

Lux et Veritas Floreant Let Light and Truth Flourish



Paul Robles,
September Moon (Harvest)

September 10 to November 13, 2026

“Lux et Veritas Floreant”, or “Let Light and Truth Flourish”, is the University of Winnipeg’s official school motto and has served as a banner over the academic life of students for several years. As scholars make their way through these annals of higher education, the motto acts as a silent benediction upon them as if to say: “With all that you have now been equipped, may light and truth be your guides as you go forward.” On the threshold of the 40th anniversary of the University’s Gallery 1Co3, nine UWinnipeg alumni artists have been brought together in the gallery to celebrate the ways in which Lux et Veritas have been carried as a through-line from student life at the university to the visual output of various artistic practices.

In KC Adams’ *Birch Bark Technology: Gage’gajiwaan* the artist presents an understated piece of subtle blue beading that is stitched upon a birchbark background. But upon closer inspection two things are revealed - the birchbark background is actually a circuit board and the beading pattern mimics traditional styles of mapping rivers and waterways. Drawing a connection to the flow of water alongside the flow of information and technology, Adams’ work asks: “Can ancestral knowledge systems inform new technologies, particularly when it comes to the sacredness of water?” Paired with her hand-formed fired clay pot, *Water Carrier*, Adams uses her skill and creativity to engage audiences further with this important and pressing message.

Scott Benesiinaabandan’s *cloth, quill, ghost lands* is a stunning image of a moment arrested in time. Benesiinaabandan is reflecting on the structure of Anishinaabemowin, a language built on the assembly of conceptual pieces. Similarly, *cloth, quill, ghost lands* asks the audience to consider how fragments are brought together to create a gesture that is equally beautiful as it is full of life. The result is a piece that prompts us to examine the ways in which communication, whether language-based or artistic, is truly made up of the sum of its parts.

Paul Robles is known for his intricate works composed entirely of cut origami and vellum papers. The maze of positive and negative space within his work draws in the viewer as it reveals the mystery of hidden imagery. What will our eyes see within the web and angles of paper if we let them roam freely around the visual plane? In the case of *September Moon (Harvest)* we may apprehend a piece that captures the lively energy of late summer when crops are harvested, the golden glow of sunshine is waning, and students are returning to school.

Melanie Zurba's multimedia piece *Nothing Exists Alone* presents a playful turkey vulture chick that draws one in, but it is her message of important ecological gravitas that keeps us there. Placed around the sculpture are leaves inscribed with what Zurba describes as "the structures of persistent environmental chemicals". The installation acts as a warning about the detriment of pesticide exposure to birds.

Telephone Gossip is a series of photographic images by Judah Iyunade through which we witness a vignette of daily life. With rich colours and a dose of good humour, the protagonist's interactions with a vintage telephone unfold in a sequence to which we are left to ponder what has been spoken during the exchange. The interplay of the familiarity and the unknown make this series of images so arresting, as if the viewer might be able to participate in the gossip session if we were only able to get a little closer.

Dee Barsy is cherished and celebrated for her colourful geometric paintings that are both figurative and abstract. Her images capture an energy and vitality that draws in the eye with imaginative play, often belying the deeper symbolism of her chosen subjects. Formal and painterly, Barsy manages to create a world that is all her own through a masterful handling of her paintbrush. Although gracious and gentle, Barsy's paintings always leave a greater impact whether they are full blown mural works or diminutive canvases.

Becoming from Beyond Reach by Shivanya Ra considers the artist's cosmological viewpoint and crisp aesthetics while embodying what Ra identifies as "vulnerability, change, and continual unfolding". Ra's beautiful print captures the senses to rally us around a consideration of what it is that we perceive to be out of our reach in this realm.

