

SWARM

March 3 - April 9, 2022

Dallas Cant
Roewan Crowe
Lorena Sekwan Fontaine
Franchesca Hebert-Spence
Kaliesa Beasse McGillvray
Hailey Primrose
Willow Rector
Maram Rocha

swarm.greenhouseartlab.com

SWARM: Tracing a Collective Working-Together, Or the Hum and Knot, Knot and Hum of Sympoiesis

By Dallas Cant

When I sit to think about how the SWARM project feels in and against my body, I notice a kind of flurry. This is not to suggest that what I feel resides purely in chaos, although some of it certainly does. It's more that I'm so overcome by a sense of constant and heavy movement. Persistent shifting. Honeybee swarms, the act of pollinator brilliance that first inspired the project's name and focus, survive perils of crisis, loss, and resource depletion through "swarm intelligence" – they reach out and move collectively towards survival, safety, and home (Wilson 2014, 58). There must be, what I can only imagine, an incredible trust with this process. Trust which is cultivated through necessary movement – together and towards something. An ongoingness. Movement that often breaks apart, abruptly, to come back together again. Movement that contains loss, grief and also co-creation, euphoria, and an overall echo of liveliness.

I write to you as a long-time artist and researcher with the SWARM project. I now, alongside my comrade and co-pollinatrix, Roewan Crowe, curated the SWARM arc.hive and exhibition. In many ways, the course of honeybee swarms parallels the life of the SWARM project. Working in the depths of climate crisis, COVID-19, mass grief, isolated and still unable to gather in the ways we did at the beginning of our work together, navigating conflict and asking a member to leave. We have broken apart and have come back together again. And through this all, I feel an immense trust with each collective member. Trust to honour the thinking and pedagogical labours of Roewan, co-pollinatrix. Trust in co-crafting a digital space to hold the ideas and dreams we envisioned together, around the wooden table in the sunbeams of the greenhouse artlab. Trust to name and recall artwork that I have seen develop over three years and many versions of pandemic life. Trust to write towards and witness the artwork as it is, something which speaks ongoingness, entangled and knotted in the chaos and crises of this moment. Artwork which honours experiences and dreams that I can never fully know, nor adequately name, as a white artist-researcher. And so, there is a knot and a hum. A

hum and a knot. A hum of the pollinators which brought SWARM to this work and which resonates from artwork to artwork and the spaces in-between. And the knots which ground the hum deeply, in the contours of this moment. I intend to follow these hums and these knots in the words which follow.

SWARM arc.hive is a virtual sympoetic space that holds the work of the SWARM artist collective. The launch of the arc.hive is hosted by Gallery 1Co3 and takes shape as an exhibition running from March 3 until April 9, 2022. The exhibition and arc.hive features the work of 8 artist-researchers who, together, comprise the SWARM collective. Through beading technologies, digital worlding, embroidery, sculpture, storytelling, poetics, sound, and performance works, artists Dallas Cant, Roewan Crowe, Lorena Sekwan Fontaine, Franchesca Hebert-Spence, Kaliesa Delilah McGillvray, Hailey Primrose, Willow Rector, and Maram Rocha, present work developed in a context of sympoiesis, or, making-with. This project, partially funded by a SSHRC Insight Development Grant, is based out of the greenhouse artlab at the University of Winnipeg.

As such, SWARM grapples with a turning outwards – to one another, community, and pollinators themselves – as a way of holding and caring for ecological pasts, presents, and futures in entangled relationality. In doing so, we ask:

What might we learn from the bees? What might they teach us in crafting methods of ongoingness in this time of climate trouble?

