced three solo exhibitions, participated in two residencies and produced a public sculpture titled “Eagle Arc” for the city of Portage la Prairie, Manitoba.



McKenzie's artwork is represented in the collections of; the National Gallery of Canada, the MacKenzie Art Gallery, Indigenous and Northern Affairs Canada, Manitoba Hydro Corporation, the President's Art Collection University of Regina, First Nations University of Canada, Comox Valley Art Gallery, the Saskatchewan Arts Board and the Dunlop Art Gallery. In 2022 he was commissioned by the Presidents Office at Brandon University to produce a public sculpture dedicated to Truth and Reconciliation titled “Healing Together”.

McKenzie lives and works in Brandon Manitoba, where he holds a tenured teaching position at Brandon University in the (IWGI) Department of Visual Art.



02:00



Hazel Meyer

Muscle Panic, 2014–2025

multi-media installation

Courtesy of the artist



Muscle Panic, 2014–2025 - multi-media installation

Courtesy of the artist

About the Artwork:

“For a long time I would always point to sports and movement and stamina and the abject and the queer body within sports, but it never really worked so well... [with Muscle Panic] I’m performing with four or five other folks and we’re sweating together and we’re moving together, and we’re not just pointing to these things—we’re actually being these things.”—Hazel Meyer

Muscle Panic is an installation and performance project about queer desire, tenderness and basketball. It takes its title from “moral panic,” or the widespread belief that a group of people present a threat to society and its values. By focusing on queer and disabled bodies in sports, Muscle Panic takes this fear of difference and translates it into one of honour. With Muscle Panic, we celebrate how queer and disabled people find freedom and expression in basketball and basketball culture.

Muscle Panic has been shown at multiple venues, in Canada and internationally, since 2014. Part installation and part performance, Muscle Panic changes each time it appears. At AWE, Muscle Panic is an installation using industrial scaffolding as its platform, as well as a performance on September 18, during AWE at Night. Until September 18, Muscle Panic is like a set before the actors have emerged from backstage. Banners, pendants, coats, and t-shirts lie in wait for the people who will wave them and wear them, sweating together in their shared performance. What objects do you see, when you look at the scaffolding? What do you recognize from your own life and experiences? How do they make you feel? And what can you imagine about the people who will use them?

More information is forthcoming on AWE’s website. Stay tuned!

Hazek Meyer / *WEIDER / WIELAND*

WEIDER / WIELAND, 2020

vintage leather belts, vinyl

Courtesy of the artist



Photo Credit : Frank Piccolo

Hazel Meyer and Alysha Seriani

The Marble in the Basement, 2024 - Super8 transferred to digital, 2min 30sec, silent - Courtesy of the artists, with special thanks to:

Vanessa Kwan

Cait McKinney

Regie Concordia

Western Front

Hazel Meyer works with installation, performance, and text to investigate the relationships between sexuality, feminism, and material culture. Her work recovers the queer aesthetics, politics, and bodies often effaced within histories of infrastructure, athletics, and chronic illness. Drawing on archival research, she designs immersive installations that bring various troublemakers—lesbians—