Jaimie Isaac's *telltale*s is an installation of a large sailcloth using painting and collaborative screen prints of algae blooms upon its canvas. The piece calls attention to dangerous levels of phosphorus that threatens the wellbeing of our local waterways. A skilled artist and thinker, Isaac is reminding us that water is sacred. It is a living ancestor with whom we have a responsibility to protect, not just for recreation but indeed for the benefit of future generations. Accompanying nautical flags communicate directives that support the urgency to work together to protect precious waters.

Kegan McFadden is no stranger to Gallery 1Co3 and retraces his first encounter with fellow artist William Eakin back to his early days as a gallery attendant in his piece *Love Letter to William Eakin*. This larger than life note from a friend and colleague sending words of admiration to another is a testament not only to the connection between these two artists but also to the role that Gallery 1Co3 and the University of Winnipeg have played in creating moments of contact through art. McFadden's note is placed for all to see, a call for us to reflect on the personal impact of art and artists in our lives.

While the University of Winnipeg does not offer a fine arts studio program, it counts among its alumni a number of notable artists. Several artists pursued study in fine arts-adjacent fields such as UWinnipeg's art history program, film studies, or cultural and curatorial studies, while others found themselves in no less relevant areas such as the sciences, social sciences, or mathematics. Many of these artists have expressed how their scholarship in these fields were formative in turning them into more well-rounded artists. For forty years, Gallery 1Co3 has stood as a touchstone for artistically inclined students to stay connected at UWinnipeg. Highlighting our alumni artists is a way to honour the proliferation of arts and culture on campus and beyond.

What does it look like to Let Light and Truth Flourish? The nine artists included in this show demonstrate a myriad of ways in which this motto and the lasting influence of the University of Winnipeg and Gallery 1Co3 are made manifest.

Jenny Western and
Jennifer Gibson,
Exhibition curators

SEPT. 2026

Dear Bill —

Forty years ago you were living in Victoria, where I find myself now, writing to you. I've been to the third floor walkup on Figard St where you shared a studio, I've looked out those windows and smelled the Chinese food from the restaurants below. How often have I echoed your turn?

In 2003 we met when you had the exhibition, *Reunion*, right here in this gallery where this letter to you will hang. I was helping you and Rick install your spare, subtle show of two dozen photographs printed on canvas; your images were of other photographs that adorn the headstones in Venice's floating cemetery, shot in 2001.

I was there this Spring. The cemetery is a bit of a maze, isn't it? But I did see what you saw — or maybe I tried to see how you saw. Walking on pebbles. Wondering how much those large Cypress trees have grown since you walked on those pebbles, and alongside the shade of those trees, I noticed some graves that have been interred since you were here. And those portraits, already, are quite faded. And around a corner I saw one enamel photo high up on a mausoleum wall completely obliterated by sun and acid rain and I wondered if you may have been among the last to see that face? On the way out, I contemplate the real and the plastic flowers, the graves tended to and those that are no longer so.

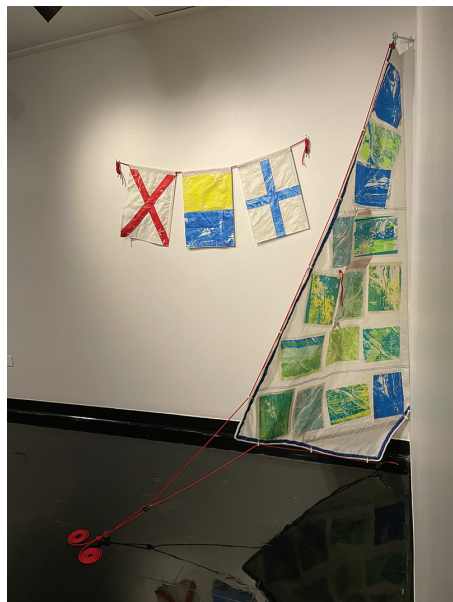
At some point after *Reunion*, (maybe much later!), Rick told me that you had said I possessed the ability to listen well and how fleeting that can be, and Bill those words stay with me still. You were middle-aged then, and I suppose that's where I am these days, too... another echo. And your work —all of your work— is about looking and looking closer, and closer still, and looking again but in a different way, and isn't that what I hope I've been doing all of this time and maybe what I hope I'm doing with this letter — looking, again, and looking closer still.