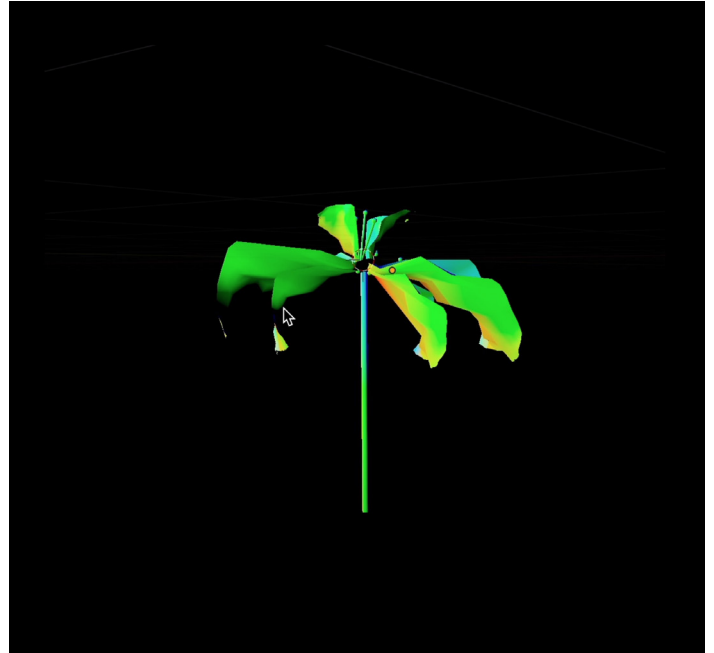
These questions evoke feminist writer and theorist Donna Haraway's conceptualization of staying with the trouble – a method for crafting ongoingness and 'living and dying well' in the cthulucene. The cthulucene, in Haraway's work, carves out a particular moment in time. One characterized by the devastation and catastrophe of capitalist hellscape, non-consensual resource extraction, settler occupation of land and state, as well as the myriad ways in which people are surviving and working toward other, still-possible worlds and futures (*Staying with the Trouble* 50). It names "an elsewhere and elsewhere that was, still is, and might be yet" ("Tentacular Thinking: Anthropocene, Capitalocene, Cthulucene" *e-flux journal*). The cthulucene moves away from terms like anthropocene and capitalocene, and instead orients toward an epoch which seeks to grapple with the white, colonial ways of being and knowing that have and continue to cause devastation to this earth, its many Indigenous stewards, and those marginalized and harmed by intersecting systems of oppression. This is the kind of trouble Haraway evokes and wants to stay with in her creation and use of the phrase, staying with the trouble. And these troubling yet vivid realities and crises are the context in which the SWARM project emerges.

I understand staying with the trouble as a sort of metaphorical knotting. Not knots which cause stagnancy, but rather, knots which lend themselves to a constant contextualization and refusal to forget. *Staying with the trouble* brings us towards presents that are intentionally entangled with the troubles we differently find ourselves navigating. In the act of knotting, or refusing to forget, the knots themselves become a method of disrupting patterns, stories, and material conditions that uphold white supremacist, neo-colonial worlds. These knots ground us in highly contextualized spaces of speculative imagining and meaningful action. As such, SWARM artworks and the ways in which they are knotted in context, practice, histories, ancestral knowledge, and lived experiences exist without arriving at a comforting completeness or singular method of ongoingness. They are works which intentionally seek to stay, knot, and make-with.

The exhibition's life exists as a hybrid of the physical and digital, an in-betweenness we have come to know through the ongoing COVID-19 pandemic. A digital arc.hive, developed in collaboration with designer Amanda Carvalho, sets the sympoietic stage. Haraway names sympoiesis in its simplest form, as a making-with (50). As such, my use of this phrase, sympoietic stage, purports that no part of the arc.hive exists without relationship to its other, plentiful and essential components. Like the hive of the honeybees, the arc.hive is an embodied place. The space it holds is shaped by the warmth and traces of a collective presence and making-with. The scaffolding for the SWARM arc.hive landed after Roewan shared *Queen Bees and the Hum of the Hive* with me, an early work of new media scholar and artist Carolyn Guertin that experiments with feminist hypertext. In homage to Guertin's work, we conceptualized a digital space which would honour the pollinators and lineage of artists, scholars, and projects that have laid the path of making in relationship to the more than human. SWARM arc.hive is also shaped by Carvalho's own coded language, brought about by her ongoing digital practice and the time spent with the collective's work. While we enter the arc.hive in a present moment, its fabric and affect rests upon many pasts,

many labours, many ideas. As the exhibition's life comes to a close, the arc.hive will exist permanently at the University of Winnipeg's Oral History Centre, extending its fabric to mark the life of a project experimenting with sympoietic, making-with.