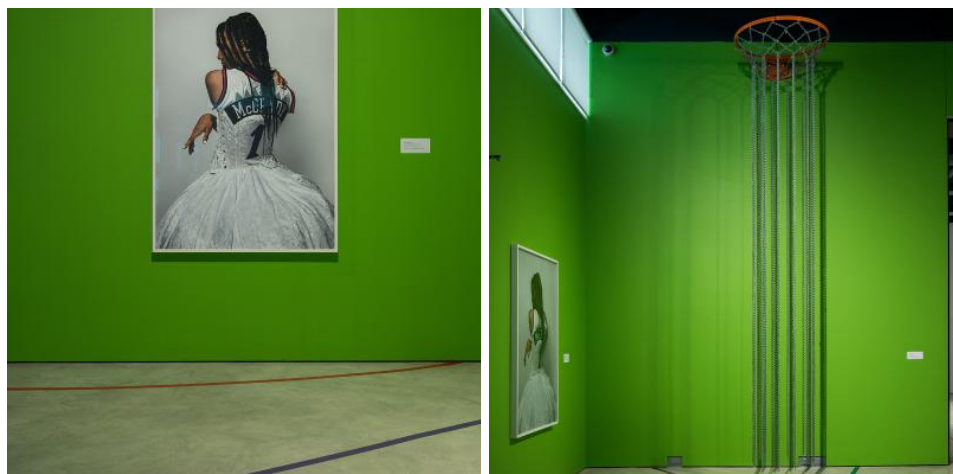
feminists, incontinent-queers, gender-outlaws—into a performative space that centres desire, world-making, and sweat. Recent activations of her work have taken place at Copenhagen Contemporary (DK), Libby Leshgold Art Gallery (CA), Tale of a Tub (NL), Lowe Art Gallery (US), and at the BFI's London International Film Festival (UK). In 2023 Hazel was the recipient of the Jack and Doris Shadbolt Foundation VIVA Award. Hazel lives in Vancouver, on the unceded traditional territories of the xʷməθkwəy̓əm, Skwxwú7mesh and Səlílwətał Nations with her frequent collaborator and partner Cait McKinney, and dog Regie.



01:36



Esmaa Mohamoud

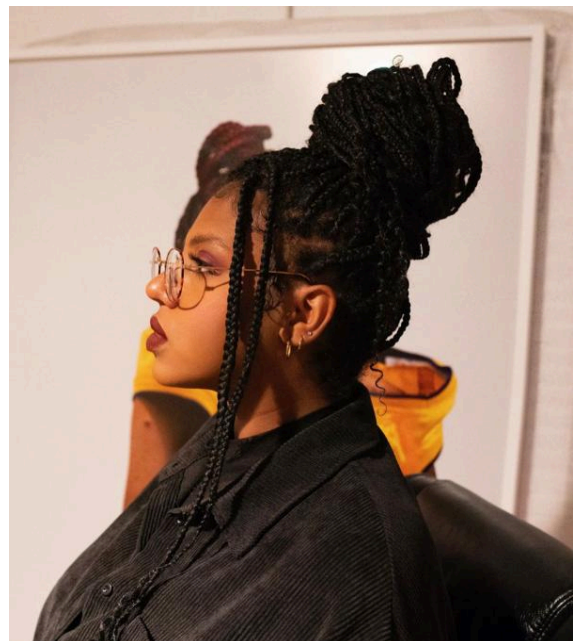


About the Artwork:

Strength, vulnerability, and identity collide in *One of the Boys*, a striking portrait from Esmaa Mohamoud's multi-media series exploring race, gender, and sport. In this work, Mohamoud challenges the hyper-masculine expectations placed on Black male athletes, using basketball as both a symbol of power and a tool for critique. By positioning her subjects in unexpected contexts—ornate ballgowns against stark industrial backdrops—Mohamoud disrupts traditional narratives around Blackness, athleticism, and masculinity. The contrary highlights the tension between societal expectation and personal identity, questioning who gets to define beauty, strength and success. With *One of the Boys*, Mohamoud expands the conversation around representation in sports, inviting viewers to reconsider the rigid roles assigned to Black bodies in both athletics and art.

—Zoe Port, Curatorial Intern

Esmaa Mohamoud (Canadian, b. 1992) is a Brooklyn based, multi-disciplinary conceptual artist. Mohamoud's studio practice is an examination of the gap between contemporary culture's oversimplification and diminishment of Black people, compared to the complexity, richness, and diversity of their actual lived experiences. Esmaa Mohamoud's upcoming solo exhibition *COMPLEX DREAMS* serves as the Broad Art Museum's inaugural Signature Commission Series, where internationally renowned artists are invited to respond



directly to the iconic architecture designed by Zaha Hadid. Mohamoud has also staged solo exhibitions for Georgia Scherman Projects (Toronto), Arsenal Contemporary (New York), Kavi Gupta Gallery (Chicago) and across Canada through her touring museum exhibition *Esmaa Mohamoud: To Play in the Face of Certain Defeat.*