Bill, from bottlecaps to toy aliens to bowling trophies to found snapshots, you've called your work a strange attractor: a monument to another time, always ordinary art... and for so long now, I've loved it all. Thank you. In admiration & in friendship,
Kegan

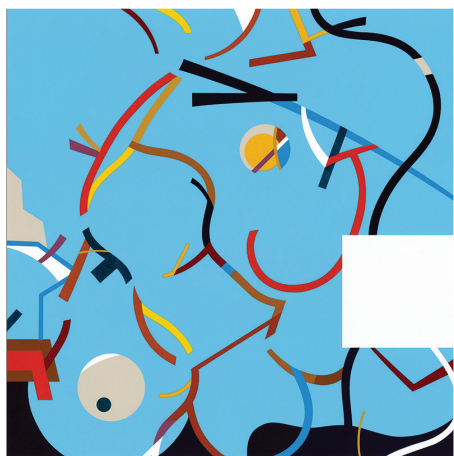
Kegan McFadden, *Love Letter to William Eakin*



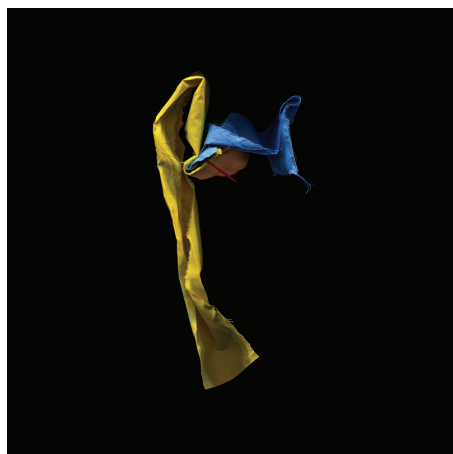
KC Adams, *Water Carrier*



Jaimie Isaac, *Voice for the Lake: Victor, Kilo, X-Ray; Cut of the Jib: Green Blue Algae Blooms*



Dee Barsy, *Natural Movement*



Scott Benesiinaabandan, *cloth, quill, ghost lands*



Judah Iyunade, *Telephone Gossip*



Melanie Zurba, *Nothing Exists Alone*



Shivanya Ra, *Becoming from Beyond Reach*

LIST OF WORKS

Works are listed in order of their appearance in the gallery, beginning along the east wall, continuing clockwise and concluding with the sculpture displayed in the middle of the gallery. Measurements are height x width x depth.

Paul Robles, *September Moon (Harvest)*, 2025-26, cut origami paper and gouache on vellum, 62.2 x 62.2 cm. Collection of the artist.

Judah Iyunade, *Telephone Gossip*, 2026, digital photograph on di-bond aluminum, 35.6 x 65.1 cm. Collection of the artist.

Scott Benesiinaabandan, *cloth, quill, ghost lands*, 2021, digital photograph, 93.3 x 93.3 cm. Collection of the artist.

Kegan McFadden, *Love Letter to William Eakin*, 2026, digital print on canvas, oversize thumbtack, 111.5 x 79.5 cm. Collection of the artist.

Jaimie Isaac, *Voice for the Lake: Victor, Kilo, X-Ray; Cut of the Jib: Green Blue Algae Blooms*, 2026, from the *Telltale* series, sail cloth, collaborative screen prints, acrylic paint, 212 x 170 x 120 cm. Collection of the artist.

Shivanya Ra, *Becoming from Beyond Reach*, 2025, 35 mm black and white film, digital capture, acrylic on black paper, collage, 61.8 x 61.8 cm. Collection of the artist.

KC Adams, *Water Carrier*, 2025, locally harvested clay, 20 x 24 x 24 cm. Collection of the artist.