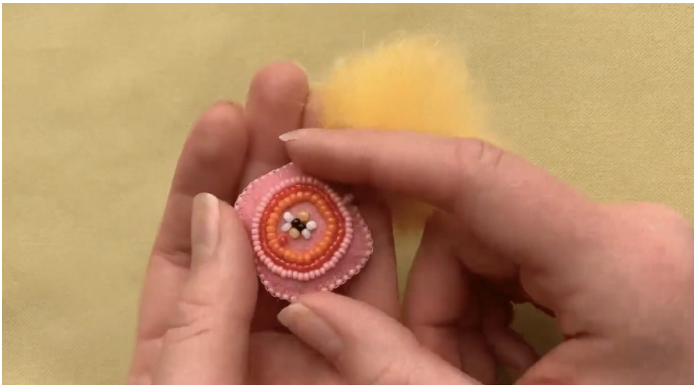
Artists in collective structures often take on numerous roles, and I took on a curatorial role in addition to contributing my own art to the arc.hive. My work, *smut iris*, responds directly to the digital conditions of making-with, collectively and at a COVID-created distance. *smut iris* holds the affect of my own personal digital sphere and the way this space emerged with my role in the SWARM project. I have called this space the 'digital chamber'. It is the echoey, glitchy and often heartbreakingly lonely space where I learned to work in 3D using the open source software Blender. This digital chamber, however, is also deeply sympoietic, like that of the SWARM arc.hive. It could



Dallas Cant, *smut iris*, 2022, video still.

not exist, and does not exist, without my relationship to and commitment to the collective, to understanding and interrogating my role as white artist and curator, and to my engagement with and learning process around the pollinators, the yellow iris, and the fascinating and dangerous life and spread of smut fungus. There is a flower, one which grew out of the cracks and crumbs of my keyboard, nourished by my grandmother's love for the yellow iris, which grows wild in her homeland, Ukraine. First, I molded the iris entirely from beeswax and then transported it into a digital space where I experimented with and explored my love for early internet graphics, pollinator POVs, and the act of witnessing, of gazing upon, and otherwise looking at. There is a generative knot of incompleteness with this work, one evident in the pixelated model of the iris as well as in the somewhat anti-climactic conclusion – the flower is destroyed. It does not decompose, nor return to a digitally fabricated soil. The flower lingers, its virtual life cycle incomplete, nodding to a disrupted process of making-with.

In Kaliesa McGillvray's video, *if i could hand you my heart how would you hold it*, pollinators are manifested through an act of creation. The artist's fingers evoke life comprised of fragmented pieces, brought together through shimmering glass beads, deer hide, bright hues of dyed rabbit fur, and string. Each piece, crafted over a span of 6 months, are made as gifts to McGillvray's kin. As such, each piece is created with a particular hum in mind. A hum of what McGillvray



Kaliesa McGillvray, *if i could hand you my heart how would you hold it*, 2021, video still

names, her own metaphorical 'hive'. McGillvray invites us towards this hive in *if i could hand you my heart how would you hold it*. Here we see fragmented hands of kin caress and hold the beaded life which rests against their body, tracing patterns they contain, following lines to bursts of soft yellow, pink, blue, rabbit fur, closing fingers around it and opening again. These intimate gestures are strung together with sunny footage of small pollinators which appear and re-appear, only to return to the still and bright life of McGillvray's creations. While the pollinators are indeed present, the beaded figures take centre stage. Honing in on the deep sense of longing and loss when pollinators hibernate and pass on during the cold winters of Treaty One Territory, McGillvray responds to absence by cultivating abundance through elaborate beadwork and design, vibrant materials, and plentiful, almost overflowing colours. This abundance offers warmth and grounds *if i could hand you my heart how would you hold it* in the healing and life-giving relationalities of pollinators and hives, of care and kin. The beaded figures buzz in perpetuity through McGillvray's practice of gift-giving – each piece remains with their kin.

Profound relations of healing and of kin also shape the work *Ámó & Kistemaw* and the collaboration between Lorena Sekwan Fontaine, and Hailey Primrose. *Ámó & Kistemaw* is a digital video that shares an oral story of the process of learning from the ancient and sacred relationship between amouwak (bees) and kistemaw (tobacco), the Inniniw, and this place, Turtle Island. The story, co-created by the two collaborators and narrated by Primrose, is paired with digital still and moving visuals which show the bright green and yellow hues of tobacco blooms and moments when amouwak visited and burrowed deeply within them. These visuals document the lively moments between artists, collaborators, pollinators and plants. They also bring us, briefly, into watercolour dreamscapes created through Primrose's brush strokes. In these moments, I feel space to breathe, to imagine, and to consider the questions posed by *Ámó & Kistemaw* – what can be learned, collectively, from the relationship between bees and tobacco? How can their relationship lead to a return of respecting the earth?