Esmaa's work has been featured in group exhibitions including San Francisco Museum of Modern Art (San Francisco, CA), Museum of Art and Design, (New York, NY), Albright -Knox Museum (Buffalo, NY). In 2021, Mohamoud was an Artist-in-Residence in Kehinde Wiley's renowned Black Rock Senegal residency program in Dakar, Senegal. Her work is held in both private and public international collections including: Musee des Beaux Art, (Montreal), National Gallery of Canada (Ottawa), Art Gallery of Ontario (Toronto), Art Gallery of Hamilton (Hamilton), The University of Michigan (Ann Arbor), and Weatherspoon Museum Art Museum (North Carolina).



02:23



Kristine Moran



Photo Credit : Frank Piccolo

About the Artwork :

Diving, swirling, searching—Kristine Moran's *In Search* feels like a moment caught mid-motion. Arms slicing through water, eyes locked ahead and goggles clouded by effort. Swimmers in black caps, with blue-tinted skin and methodical limbs cutting through pink, yellow and green colours and churning waves. Controlled, repetitive, instinctive. There's no finish line in sight, only the need to keep going. Part of Moran's *Madcap Swimmers* series, *In Search* captures the thrill of motion, blur of transition, the weightlessness of being between places. It's not about winning or losing—it's about the journey.

—Zoe Port, Curatorial Intern

Kristina Moran's art practice blends abstraction with landscape, using her drawing while walking process to capture fleeting impressions that evolve into dynamic paintings where forms collapse, perspectives skew, and movement is embedded in the composition—whether

through swimmers suspended in ambiguous spaces or reimagined landscapes—reflecting a restless search for an unattainable utopia, the tension between stability and transformation, and the pursuit of the unknowable.

Kristine Moran received her MFA from Hunter College in New York and her BFA from OCADU in Toronto. She has exhibited in solo and two-person shows at Tom Thomson Gallery (Owen Sound), The Hole (New York), Nicelle Beauchene (New York), and Daniel Faria Gallery (Toronto). Her work has been included in exhibitions at:

Sargent's Daughters (Los Angeles, 2024; New York, 2014); The Hole, New York (2023; 2020); Dianna Witte Gallery, Toronto (2019); Cuevas Tilleard, New York (2016); and Nathalie Karg Gallery, New York (2015). Moran's work has been featured in Phaidon's painting anthology, *Vitamin P2: New Perspectives in Painting* and has been reviewed in *Artforum*, *FlashArt*, *MOMUS*, *Hyperallergic*, and *Artslant.com*, as well as in print in *NYArts Magazine*, *Canadian Art Magazine*, *Bordercrossings*, *Art Papers*, *Elle Magazine*, and *Harper's*. Her work has been acquired by several international collections, including the Saatchi Collection (London, UK), the Albright Knox, (Buffalo), and the Glenbow Museum (Calgary).



02:35



There is power in misery when you get to choose the type of misery, 2025 installation, curtains, speakers, construction materials, TV monitor, video 5min, 15sec -
Courtesy of the artist

About the Artwork:

This work examines long distance running, inspired by the artist's recent experiences in running marathons. Stay tuned for more information!

Bridget Moser is a performance and video artist whose work combines strategies associated with prop comedy, experimental theatre, performance art, absurd literature, existential anxiety and intuitive dance. Recent solo exhibitions include *My Crops Are Dying But My Body Persists* at Remail Modern and the John Michael Kohler Arts Center, and *You Opened That Can Now Let's Eat the Whole Thing* at Latitude 53 and SPACES Cleveland. She has presented work in venues across Canada, including the Art Gallery of Ontario, Musée d'art contemporain de Montréal, Mercer Union, the Art Museum at the University of Toronto, Vancouver Art Gallery, Western Front and MSVU Art Gallery. She has been a lead faculty member at The Banff Centre and a resident artist at Fondazione Antonio Ratti in Como, Italy. Her work has been reviewed and featured in Artforum, Frieze, Canadian Art, Art in America, C Magazine and Artribune Italy, among others, and she has been shortlisted for the Sobey Art Award. She can be contacted at bridget.moser@gmail.com