KC Adams, *Birch Bark Technology: Gage-gajiwaan*, 2020, digital print, 69.6 x 58 cm. Collection of the artist.

Dee Barsy, *Natural Movement*, 2021, screen print on paper, 61 x 61 cm. Courtesy of Martha Street Studio.

Melanie Zurba, *Nothing Exists Alone*, 2025, mixed media, 26 x 61 x 61 cm. Collection of the artist.

ABOUT THE ARTISTS

Relational maker **KC Adams**, or Flying Overhead Eagle Woman, is of Ininew, Anishinaabe and British heritage. She is a registered member of Fisher River Cree Nation living on Treaty One Territory in Winnipeg. Adams has a Bachelor of Fine Arts degree from Concordia University and a Master of Arts degree in Cultural Studies (Curatorial Practices) from the University of Winnipeg where she graduated with Highest Distinction. As a relational maker, she creates work that embeds Indigenous knowledge systems and explores relationships between technology and Indigenous culture. She works across diverse media including photography, film, traditional vessel making with locally sourced clay, VR, birchbark biting, among others. She is also an educator, activist, community member and mentor. KC has had numerous solo and group exhibitions and residencies across Canada and internationally. Adams has received several awards for her work, including the Winnipeg Arts Council's Making A Mark Award, Canada's Senate 150 medal, the University of Saskatchewan's Ohpinamake Prize for Indigenous Artists, and a Quill & Quire 2019 Book of the Year Award for *Perception: A Photo Series*, a project combatting anti-Indigenous racism. Her recent public art commissions at The Forks and Red River Polytech honour Indigenous ways of knowing and inspire Winnipeggers to pursue reconciliation. Her photo-portrait series of Indigenous youth, entitled *We Are Still Here* has been presented as a virtual exhibition with the Portrait Gallery of Canada and was recently shown as part of her solo exhibition *Seven Generations* at Gallery 1Co3 in 2024.

Dee Barsy (Ojibwe) (Ozaawigiizisikwe / Yellow Sun Woman) is a painter and educator based in Winnipeg and a member of Skownan First Nation, located on Treaty 2 territory. She was raised on Treaty 1 territory where she had her first solo exhibition at Urban Shaman Contemporary Aboriginal Art Gallery. Barsy's artwork explores interconnection, using vivid colours and geometric forms which appear to be merging yet somehow still breaking apart. While informed by Indigenous knowledge, her abstract style moves beyond traditional Indigenous visual culture. Her paintings are reflections of relationships and how they shape our understanding of the physical world and Creation.

Scott Benesiinaabandan is an Anishinaabe artist originally from Obishikokaang (Lac Seul First Nations). Scott works in experimental image making and sonic materials. Scott's research interests involve the intersections between artificial-intelligence and Anishinaabemowin. Scott has completed international residencies at Parramatta Artist Studios in Australia, Context Gallery in Derry, North of Ireland, and at the University Lethbridge/Royal Institute of Technology iAIR as well as with the Initiative for Indigenous Futures and AbTec in Montreal. He has carried out collaborative projects in the UK, Ireland and Berlin. He completed an BA at the University of Winnipeg in psychology and religion and a MFA in photography at Concordia University. He currently works out of his hometown of Winnipeg.

Jaimie Isaac is a curator and interdisciplinary artist, Anishinaabe member of Sagkeeng First Nation and is also of British heritage. She was the Chief Curator at the Art Gallery of Greater Victoria from 2021-2023 and advisor 2023-2024. As the Curator of Contemporary and Indigenous Arts at the Winnipeg Art Gallery 2015-2021, she was awarded the Canadian Museums Association outstanding achievement award in the exhibitions category with the *Boarder X* exhibition. Isaac received the Winnipeg Art Council's Mayor Award for Community Impact in 2025 and University of Winnipeg's Distinguished Alumni Award for Community Impact, 2025. Isaac holds a degree in Art History from the University of Winnipeg and a Masters of Arts from the University of British Columbia focused on decolonizing gallery/ museum practices. Isaac creates sculpture, mixed media installations and public art held and exhibited across Canada. She is co-director/co-founder of ROSEMARY Gallery/SKOOL - a roving project space. Interests and research are steeped within Indigenous Curatorial practice, reconciliation, resistance, resilience, decolonization in art and in sport, Indigenous feminism, environmental justice, language and cultural resurgence. Currently, she is Curatorial Researcher with the University of Manitoba Center for Human Rights Research's "Just Waters" project.

