

GEOPOETICS

The Lay of the Land

JUNE 11 TO OCTOBER 15, 2017



Stewart Park

Curator: Kasia Basta

STEWART HALL CULTURAL CENTRE

176 Du-Bord-du-Lac – Lakeshore Road, Pointe-Claire, Quebec H9S 4J7
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Canada



Geopoetics – The Lay of the Land

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The outdoor component of *Geopoetics* explores the idea of immensity in relation to Canadian territory, not only in terms of landscape and geographic expanse but also with respect to our country's mosaic of cultural diversity. Each artist proposes a conceptual and contemporary reflection by referencing various theoretical aspects of the land – social, cultural, linguistic, climatic or identity-related. The works displayed in Stewart Park create an artistic path that reveals interesting and unusual perspectives on our country.

The entire park is perceived as an outdoor art gallery. The diversity of practices and media associated with the various techniques and the preferred approach of each artist testify metaphorically to the vastness of the territory that constitutes Canada. Each artist has taken a stand with respect to her or his understanding of the territory, presenting works that are both intimate and engaged.

The semi-permanent installations form a path through geographic expanses presented on different scales. The interpretation specific to each artist and the spatial arrangement of the various works invite the public to stroll from one work to another, symbolically evoking a connection with Canadian territory. Visitors will come across the works of Nicole Bauberger and Jessica Vellenga, Marie-Claude De Souza, Nicole Dextras, Konstantin Dimopoulos, Mia Feuer, Caroline Gagné, Jamelie Hassan, Caroline Monnet, Sébastien Aubé and Kevin Lee Burton (ITWÉ Collective), Christopher Varady-Szabo, Giorgia Volpe and Janice Wright-Cheney.

The exhibition addresses the identification and understanding of our territorial immensity according to multiple scales of perception. The binding element for all the works is the placement of the visitor in the midst of these various representations of our territory. The artists approach geopoetics according to three main scales of perception: human beings, infrastructure and the universe.

First, the domestic scale: a fixed representation that is related to the intimate aspect of our lives. The artists have based their reading and

interpretation of territory on what it means to be at home, or have taken the approach that their work is an organic installation that explores the concepts of habitat.

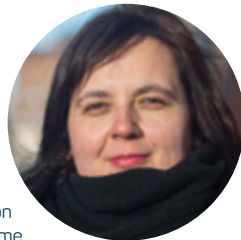
Next, an intermediate scale linked to movement and infrastructure brings together artists who survey space; thematic variations are affiliated with the symbolic cartography of lakes and rivers, or with a dual pictorial form of the railway, which they see simultaneously as a boundary and a connection.

Finally, a very broad approach has been used to group works dealing with a global territorial vision that requires viewers to step back so that they can take in the whole picture. The pieces included here reflect the artists' concerns about the environment and climate change – topics for reflection not only in Canada but throughout the world.

Each artist, through her or his medium, gives visitors an opportunity to travel into their imaginations to discover and continue reflecting on geographical poetry; visitors can also reflect on the conceptions and perceptions, which they themselves and other people have of our land. Viewed collectively, these works create a type of cartography of Canada which, along the path suggested in the park, breaks down into a variety of viewpoints on the immensity of the land and calls on the presence and knowledge of each visitor to travel in her or his own cartographic and poetic imagination.

Kasia Basta

Curator



Katarzyna (Kasia) Basta is an art socio-historian, exhibition curator and project manager. She received a DEA (Diplôme d'études approfondies) and a master's degree in Art History from the Université de Bourgogne, in France, as well as a degree in Art History granted jointly by the University of Poznan, in Poland, and the Université de Bourgogne. She is currently leading a multidisciplinary doctoral research project at the Université Laval, Québec (dir. Ph. Dubé, co-dir. F. Lucbert). She is involved in the artistic community, having recently founded the QUAI – développement interculturel. This non-profit organization seeks to strengthen social fabric through the use of art as an integrating agent for newcomers in their host country.