01:42



Howardena Pindell



Video Drawings: Basketball, 1975 - chromogenic print - Gochman Family Collection: GC.2023.0004



Video Drawings: Baseball, 1976 -Chromogenic print - Gochman Family Collection: GC.2023.0005

About the Artwork:

In 1973, Howardena Pindell purchased a television for her studio. Her eye doctor, concerned about Pindell's eye strain when working on her meticulous paintings in the dim lighting of her studio, suggested she purchase one so that her eyes might rest. Pindell was already making drawings of lines and arrows on acetate, and noticed that the clear acetate would cling to the television screen. Pindell set up a camera and began photographing the television when the action on the screen synchronized with her drawings. Pindell continues to make video drawings, although the subjects often change. Pindell's video drawings include political figures such as George Bush, events such as Hurricane Katrina, or international conflicts such as the wars in Cambodia and Vietnam. Her goal is to show how popular media, such as television, are not neutral, and that they can be manipulated by those in power. For just one example of how sports can function as propaganda, see Brett Kashmere's *Valery's Ankle*, also on view in *SPORTS*. This 2006 documentary examines the 1972 Summit Series games, which took place just a few years before this work was made.

Howardena Phindell Born in Philadelphia in 1943, Howardena Pindell studied painting at Boston University and Yale University. After graduating, she accepted a job at the Museum of Modern Art, where she worked from 1967–1979, first as Exhibition Assistant, then as Assistant Curator in the Department of National and International Traveling Exhibitions, and finally as an Associate Curator and Acting Director in the Department of Prints and Illustrated Books. The role made her the museum's first African American curator. In 1979, Pindell began teaching at the State University of New York, Stony Brook. In 2019, the university honored her as a distinguished professor. As one of a small group of pioneering African American abstractionists

including Al Loving, Sam Gilliam, Jack Whitten, and Frank Bowling, Pindell occupied a thankless territory for decades, making work that was not explicitly about the black experience while being excluded from the overwhelmingly white institutions that dominated abstraction. The difficult experience sharpened the artist's lifelong political and social activism. In the early 1970s, the artist began a pivotal series of *Spray Dot* paintings. Pindell began spraying paint onto large canvases through hole-punched cardstock templates, subtly varying the color with each pass. The layers of vibrant dots resulted in an elaborate, sensuous interplay between background and foreground with endless fluctuations of color and light. These early paintings served as progenitors of much of her abstract work to follow: presciently, the artist saved the punched paper dots and, years later, began incorporating them into her work. In the late 1970s, Pindell began to cut and tear canvases before suturing them back together into complex patterns, building up their surfaces in stages by incorporating the punched chads onto her canvases and squeegeeing acrylic through the "stencils" left in the paper from which she had punched the dots. Pindell continues to make variations of these delicate, monumental constructions and in recent years has also revisited her *Spray Dot* technique.



In 1979, a car accident left the artist with acute memory loss. The crash, and her subsequent rehabilitation, literalized the metaphorical process of destruction and reconstruction at work in her paintings. Pindell had diligently collected postcards and photographs for many years

preceding the accident; in the works immediately following her trauma, Pindell wove the collected images into sprawling, asymmetrical compositions in an attempt to consolidate her disjointed memories.

This *Autobiography* series revealed an uncanny resonance between her embodied experience and her formal interests in fragmentation and integration. Dialectical patterns (like that of rupture and healing) abound in Pindell's life and ideas: her seemingly opposed commitments to abstract and political, issue-based art; her sense of self as an African American and as a composite of many cultures and backgrounds; her affection for rationality, science, and mathematics, alongside her interest in ritual, tradition, and spirituality. Indeed, in one of her most memorable video works, *Free, White, and 21* (1980), the artist simultaneously plays herself and a nay-saying white critic. While the work was rightly received as an important institutional critique foregrounding art-world racism, it also reflects the discontinuity of self that she experienced in this period.