In the summer of 2021, Primrose and Fontaine cultivated, nourished, and harvested tobacco plants, taking great care to gather seeds so that they may be grown again. Kistemaw bloomed abundantly, twice in one season, thriving in the collaborators' hands and through extreme conditions of climate crisis. And so, kistemaw led Fontaine and Primrose to tell a story, one which honours the roots of kistemaw and its interconnectedness with Indigenous stewardship, the healing of earth, and the pollinators in reciprocal, nourishing relationship. Woven through all of these relationalities are the devastating realities of climate crisis, of which are quite literally mitigated by the relationship between amouwak and kistemaw. As such, the story offers space for grieving while simultaneously directing toward the



Hailey Primrose, *Ámó & Kistemaw*, 2021, watercolour, felt tip pen.

power and necessity of returning to the land, and of learning from sympoetic relationships outside of Western and colonial concepts of substance, nourishment, and care. Together, *Ámó & Kistemaw*, the story and relations themselves, as well as the abundant blooms and seeds of the grown tobacco plants, speak a hum of ongoingness and the necessary return of land to Indigenous stewards.

This hum of ongoingness, of stewardship, and of relationality with the more than human is echoed in Roewan Crowe's *hum of the blue hive*. It is a vibrant hum of intimate poetics, of dreams, of falling apart, of queer artists (John Cage, Derek Jarman and Pauline Oliveros) and encounters with their work, and of entanglements formed between Crowe and her time cultivating a potager garden. Questions are grown from the ground and the blooms of the borage plant which Crowe tends to, posing thoughts and wonder which in many moments remain unanswered or rest in a state of incompleteness. This is particularly felt in Crowe's assemblage of audio components which interlace the poetics of narrator V., Jarvis Brownlie's piano playing excerpts of John Cage's *Dream*, and garden sounds including



Roewan Crowe, *hum of the blue hive*, 2022, video still.

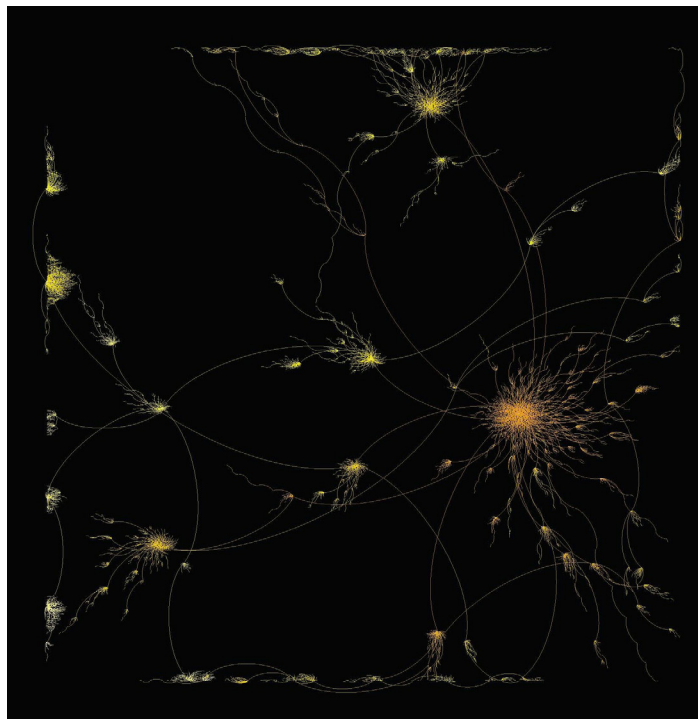
recordings of a wintering beehive. At times, the narrator's voice and the gentle water-like rocking of the piano keys are overpowered by sudden loud buzzing. There is a gentle pulse, a hum, that is disrupted, compelling a close listening and excited anticipation. I see this as an honouring of what Pauline Oliveros names as deep listening, to give attention to sound, to listen with embodied memory and an inclination to learn, to be affected. V.'s poetics, moreover, commit to questioning, and wondering, changing, in awe, pain, loss, love and the indescribable knotting of all these affects. As such, Crowe generously invites us into a space for and of deep listening, where we are asked to wonder, stop, and restart alongside and with Crowe and the vibrant blue, almost neon-like, glow of borage, the 5 petaled star flower. While we never glimpse the plant clearly – a pixelated choice which troubles or perhaps questions the act of gazing upon and witnessing relationship between plant and pollinator, artist and process – the borage plant's vibrancy is extremely potent in V.'s sensual storying of it. At times, I feel that I can see the details in front of me, a mess of human and plant matter that keeps the narrator company as she dreams, breaks apart, and poses questions to the life around her. We are brought to each fragment of *hum of the blue hive* with a turn of a page that brings us to new but interrelated spaces of wonder and of oddkin. Crowe leaves us with a deep buzz and vibrating blue orb, paying homage to the pollinators, queer garden entanglements, and the persistence of the more than human to hold and to nourish.