ك [kaaf]
Night view at
the Kitchener
City Hall
(Kitchener, ON),
2016
Neon mounted
in plexi-box
1.5 x 1.2 m
Commissioned
by CAFKA
Photo:
Ron Benner

1

Jamelie Hassan

ك [kaaf]

Hassan's work displayed in Stewart Park is made up of green neon lighting in the shape of the letter (ك [kaaf]), which is the 22nd letter in the Arabic alphabet and corresponds to "C", "K" or "Q" in the Roman alphabet. Installed on the façade of Stewart Hall, this letter references the first letter in the Arabic spelling of both Quebec and Canada. This letter also has symbolic references to the Arabic verb for creation, (*kun*) and originates from the image of the "palm of the hand." In reference to creation it has a meaning that encompasses the concept of beginning and belongs to the element of water.

Jamelie Hassan was born in London, Ontario, where she continues to live and work. Her studies have taken her to many parts of the world. She attended the Academy of Fine Arts in Rome, Italy, the Academy of Fine Arts in Beirut, Lebanon, the University of Windsor, Canada, and the Al-Mustansiriya University in Baghdad, Iraq. Global issues of a social, political and cultural nature, together with the status of women and children and social justice concerns, are among the themes that she addresses through her artistic practice.



Photo:
Ron
Benner

Photography, writing, painting, artefacts and facsimiles mix and intermingle in Hassan's productions. Jamelie Hassan has participated in many individual and collective exhibitions in Canada and abroad. Some of her most significant solo exhibitions include *Inscription* at the Dunlop Art Gallery in Regina in 1990, and *Aldin's Gift* at the Art Gallery of York University and the Art Gallery of Windsor in 1996 and 1997. In 2009, Museum London and the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver dedicated a survey exhibition to the artist, featuring her works from the last 30 years entitled *Jamelie Hassan: At the Far Edge of Words*.

Jamelie Hassan's works can be found in numerous public and private collections in Canada and abroad, including the National Gallery of Canada in Ottawa, the Art Gallery of Ontario in Toronto, Museum London, the Helen and Morris Belkin Art Gallery, University of British Columbia and the New Museum of Contemporary Art in New York. In 2001, she received the prestigious Governor General's Award for in Visual and Media Arts.



2

Collectif ITWÉ (Sébastien Aubin, Kevin Lee Burton, Caroline Monnet)

OTA

OTA,
2017
Textile
1.2 x 1.8 m

In this highly symbolic work, specifically created for the Stewart Park exhibition, the ITWÉ Collective explores the idea of their presence on the territory of Pointe-Claire as *foreigners*, thereby drawing a parallel with their belonging to the territory in the broader sense. The installation consists of three individual flags representing the three individual members of the Collective as well as each of their unique voices dialoguing on its behalf.

Through this installation, the Collective reminds us that treaties have never been about giving away territory but about sharing space. Entitled *OTA* (meaning “here” in Cree), this work seeks to open a dialogue on the importance of indigenous representation throughout the territories and nations. The words “nous”, “are” and “ondaje”, in French, English and Anishinaabemowin, respectively, make up the phrase: “We are here”.

The indigenous artists’ collective ITWÉ (which means “to speak” in Cree) consists of Sébastien Aubin (Métis/Cree), Kevin Lee Burton (Swampy Cree) and Caroline Monnet (Anishinaabe/French). This transdisciplinary trio promotes creation, production and education in the field of digital culture with indigenous peoples. Collaboration is a cornerstone of their practice, whether they are working with diverse artistic disciplines and communities or establishing partnerships with industry and educational institutions. It is critically important for them to give First Nations people a voice and a way to express themselves.

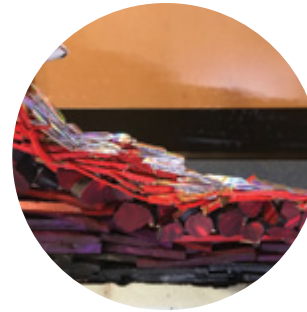
Sébastien Aubin holds a Bachelor of Fine Arts from the University of Quebec in Outaouais; his work has focused particularly on graphic design. Caroline Monnet is a filmmaker and multidisciplinary artist; she studied sociology and communications at the University of Ottawa and the University of Granada in Spain. Kevin Lee Burton is also a filmmaker, as well as being a programmer and publisher. He studied cinema at the Indigenous Independent Digital Filmmaking Program in Vancouver, and has recently completed social work studies at the University of Winnipeg.