04:34



Wendy Red Star



Walking Weasel, Bad Eye, Dúusbachee (Kiowa), 1873,
Fairbanks Museum, "*In the Spirit of Green Skin*", from the series
Brings Good Horses, 2021 - acrylic, graphite, kitakata paper,
marble paper -Gochman Family Collection: GC.NA.2021.9999d



Spotted Arrow, Dúusbachee (Kiowa), 1881,
Walter Lowrie Finley, "*In the Spirit of Green Skin*", from the series Brings
Good Horses, 2021 - acrylic, graphite, kitakata paper, marble paper -
Gochman Family Collection: GC.NA.2021.9999

About the Artwork:

Apsáalooke (Crow) artist Wendy Red Star's *Brings Good Drawings* is a series of 90 drawings, of which two are on view in *SPORTS SPORTS SPORTS*. The drawings are taken from 19th century ledger books used by Cheyennes, Crows, Kiowas, Lakotas, and other Plains peoples to make drawings that reflected their everyday life in the mid-19th century. In recent years, these ledger books are often taken apart, with images sold individually on the market. The sale of individual drawings has a negative impact on Plains peoples to capture their histories, as these drawings often end up in private collections or remote museums.

With *Brings Good Horses*, Red Star brings together ledger drawings held in different collections, making drawings of horses along with the horses' names. Red Star's family history reflects the broader Crow Nations' emphasis on horsemanship and horse ownership, with status given to tribal members who were able to capture horses from rivals. Her great-grandfather, Red Star, was shot by cattle rustlers while protecting Tribal cattle, and later retaliated by taking the cattle rustlers' horses. An act that was once considered fair in Crow life was illegal by that time, and Red Star's great-grandfather was prosecuted in court for his actions. With *Brings Good Horses*, Red Star symbolically frees horses held captive in settler archives, continuing the good and necessary work of her great-grandfather.

Wendy Red Star (b.1981, Billings, MT) lives and works in Portland, OR. An enrolled member of the Apsáalooke (Crow) Tribe, Red Star works across disciplines to explore the intersections of Native American ideologies and colonialist structures, both historically and in contemporary society. Drawing on pop culture, conceptual art strategies, and the Crow traditions within which she was raised, Red Star

pushes the conversation surrounding Native American perspectives in new directions.

Red Star has exhibited in the United States and abroad at venues including the Metropolitan Museum of Art (New York, NY); The Newark Museum (Newark, NJ), Brooklyn Museum (Brooklyn, NY), The Broad (Los Angeles, CA); the Getty Museum (Los Angeles, CA); Fondation Cartier pour l'Art Contemporain (Paris, France); Seattle Art Museum (Seattle, WA); Portland Art Museum (Portland, OR); the Museum of Contemporary Art Chicago (Chicago, IL); St. Louis Art Museum (St. Louis, MO); the Contemporary Austin (Austin, TX); Minneapolis Institute of Art (Minneapolis, MN); Massachusetts Museum of Contemporary Art (MassMoCA) (North Adams, MA); The Drawing Center (New York, NY); and the Cleveland Museum of Art (Cleveland, OH), among many others. Her monumental sculpture, *The Soil You See...*, was included in *Beyond Granite: Pulling Together*, the first curated outdoor exhibition in the history of the National Mall (Washington, D.C), organized by Monument Lab in 2023. The work was then acquired by Tippet Rise Art Center (Fishtail, MT). Red Star's was included in *Acts of Resistance: Photography, Feminisms and the Art of Protest* exhibition at South London Gallery, in partnership with the Victoria and Albert Museum (London, UK) in 2024.

Her work is in over 60 public collections, including the Museum of Modern Art (New York, NY); the Whitney Museum of American Art (New York, NY); the Guggenheim Museum (New York, NY); the Lucas Museum of Narrative Art (Los Angeles, CA); the Amon Carter Museum of American Art (Fort Worth, TX); the Denver Art Museum (Denver, CO); Crystal



Bridges Museum of American Art (Bentonville, AK); the Baltimore Museum of Art (Baltimore, MD); the Fralin Museum of Art at the University of Virginia (Charlottesville, VA); the Nasher Museum of Art at Duke University (Durham, NC); the Birmingham Museum of Art (Birmingham, AL); the Williams College Museum of Art (Williamstown, MA); San Antonio Museum of Art (San Antonio, TX); and the British Museum (London, UK), among others.

Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. She served as visiting lecturer at institutions including Yale University (New Haven, CT), the Banff Centre (Banff, Canada), National Gallery of Victoria in Melbourne (Melbourne, Australia), Dartmouth College (Hanover, NH), and CalArts (Valencia, CA). In 2017, Red Star was awarded the Louis Comfort Tiffany Award, and in 2018 she received a Smithsonian Artist Research Fellowship. In 2022, Red Star was an Anonymous Was A Woman Grant recipient. Red Star was named a 2024 MacArthur Fellow.



04:56



Hank Willis Thomas



I am the Greatest, 2012 mixed media -Rennie Collection, Vancouver

About the Artwork:

Bold, declarative, undeniable—I am the Greatest amplifies a statement that transcends sport. Hank Willis Thomas recreates a 1960s button pin emblazoned with Muhammad Ali's famous words, scaling it up to monumental proportions. More than a personal mantra, Ali's proclamation became a rallying cry during the Civil Rights Movement, embodying Black pride, resistance, and self-determination. By adopting the visual language of mass media, Thomas highlights Ali's dual role as an athlete and cultural icon. The oversized button commands attention, much like Ali himself—a symbol of power, resilience, and the fight for racial justice. *I am the Greatest* asks viewers to consider the weight of representation, the impact of activism, and the enduring influence of cultural figures in shaping narratives of identity and pride.

—Zoe Port, Curatorial Intern

Hank Willis Thomas photographs, prints, textiles, sculptures, film, and mixed media artworks have addressed a variety of topics, including: the legacy of enslavement, the commodification of Black male bodies in sports, the history of the Freedom Riders, Hollywood actors of color, and corporate America and advertising. His work has been exhibited internationally, and he has installed public art in Boston, Chicago, New York, and Miami. His collaborative artworks and civic engagement projects include Question Bridge: Black Males (2012), In Search of the Truth (The Truth Booth) (established 2011), The Writing on the Wall (ongoing since 2019), and For Freedoms (founded 2016). Thomas is a recipient of the Gordon Parks Foundation Fellowship in Art (2019) and a Guggenheim Fellowship (2018), and he was the 2022 US Department of State Medal of Arts honoree. Thomas holds a BFA from New York University (1998) and an MA/MFA from the California College of the Arts (2004). He received honorary doctorates from California College of the Arts, the Maryland Institute College of Art, Baltimore, and the Institute for Doctoral Studies in the Visual Arts, Portland, Maine.



01:44



Joanne Tod



Organizing Principle, 2018-2019 - Oil on canvas , 17 paintings - Courtesy of artist -(each painting will be identified with the player's name)
These portraits represent players on the roster of the Toronto Raptors 2018-19 season- Photo Credit : Frank Piccolo