In Willow Rector's *Un/Ravel*, the canvas is a vinyl beekeepers' suit. Typically sparkling white and plastic-like, this vessel of human protection – a structure which intentionally separates the touch of the bees from the human – has been transformed by Rector into a blooming array of embroidered flora. Comprised of bright cotton hues of yellow, pink, orange, and green, the plants and flowers are based on images that surrounded Rector throughout her time embroidering the beekeepers' suit in isolation. The suit's hands, like the thighs, lungs, and arms are covered in elaborate designs that mark a physiological and/or ideological relationship between human, pollinator, and flora. In this way, Rector has reimagined a vessel of human protection and separation to call toward the unravelling of relationalities and differences which have been forgotten or intentionally ignored. Rector's process of creating the bee suit required her to try it on, move around in it, and otherwise adorn it. The conditions of making the embroidered suit – of ongoingness and being with – are hidden from the surface of the garment. This generates an intimately personal work, one where the relationship between artist and canvas, pollinators and flora, are stitched into the patterns of the knots and memories of the fibres.



Willow Rector, *Un/Ravel*, 2021, hand embroidery and needle felting on cotton canvas bee suit, 72" h X 24" w. Photo: Leif Norman.

Complex networks of string figures, akin to the gathering of string for a game of cat's cradle, are woven in Maram Rocha's *Wor(l)dly*, drawing dense maps of interconnectivity between ideas, names, places, and poetics. These maps take shape as interactive pdfs filled with pollen-like specs floating around and swarming together in what looks like a dark night sky. While the maps are two dimensional and static, there is a spaciousness that holds movement, tricking the eye to imagine a constant breath that re-arranges the shape of Rocha's work. This is particularly evident when zoomed out, as lines and specs floating around are arranged in an aesthetically beautiful manner. It is almost like gazing up at the clouds to witness dancing



Maram Rocha, *SWARM Network*, 2022, digital file.

pollinators and flora that seem to shift every time you close your eyes. By zooming in, the depth of these shapes is revealed and greater meaning is uncovered in the intricate line work, language, and citation that become clearer with each magnification. Created with the open software Gephi 2.0, Rocha has used words from the SWARM artists, the ideas, theories, and lived experiences that have brought each of us toward our artworks. As such, I have come to understand *Wor(l)dly* through a lens of collaborative worlding. Worlding, as explained in part by Donna Haraway, marks a kind of bringing-together, in-company. Rocha has created worlds that work to intentionally illuminate, name, and honour this company – the swirling network which is often if not always with us as we come to a project, idea, or artwork and one that only expands upon colliding with collaborators and kin. *Wor(l)dly* is, then, less of an extant space but, rather, a lively, rich ground for entanglements to come together, to be revealed and revelled in.

Entanglements continue to reveal company in SWARM arc.hive's 2021 collaboration with University of Winnipeg curatorial practicum students. Behind the "Pollinator Essays" hexagon on the arc.hive is a collection of short texts which honour and recall the artists and projects that have come before or continue on in parallel to SWARM: Lisa Myers' and Dr. Sheila Colla's *Finding Flowers*, Dee Barsy, melannie monoceros, Valérie Chartrand, and the legacy of Mike Macdonald's *Butterfly Gardens*. These artists and projects have deeply informed the shape and life, direction and intention, hum and knots of the SWARM project. As Roewan asked early on in this process, "how do

we cite artists”? How do we honour and recall people, ideas, and imaginations that allowed us to arrive at a particular idea? That inspired us to create? The pollinator essays seek to respond to these desires of naming and of citation. Sarah Ahmed writes of a feminist politics of citation – “citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow” (Ahmed *Living a Feminist Life* 17). The labour and imaginative practices of those who have come before, those who have insisted on creating work which honours the more than human, have carved ways of creating that significantly inform SWARM’s work together. They are the foundation which have allowed us to speculate from and to make-with, alongside. Their inclusion is an act of homage, to Ahmed, and to the importance of making-visible the contributions of artists committed to the more than human. Thank you, Serena Keshavjee and Jennifer Gibson for your work and support in this collaboration. Thank you, Brittany Bauer, Audree Espada, Sarah Hodges-Kolisnyk, Jayelyn Rae, Christina Thomson, and Julia Wake for the beautiful essays.