Judah Iyunade is a Nigerian-born lens-based artist & filmmaker based in Winnipeg. His work draws deeply from his Nigerian heritage, using artifice in photography, film and performance to explore themes of history, memory and identity, with a focus on the African diasporic experience. Blending elements of West African studio photography, his portraits often reveal moments of vulnerability and intimacy. In 2020, he was recognized as a PLATFORM Photography Award winner. His films have been shown in Manitoba, Ontario and internationally. His recent solo exhibition *Alara* was presented at the Centre for Cultural and Artistic Practices in 2024. Iyunade has a BA in Filmmaking from the University of Winnipeg.

Kegan McFadden first stepped through the doors of Gallery 1Co3 while a student at The University of Winnipeg Collegiate between 1997-1999. He later received a Bachelor of Arts degree (Honours; Student of Distinction) from UW, focusing his studies across Art History and English, over which time he began working at the Gallery first as a docent and eventually helping install exhibitions. As an artist, curator, and writer, Kegan's work has been presented by artist-run, public, and university galleries throughout Canada. This includes 1Co3's anniversary exhibition, *Show + Tell: Notions of Home and Place by Alumni* and his curatorial project, *A Putting Down of Roots: 40 Years of Contemporary Verse 2*, also shown at 1Co3. Working with memory, text, and modest tools of production, Kegan revels in the possibilities (and limitations) of memory through lists, essays, poems, and bookworks – more recently having translated this writing practice into visual art contexts/exhibitions. He has lived on an island in the Pacific Northwest since 2017.

Shivanya Ra (she/they) is an Autistic-disabled, neurodivergent, Mad emerging artist from the Okanagan Valley on unceded Syilx/Okanagan Nation territory, now based in Treaty 1 Territory (Winnipeg, MB). Using drawing, painting, print-making, collage, photography, and installation, Ra creates immersive works that explore perception, disjunction, embodiment, and connection through a crip and disability-led lens. Intrigued by a kaleidoscopic approach to perception, their work embraces shifting perspectives, complexity, and multiplicity. For Ra, art is access—to diverse worlds, ways of being, kinship, and reimagined possibilities that cultivate belonging. Ra holds an MA in Cultural Studies (Curatorial Practices) from the University of Winnipeg and a BFA from Mount Allison University.

Born in the Philippines, **Paul Robles** is an artist based in Winnipeg, Canada, Treaty One. Recognized for his intricate cut paper works, Robles combines the delicacy associated with traditional hand work that addresses psychological and emotional states ranging from animist familiars, folklore, spirits, trauma, and grief. He holds a Bachelor of Fine Arts degree (Gold Medal) from University of Manitoba School of Art and Bachelor of Arts degree (Sociology) from The University of Winnipeg. Robles has exhibited widely in Canada, USA, and France. He has participated in Plug In ICA's Summer Institute Residence Program, and Papier Art Fair, Montreal. He produced an outdoor installation for Nuit Blanche (in Winnipeg & Waterloo, ON) and installed a mural for the Wall-to-Wall Festival in Sept 2021. Robles is a recipient of the King Charles III Coronation Medal for his contributions to Manitoba's art and culture.