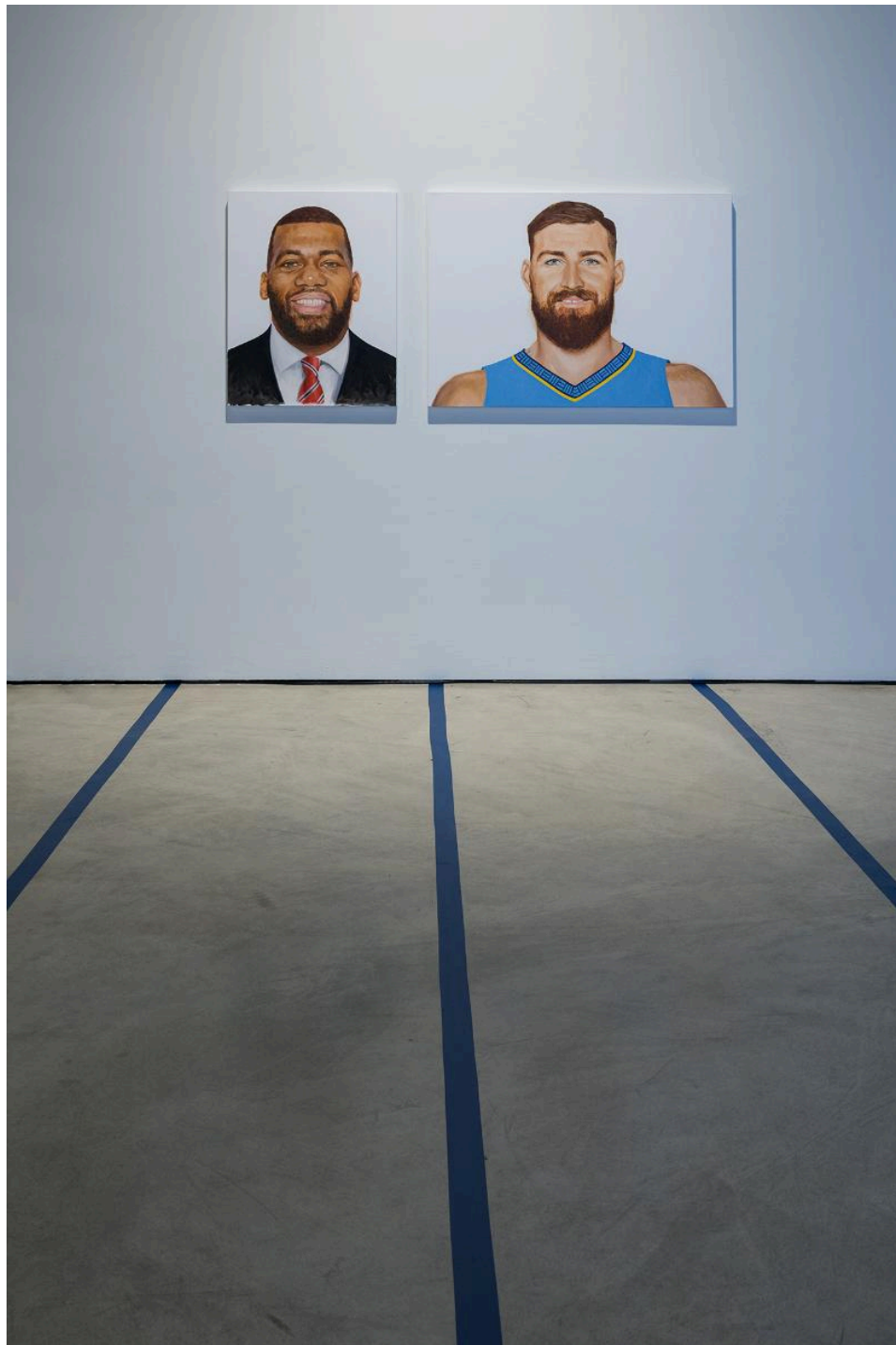


Photo Credit : Frank Piccolo

About the Artwork:

I've always enjoyed basketball as a sport to watch and was excited to receive tickets to see a live Raptors game. The sport of professional basketball, I subsequently realized, is all about spectacle. I was astonished at how little time the players seemed to be on the court, then suddenly there's a

break in the game. Simultaneous to the players leaving, the cheer leaders are out. And the MC interacting with audience members, and the t-shirt launchers. The mascot. And the level of sound! AND the \$17 can of beer!! Over the top. But when the game was on, it was quite riveting and beautiful to watch. The athleticism and strength was impressive. And the sheer size of these guys! Afterwards, I started researching the individual players and their stats. It was interesting to realize just how tall they are, most around 7'. I decided to paint each according to their height, and to paint them on correspondingly proportioned canvases. It was also an opportunity to really look at each of the players, to "immobilize" them, and to paint them at a slightly oversized, exaggerated scale.