3

Mia Feuer

The Decline in Outdoor Skateability 2013-2090



*The Decline
in Outdoor
Skateability
2013-2090,*
2017
Hockey sticks,
lumber, branches,
tail lights, Rockite
resin, epoxy paint,
hardware
2.9 x 1.5 x .7 m

For this exhibition, Mia Feuer has created a sculptural intervention between two trees in Stewart Park. This new work is a symbolic representation of the artist’s real and speculative research related to her environmental concerns. She uses projections provided by RinkWatch, a research project initiated by Wilfrid-Laurier University in Waterloo, Ontario. The RinkWatch team supplied Feuer with data from four Canadian cities describing the decline in the number of days when temperatures were low enough to keep outdoor skating rinks open. These layers actually symbolize the lines on a graph, illustrating the decrease in potential skateability 90 years into the future – a downward slope and subtle sign of the disappearance of our winters in the not-so-distant future.

The work resembles a vertical section of geological strata. Each layer is made up of a variety of materials that convey meaning, such as objects referring to hockey equipment, the automotive industry, the mining industry, and organic materials.

Mia Feuer’s practice is motivated by a constant concern for the environment. She is interested in post-natural landscapes – those sites where the effects of human interaction are visible. Her work highlights our material dependency and the substantial degradation of the environment.

Mia Feuer hails from Winnipeg, Manitoba, and currently lives in Oakland, California, where she is an assistant professor of sculpture at the California College of the Arts. In early 2017, she participated in the first women-only exhibition at the well-known Saatchi Gallery in London, England. Her résumé includes an impressive number of both solo and group exhibitions, as well as artist residencies and several awards, including the Canada Council’s Joseph S. Stauffer Prize given to Canadian artists who exhibit strong artistic potential.



4

André Dubois

Les ombres claires



Les ombres claires,
2017
Aluminum,
concrete
2 x 3 x 2,5 m

Les ombres claires (light shadows) is a permanent legacy of the City of Pointe-Claire for the 150th anniversary of Canadian Confederation. The work is composed of five aluminum totemic shapes perforated with icons. These icons are inspired by nature and represent specific territorial aspects of Canada and the region: silhouettes of plants, fish and birds that are typical of our environment; the blades of a windmill; grooves evoking the railway; a rose window similar to those found in church entrances... This grouping of shapes is enhanced through a play of shadow play on the ground resulting from changing natural light. With its fragmented and graphic structure, this project pays tribute to the region's characteristics by taking a current and contemporary look at the country.

Using everyday objects and materials, the artist revisits our contemporary living spaces, which are both fascinating and open to interpretation. Light and shadows are recurring elements in his work, together with the interplay of full and empty spaces. Bringing art to the discursive frontiers of sculpture, painting, collage and installation, his exploration sheds an innovative light on the hypotheses of a living and timeless beauty.



Photo:
Dominique
T. Skoltz

André Dubois lives and works in Saint-Lambert. He has participated in many collective exhibitions for more than 15 years, including at the 2012, 2013 and 2014 editions of the Art Souterrain festivals; the Papier Art Fair 13 and 14; the Musée national des beaux-arts du Québec; the Musée d'art contemporain de Baie-Saint-Paul; the Musée de la civilisation de Québec; and the Museum of American Illustration in New York. He has had solo exhibitions at the Centre for Sustainable Development, the Nancy Margolis Gallery in New York, the Art Mûr Gallery, Ubisoft and in a few cultural centres in Montreal. He is currently working on two other public art projects. André Dubois has twice won the People's Choice Award at the Saint-Lambert Contemporary Art Fair and will be in residence at the Youkobo Residency in Tokyo in the fall of 2017.