Melanie Zurba's (she/her) work aims to dismantle the false dichotomy between people and nature and explores the relationship between humans with the more-than-human world. She is originally from Winnipeg/Treaty 1 territory, now living and working in Kijipuktuk/Halifax. Her primary artistic mediums are sculpture with clay and found materials and painting with watercolour/gouache. Melanie has a PhD in environmental studies and has formal training in visual art through NSCAD University, as well as through several workshops and atelier programs. She has completed a residency with the Watershed Centre for the Ceramic Arts and her work has been funded by the Canada Council for the Arts.

ABOUT THE CURATORS

Jennifer Gibson is Gallery 1Co3's Director/Curator. She is a settler of Ukrainian and French-Canadian heritage who is grateful to be living and working in Winnipeg on Treaty One Territory. Over the past 25 years, she has organized dozens of exhibitions of artists living and working in and beyond Treaty One Territory. Through her work, she aims to promote an accessible, though rigorous, multi-disciplinary approach to learning through the visual arts. She is a proud alumna of the University of Winnipeg (BA, Honours) and has a Master of Arts degree in Canadian Art History from Carleton University.

Jenny Western is an independent curator, writer, artist, and educator based in Manitoba's Interlake region. She holds an undergraduate degree in History from the University of Winnipeg and a Master of Arts degree in Art History and Curatorial Practice from York University in Toronto. While completing her graduate studies, she accepted a position at the Art Gallery of Southwestern Manitoba in Brandon where she held the position of Curator and later became the AGSM's Adjunct Curator. Western has curated exhibitions and programs across Canada and she makes up one-third of the Sobey Award nominated art collective, The Ephemerals. Western is of mixed European ancestry, an enrolled member of the Brothertown Indian Nation of Wisconsin, and of Stockbridge-Munsee and Oneida descent.

ABOUT GALLERY 1C03

Gallery 1C03 is the campus art gallery of The University of Winnipeg. The gallery opened in September 1986 with the mission to engage diverse communities through the development and presentation of contemporary and historical art exhibitions and related programming initiatives. The Gallery is also responsible for the development, preservation, and presentation of the University's art collection.

EXHIBITION HOURS

Monday to Friday between 12:00 and 4:00 pm from September 10 to November 13, 2026. Closed September 30 and October 12, 2026. Viewing is also available by appointment outside of these hours.

FREE AFFILIATED EVENTS

Opening reception: Thursday, September 10, 4:00 to 6:00 pm

Film screening at Dave Barber Cinematheque: Friday, September 25 at 7:00 pm Followed by post-screening discussion with Christina Hajjar, Jaimie Isaac and Leslie Supnet.

Conversation with artists Scott Benesiinaabandan, Paul Robles and Leslie Supnet: Wednesday, October 7 at 2:30 pm in Convocation Hall (second floor of Wesley Hall)

Screening of Levers by Rhayne Vermette: Monday, October 26 at 6:00 pm in EG Hall (third floor of Centennial Hall)
Followed by post-screening discussion with Rhayne Vermette.

ACKNOWLEDGMENTS

Gallery 1C03 is located on Treaty One Territory and the National Homeland of the Red River Métis, in Wiiniibak, Manido Abi. We acknowledge these are the ancestral lands of the Anishinaabeg, Anisininew, Ininiwak/Nehethowuk, Oceti Sakowin/Dakota Oyate, and Michif (Métis) Peoples. This territory is also a place of significance for the Denesuline and the Inuit, some of whom have been living here for generations. We acknowledge that our water is sourced from Shoal Lake 40 First Nation (Shoal Lake 39 is also impacted) in Treaty Three Territory, and that most of our hydro-electricity comes from Treaty Five Territory in northern Manitoba. Through the land, we recognize our connection and commitment to working with the Red River Métis, all First Nations Peoples across Turtle Island, and the Inuit of Canada.

Gallery 1C03 wishes to acknowledge funding for this exhibition from the Manitoba Arts Council. We express our gratitude to exhibition program partners including the Winnipeg Film Group and the University of Winnipeg's Office of Alumni Affairs. We are also grateful to the artists and to Martha Street Studio for the loan of exhibition artworks.

Gallery 1C03

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