An Organizing Principle is a guiding idea used to direct a society, organization or initiative. This certainly pertains to the sport of basketball, or any sport. The way the game operates on a business level is extremely complex. It is a franchise which distributes "products" and owners grant licences. Players get enormous salaries, but are also subject to being traded and immediately relocated to a different city to be on a different team. Or being traded and then "waived" in the transaction, and left a free agent. (as was Greg Monroe, whose portrait I painted before the trade). That is why the backgrounds of the portraits are unpainted – it symbolizes the lack of context, of uncertainty. And it's also somewhat poignant that images of these massive men are depicted on vulnerable, unpainted grounds.

Joanne Tod

November, 2024

Joanne Tod is a Toronto based artist that has exhibited her work nationally and internationally for the past forty years. Her work is included in the collections of many museums including the National Gallery of Canada, the Montreal Museum of Fine Arts and the Art Gallery of Ontario. Tod is widely known for her subject of social commentary in the guise of high realism. In addition, Tod has received commissions for numerous official portraits. She is Professor Emeritus from University of Toronto where she taught in the Visual Studies Department for twenty years

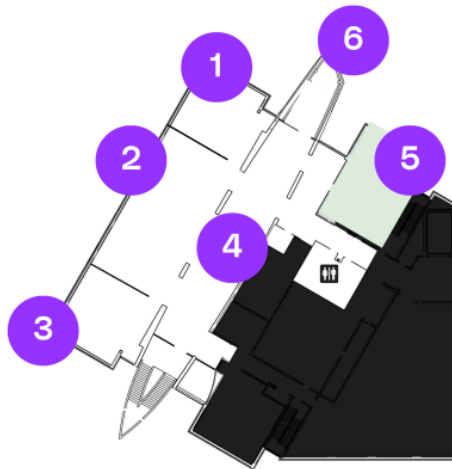


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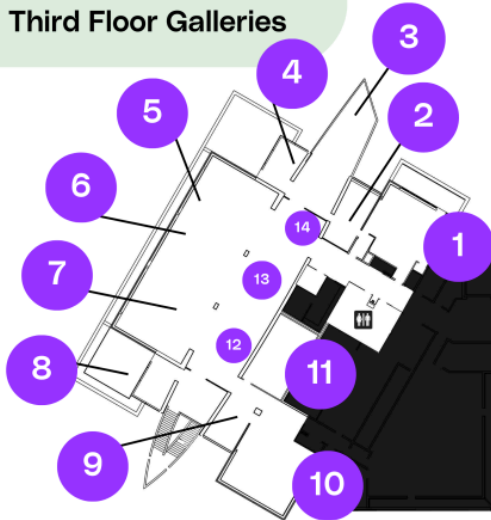
AWE Maps

Art Windsor-Essex Second Floor Galleries



- 1 Morris and Beverly Baker Gallery
- 2 Stephanie and Barry Zekelman Gallery
- 3 South Project Gallery
- 4 Second Floor Street Gallery
- 5 Member's Lounge
- 6 Education Studio

Art Windsor-Essex Third Floor Galleries



- 1 Solcz Family Suite
- 2 Julia and Matthew Rodzik Lounge
- 3 Rodzik Gallery
- 4 Ambassador Bridge Terrace
- 5 Odette Family Gallery
- 6 Graybiel Family Gallery
- 7 Hatch Family Gallery
- 8 WFCU Eco Lounge
- 9 Yee Lounge
- 10 Charles and Ethel Cohen Gallery
- 11 Clare E and Anne Winterbottom Gallery
- 12 Ginetta Cusinato Barbaro Gallery
- 13 Betty F Wilkson Gallery
- 14 Bill and Rochelle Tepperman Gallery

Gallery Hours

Monday	Closed
Tuesday - Saturday	10:00 am - 5:00 pm
Sunday	11:00 am - 5:00 pm

Co- Curated by

Jennifer Matotek, Emily
McKibbon, and Julie Rae
Tucker

About the author

Art Windsor-Essex

Art Windsor-Essex harnesses the power of art to open minds and hearts to new ideas, perspectives and ways of thinking that inspire people to grow emotionally and intellectually.