Aganetha Dyck, an incredible artist and friend of the bees, has also significantly informed the context of the SWARM project. Her piece, *Hive Blanket*, part of The University of Winnipeg’s art collection, is installed across from Gallery 1Co3. This is a small gesture, one which claims spaces on the partially closed campus, and pays homage to Dyck, to citational practices, and to the physical objects and ideas that brought the SWARM project into fruition. You can read more about this piece and its inclusion in the show from Gallery 1Co3’s Director/Curator, Jennifer Gibson, on the arc.hive.

Here, in the life of the SWARM curatorial essay, I am also holding space for the invaluable contributions and visionary curatorial prowess of Franchesca Hebert-Spence. Early on, Hebert-Spence shared her understanding of beading and its relationship to Indigenous knowledge and kinship systems. We gathered around the wooden table of the greenhouse in a conversation about units, honeybees, pollinators, and the life of and movement through the Institution. Through this work, SWARM understood more closely Fran’s way of being in the artworld. She invited us to attend the Beading Symposium: Ziigimineshin Winnipeg in February of 2020, a deeply profound space that Hebert-Spence brought together. Here, Indigenous beading communities gathered and learned from one another, in beading kinship. In relationship to the SWARM project, Fran is writing about Institution and breath. This written piece will be published on the arc.hive in the months following the official launch.

And so, there is the hum and a knot, knot and hum. A sympoetic hum of pollinators. A hum of a collective working together and making-with. A hum which resonates through and knots itself in generative arrangements between artists, ideas, contexts, histories, sites, and space. This is the shape of SWARM’s collective working together. It is a shape informed by deep process and commitment to each other and art which grapples with and pays homage to the unsettling and generative magic of more than human entanglements. It is my hope that over time, this hum and knot, knot and hum continue on through each visit to the arc.hive and in the artworks, interventions, and ideas which come after. I hear the hum taking on new pitches and landing in unexpected arrangements of oddkin, between human and more than human, technology and plant matter, collectivity and care.

I would like to thank Roewan Crowe for your comradery and support through this process. Thank you for giving me the space to think, learn, fail, and grow. Thank you for your commitment to and cultivation of queer making practices.

I would also like to thank Lorena Sekwan Fontaine, Franchesca Hebert-Spence, Kaliesa Beasse McGillvray, Hailey Primrose, Willow Rector, and Maram Rocha. It has been an honour to work alongside you and to come to know you, your practices, and your work. Thank you for your trust.

Thank you to Jennifer Gibson, for your friendship, our conversations, and your care for art. Your labour and support through this project has been invaluable.

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An Ode To Trouble

By Dallas Cant and Roewan Crowe

Longing. Longing to swarm together.

Windows of the greenhouse artlab orient us to the sky for dreaming, a wall of windows to the South for warmth and sun. A space for questions and learning, for the more- than-human, for all living creatures. This once abandoned place, now a queer, feminist space for artmaking and gathering, hosted the creation of SWARM an artist collective.

SWARM is an artist-researcher project and collective working in a context of symposiums, or making-with. Dallas Cant, Roewan Crowe, Lorena Sekwan Fontaine, Franchesca Hebert-Spence, Kaliesa Delilah McGillvray, Hailey Primrose, Willow Rector, and Maram Ro-cha make in relationship to and with the more-than-human, particularly pollinators, through beading technologies, digital worlding, embroidery, sculpture, storytelling, poetics, sound and performance works.

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Our plans, everyone's plans, the world's plans were radically redefined by the global pandemic. The highly infectious and deadly coronavirus. This has been the SWARM working context for most of the project's life. The university closed. The greenhouse emptied. All living matter from the greenhouse artlab transported to a new home. Roewan's home work space filled with plants. Plants died. Some bloomed. Many languished. Not enough light through the winter months, the first year of the pandemic. Grief, disappearance, stagnancy. There is much to care for. We are all trying to keep on keeping on. We desire to work together. We are staying with the trouble.

~

Time passes. It's unlike any other time we've experienced. Time feels suspended and weighty. Sticky. Yet it is flying by. What time is this? Climate crisis. Political unrest and extreme divisions. The time of billionaires and mass grief. We stumble through mandates and quarantine and lockdown. Numbers rise. They lower. Inequities are magnified. Deaths are counted. The University is still closed. Everything is shifted to online platforms. We pivot and reinvent. We watch ourselves being watched. We watch others. We are afraid and uncertain about what will happen next. This feeling is sticky too. We practice caring for one another.