5

Christopher Varady-Szabo

Grassy Knoll



Grassy Knoll,
2017
Lumber, organic
materials (peat,
plants, soil),
hardware
2 x 3 x 6 m

With *Grassy Knoll*, the artist invites us to take a leisurely walk around a grass-covered hillock. The work is a form of landscape with simple elements, a kind of organic minimalism. Created *in situ*, his new piece is integrated into its host environment thanks to an interesting visual illusion that makes this imposing mound seem to float above the Stewart Park lawn – in spite of its weight and dimensions. By referencing the miraculous and the hope of seeing the achievement of something impossible, the latent poetry of this work leads the visitor along the roads of reflection and contemplation.

Exploring the concept of habitat and architectural systems, Christopher Varady-Szabo creates ephemeral installations with the aim of revealing the relationship between the individuals and the environment. He reactivates "primitive space" which, according to the artist, is a different and more instinctive approach to life. His sculptures are inspired by the concepts of primitive architectural, traditional and authentic structures made from natural materials. Varady-Szabo attaches a great deal of importance to the creative process, design, materiality and spatialization. He develops his projects on a human scale with the intention of offering spectators (who are also participants) a glimpse of the power they can exercise over their own environment. His work seeks to establish relationships between territory and architecture, self and habitat, and space and the emotions it conveys. Varady-Szabo's creations instill an awareness of various environmental issues. By adhering to an esthetic that is close to nature, evoking "life" as its highest form of expression and demonstrating our environmental instability, Varady-Szabo compels us to reflect on the precarious nature of our planet.

A native of Sydney, Australia, Christopher Varady-Szabo chose Canada as his home more than 30 years ago and now divides his time between the Gaspé Peninsula and Gatineau. He holds a B.A. in Plastic Arts from the University of Quebec in Montreal (UQAM) and an M.A. in Fine Arts from the University of Ottawa. His work has been exhibited in Canada (Quebec, Ontario and Saskatchewan), Europe (Switzerland, Finland, France, Belgium and Poland) and Asia (Taiwan). He has received a number of grants from the Conseil des Arts et des Lettres du Québec and the Canada Council for the Arts.





6

Jessica Vellenga & Nicole Bauberger

Doily Webs

Doily Webs,
2017
Recycled wood,
inner tubes from
old bicycles,
doilies, yarn
3 x 4.8 x 2.4 m

Nicole Bauberger and Jessica Vellenga join forces to create this installation *in situ*. Collaborating with the public, they crochet an installation that incorporates pieces of old lace to produce something resembling spider's webs. This participative weaving grows and takes shape between trees and a tent frame built using found objects. This process offers the public an opportunity to slow down and patiently piece together these parts of the textile story. We take a moment to contemplate these fragments of a story from the past, while also enjoying the present moment and imagining a perceptible future among the gaps in the doilies.

Pointe-Claire residents participate in this collaborative installation, showing the artists' desire to connect with the local community and its history, paying tribute to the know-how of our grandmothers and great grandmothers. *Doily Webs* demonstrates a symbolic link between the past and present, a link that respects the undervalued art created by the women who preceded us while also teaching traditional craft techniques through contemporary art.



Nicole Bauberger's choice of medium depends on what she sets out to do. While she mainly uses oil paint, she has no qualms about switching to encaustic painting, acrylics, tea bags, songs on the ukulele, or crocheted doilies. She has been living in Whitehorse, Yukon, since 2003. Recently she undertook a research project with the local indigenous community on traditional First Nations beading as part of her diploma in Northern Studies from Yukon College in Whitehorse.



At the same time, she has led the ambitious project *Get There From Here* for several years. This work is made up of landscapes that she painted every 50 km while crossing Canada. Her works are regularly exhibited across Canada, and she took part in the most recent edition of the Baie-Saint-Paul Symposium.

Jessica Vellenga is an artist, a curator and an arts administrator. Her artistic approach is anchored in community collaboration, telling the personal and collective stories of our lives with a needle and thread. In her participatory practice, she teaches traditional fabric craftsmanship. There is something very intimate about creating a fabric with another person who is so physically close that "we can't help 'weaving' a part of our stories together." Passing on the immaterial know-how of textile art is one of the artist's passions. Vellenga's work was shown in various venues for artists in Canada (Whitehorse, Dawson, Inuvik, Montreal, Ottawa, Calgary, Hamilton and Toronto) as well as in the United States (Brockton, Massachusetts) and the United Kingdom (Leeds). She recently left the Yukon and now lives in Hamilton, Ontario, where she is the Executive Director of Hamilton Artists Inc.



7

Giorgia Volpe

Les dix travaux publics

Les dix travaux publics,
2017
Recycled traffic
cones, paint,
metal shafts,
concrete bases
Installation
comprised of 10
masts, 2-2.7 m
high

Les dix travaux publics (ten public works) is a temporary *in situ* sculpture built with the participation of the local community as a reflection on signage systems, play, and society. The sculpture's ten vertical elements are made of traffic cones that were transformed, superimposed and decorated with stencils to suggest the idea of an identity under construction. The motifs were designed by women from the local community, inspired by the traditional and cultural imagery of their different origins. This creation process echoes the process of identity building, as each person drew from her own cultural background to exchange with the other participants, as well as the artist.

This contextual work evokes ideas of cultural hybridization, shifting cultural identities and accommodation. Although traffic cones are usually seen as a constraint in their natural environment, they can also be a sign of welcome and integration, as they often signal improvements to the urban landscape that will help foster the development and integration of local populations. Once symbols of a traditionally male-dominated sector of activity, these traffic cones have been remodeled by women, thus joining together the sensibilities of both genders. Composed of many cultural elements from multiple contexts, the piece creates a dialogue between the urban landscape and our daily lives.

Born in São Paulo (Brazil), Giorgia Volpe has lived and worked in Quebec City since 1998. A multidisciplinary artist, she holds a bachelor's degree in art education from the University of São Paulo and a master's degree in visual arts from Université Laval. Her creative process is characterized by a multidimensional reflection on our personal and shared background, on memory, our body and our environment. Her interest in popular culture and the many forms of human interactions encourages Volpe to create a dialogue between individuals and communities, reality and imagination, artisans and industry.

Giorgia Volpe has participated in more than 140 solo and group exhibitions, and has realized numerous public interventions and artist residencies on five continents. She has received many awards and grants, in Brazil, from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. Her works are part of several major contemporary art collections, chiefly in Brazil and Canada.



8

Marie-Claude De Souza

Traverse



Traverse,
2017
Non-skid
vinyl tape
67 x .15 m

Marie-Claude De Souza presents a new work for this exhibition, created *in situ* with the participation of the public. In this new creation, entitled *Traverse* (crossing), she conducts an artistic investigation on the popular expression “the other side of the track” and proposes an exploration of the dual symbolism of the railway, which represents both a boundary and a connection. This participatory work is built using quotations from anglophones and francophones, mostly Pointe-Claire residents, but also from those in other Canadian cities. It strives to represent a certain reflection on territory through typographic play.



Everything began with a poetic hitch-hiking trip in which the artist and the motorist engaged with each other for a short distance. In exchange for this generosity, the writer shared her words – a single poem – with her new acquaintance. This is how De Souza covered the 5,555 km distance from Saint-Augustin-de-Woburn to Sept-Îles, from Guadeloupe to Mont-Tremblant, from Gatineau to Trois-Pistoles... and from this experience came her reflection on literature and transmission.

Marie-Claude De Souza (Longueuil, Quebec, Canada) is a poet and writer who also works in intervention poetry. In her installations and performances, she highlights words and speech, and explores the boundaries between literature and current art. She freely approaches other people to collect stories, discussions or handwriting samples which she integrates to her work. De Souza seeks to democratize poetry and, to that end, she creates poetic works in the public space. She is engaged in the world of art and co-founded Productions Langues pendues, a creative laboratory where literature and the speech arts are united. She initiated art and cultural networking activities in the Montérégie region of Quebec (“Réseautage art et culture Montérégie”). She also received the 2011 emerging artist award from the Conseil montérégien de la culture et des communications, which acknowledged the excellence of her work. In 2015, she was one of Quebec’s representatives at the French Language World Forum in Liège, Belgium.