~

Dallas and Roewan return to the greenhouse artlab. Nothing is as it was. A cautious re-entry. We return to a mostly empty university, walk somberly yet hopefully through the long library corridor to the greenhouse. We are lucky to be here. Lucky to feel each others presence. All the lights are off. Everything is slightly darkened. Can you feel the internal drone? A slight ringing in the ear? The silence we now experience in the library is eerie and unusual. Ideas linger in still air Words roam through the stacks longing for readers. For company.

~

We open the door to the greenhouse facing a startling emptiness, a heavy covid silence, not the gentle hum of the hive, the connected energies of learning and creating together. We melt into heavy dreamscapes. There is a fine layer of pollen dusting everything. The space covered by abandoned pollen grains. Their golden sheen dulled. The feral hive is still hanging in the corner of the greenhouse. Queens, workers, drones long gone.

We approach the hive, much bigger than we remember. Decipher each cell.

36 wax yellow honeycombs are arranged in rows of 3 and 4. Each cell is filled with text. We nourished art out of this time, we deepened our relationship and understanding of the context we find ourselves within. There is a pleasure in thinking together. And exhilaration in imagining possibilities. Sharing the same sunbeam in the greenhouse. The proliferation of ideas.

Roewan: buzz buzz

Dallas: buzz buzz



ABOUT THE ARTISTS

Dallas Cant is a white queer settler and multidisciplinary artist who has recently completed a B.A. in Women's and Gender Studies at the University of Winnipeg. They are interested in fusing mediums of poetry, textile sculpture, videography, and smutty digital portraiture to create work which grapples with the representation of sex work and ongoing calls for decriminalization. Currently, Dallas is co-curating SWARM with Dr. Roewan Crowe, focusing on queer and feminist methods of bringing together. Dallas' video work has screened in spaces like PLATFORM centre for Photographic & Digital Arts, Images Festival and Gimli Film Festival.

Roewan Crowe is energized by acts of disruption and radical transformation. Born under the big skies of Saskatchewan and raised in scowflaw Alberta, Crowe left the prairies to deepen her entanglements with art. After completing doctoral studies at the University of Toronto, a return to the prairies inspired art and writing centered on queer feminist reclamation practices asking questions about site-specificity, whiteness, and queer settler identities. This work includes: digShift, a decolonizing and environmental reclamation project using performance and multichannel installation to explore the shifting layers of an abandoned gas station; Lifting Stone, a queer femme performance/installation creating intimate poetic encounters; and the queer Western Quivering Land, a gritty feminist meditation on the possibilities of art to reckon with the ongoing legacies of violence and colonization. As part of the artist collective, CON-STELACIONES, she traveled to the Atacama Desert in Chile to perform and create a monument, an unauthorized sound sculpture, with ceramic forms created by artist Monica Martinez. She co-edited, alongside Helen Vosters, the open access digital book, Return Atacama: Engaging Histories of Political Violence Through Performance and Durational Witnessing. Crowe's paid gig: Associate Professor in the Women's and Gender Studies Department at the University of Winnipeg.

Lorena Sekwan Fontaine (LL.B., LL.M., Ph.D) is Cree-Anishinabe and a member of the Sagkeeng First Nation in Manitoba, Canada. Dr. Fontaine is Co-Director of the Indigenous Languages Program and an Associate Professor in Human Rights at the University of Winnipeg. She has taught for the First Nations University of Canada and the School of Public Policy Graduate Program at Queens University. Her research includes the legacy of the boarding schools, cultural genocide, and Indigenous language rights. Currently Dr. Fontaine is the Fulbright Canada Research Chair at San Diego State University. Dr. Fontaine has spoken nationally and internationally and has authored articles on residential school issues and Indigenous language rights in Canada. Her research was presented in a CBC documentary entitled "Undoing Linguicide" which was awarded the 2017 Radio Television Digital News Association Adrienne Clarkson Award for Diversity, Radio and Network. Recently, she was co-organizer of an educational forum on the legacy of the residential schools and the Holocaust with the United States Holocaust Memorial Museum.

Since 2003, Dr. Fontaine has been an advocate for Indigenous Residential School Survivors as well as their descendants. She was a task force member and contributor to the Assembly of First Nations' Report on Canada's Dispute Resolution Plan to compensate for abuses in Indian Residential Schools. Dr. Fontaine also acted as a legal consultant to the Toronto law firm Thomson, Rogers, in a National Class Action on Indigenous Residential schools. Dr. Fontaine was an Equality Rights Panel member for the Court Challenges Program and a National Steering Committee Member for the National Association of Women and the Law. She has also been involved with the Women's Legal Education and Action fund as a board member and subcommittee member.

Francesca Hebert-Spence's first engagements with art were as a maker, creating an emphasis on process and material within her curatorial praxis. She is Anishinaabe and her grandmother Marion Ida Spence was from Sagkeeng First Nation, on Lake Winnipeg, Manitoba. Kinship

and its responsibilities direct the engagement she maintains within her community as well as her understanding of how institutions move and breathe. The foundation of this practice stems from Ishkabatens Waasa Gaa Inaabateg, Brandon University Visual and Aboriginal Arts program. She has begun as a PhD student in Cultural Mediations (Visual Culture) at Carleton University, as a Fellow on the Morrisseau Project under Dr. Carmen Robertson. She is an Independent Curator and was previously an Adjunct Curator, Indigenous art, at the Art Gallery of Alberta, and a Curatorial Assistant within the Indigenous Art Department at the National Gallery of Canada.

Kaliesa Beasse McGillvray is a Scottish/Red River Métis multidisciplinary artist who recently completed a Bachelor of Arts degree in Religion & Culture at the University of Winnipeg. Her art practice is informed by her ancestry and the act of remembering through embodied labour. She is interested in beadwork, painting, and video, where small fragments hold webs of memories and histories. Through her work as a research assistant for the greenhouse artlab and as a member of the SWARM collective, Kaliesa approached learning through research-creation methods invested in nurturing earth's complex kinship systems. In particular, she created varying species of bees with beads as gifts for members of her metaphorical hive.

Hailey Primrose is a Queer/Métis artist, musician and feminist thinker whose ancestral homelands are shared between the Red River Settlement and One Arrow First Nation. She has spent her life exploring various art forms including illustration, collage, multimedia and primarily resonates with singing (nikamowin). Her contribution to SWARM with Dr. Lorena Sekwan Fontaine (University of Winnipeg) explored connections between bee ecology, kinship, and Indigenous language resurgence. Hailey is currently focusing on a continuous art and music practice as a form of resistance.

Willow Rector (B.A. Hons, M.A.) is a land-based, multimedia artist whose practice fuels interplay between archival research and acts of artistic creation by blending scholarly training in 18th century women's writing and romanticism with the artistic disciplines of hand embroidery, photography, and drawing. Deepening her understanding of the various ecologies in which she lives is a foundational influence of Rector's visual art practice. Specifically, her research, reflection, and creative output has explored the parallels between the treatment of plants and women artists in colonialist, patriarchal societies (Handing on History 2006-12); the complex dynamics of human/ non-human relationships (TRAPPED 2012-present); and, most recently, the ways in which economics of acquisition have contributed to the demise of indigenous flora as well as the elaborate herbaria that were created to preserve them (Mysterious Specimen 2018; Private Musings: The Journal of Eleanor Cripps Kennedy 2019; Wild: The Paintings of Linda Fairfield Stechesen 2019; Lost Gardens (2019-present). Rector's work has been highlighted in solo exhibitions in Manitoba and the Yukon, and she has participated in group exhibitions across Canada. She has received grants from the Manitoba Arts Council and the Winnipeg Arts Council.

Maram Rocha is a queer academic alchemist, and research assistant to Dr. Pauline Greenhill, as well as the greenhouse artlab/ SWARM collective (under supervision of Dr. Roewan Crowe) at The University of Winnipeg. He came from Brazil with his spouse, mostly due to the extreme anti-diversity political climate in their home country. With a former BSc degree in Biological Sciences, his interests shifted into Psychology and Gender Studies, as he participated in activist collectives at the University of Sao Paulo. Now a student and research assistant at UW, he is interested in investigating narratives through Textual Analysis, especially concerning popular culture.

ONLINE EVENTS

SWARM Artists' Talk

March 10, 2022, 7:00 – 8:30 pm

Includes ASL interpretation

Honeyland Film Screening

Presented with the Winnipeg Film Group.

March 11 – 18, 2022

GALLERY 1C03

1st floor of Centennial Hall

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www.uwinnipeg.ca/art-gallery

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Gallery 1C03 is on Treaty 1 Territory. We are located on the territories of the Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and the homeland of the Métis Nation. Our water is sourced from Shoal Lake 40 First Nation.



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