9

Nicole Dextras

HERITAGE



HERITAGE,
2017
Wood (baltic
birch), textile
(polyester), lights
5.5 x 0.9 x 2.6 m

In this work designed specifically for our exhibition, Nicole Dextras proposes a reflection on the symbolism of language and the bilingual word HERITAGE. She presents an imposing typographic installation in the middle of Stewart Park showing that our heritage is anchored in the earth as deeply as the roots that literally and allegorically support it.

The three-dimensional wooden letters used in the installation have been laser cut to recreate the cartography of Canada’s rivers and lakes. Blue fabric lends colour and movement to the visual representation of our watershed. In the evening, the sculpture is illuminated from the inside to remind us that our heritage also flows from these waterways that cut across our country. Our identity as a people comes from the linking of two different but complementary elements.

Nicole Dextras is a graduate of the Emily Carr University of Art in Vancouver, where she also taught from 2003 to 2013. She continues to live and work in Vancouver and has had opportunities to show her creations in Canada, the United States and Asia.

This new work continues in the line of Nicole Dextras’s artistic research. She uses social interventions and environmental installations to allow us to experience nature once again in our urban settings. For instance, she has organized public performances in Paris, Manhattan and Montreal, featuring models dressed in “Weedrobes.”



10

Caroline Gagné

ECHO



ECHO,
2017
Audio installation
with two
speakers and
photographs
Dimensions
variable

In her new *ECHO* installation, specifically designed for Stewart Park, the artist allows viewers to experience listening to the sound of a foghorn from audio material she collected in the St. Lunaire-Griquet region of Newfoundland's Great Northern Peninsula. The foghorn is closely linked to the dynamics of Newfoundlanders' lives, as they hear its sound at regular intervals in a thick mist that forces fishers and other navigators to remain at port. People on the coast sometimes live to the rhythm of this persistent noise for several days at a time. This is the sound of fog on our country's maritime coasts, a rather soothing, warm and melancholy sound, inducing dreams of distant places.

ECHO is like a dialogue between the sea and the coast. In addition, the installation is accompanied by the artist's photographs, which illustrate this magnificent landscape – severe, rocky and rough – where it touches the surface and whose delicate contours can be glimpsed through the fog.

Explorer of meaningful places in our environment, Caroline Gagné is interested in changes, no matter how small, that reveal a piece of history. Erosion, fragile ecosystems, the various atmospheres and the transformations of materials are minuscule fragments of narratives that inspire the artist. She speaks to us poetically about her experiences of places through a variety of art forms: public art, drawing, web art, installations and sound art.

Caroline Gagné holds an interdisciplinary Master of Arts degree from Laval University and has worked as Artistic Director at the Avatar Artists Centre since 2013. In 2011, she received the Quebec City arts and culture excellence award. She regularly participates in various residency training programs, solo and group exhibitions, and international events.

The artist would like to thank her collaborators Avatar and Che Bourgault.



11

Konstantin Dimopoulos

Wish You Were Here



Wish You Were Here,
2017
Wood, paint,
hardware
4.8 x 2.4 m

In his highly poetic work entitled *Wish You Were Here*, Dimopoulos mixes the history of his family's immigration with that of change, abandonment and memory. He proposes a symbolic parallel between his own experience and that of several immigrants who chose Canada as their new home. In this new work, which was specifically designed for Stewart Park, the artist expresses the idea that, within the context of immigration, a house is not defined by its walls but by what we carry within ourselves. All people who arrive in a new country are faced with the problem of rebuilding their identity in a way that acknowledges their past. The house – the one we leave behind and the one we try to build – aptly symbolizes this idea of identity switching between our past and our future, between what we have lost and what we have gained.

Konstantin Dimopoulos was born in Egypt to Greek parents. When he was eight years old, his family emigrated to New Zealand. He now lives in the United States. This atypical path is reflected in the themes that he addresses in his artistic creations. He has continued to travel and exhibit his works the world over. In 2005, he participated in the World's Fair in Aichi, Japan. In 2011, he exhibited in the Vancouver Biennale and, in 2013, the Busan Biennale in South Korea.

Dimopoulos's artistic practice takes a number of forms: installation art, sculpture, performance, painting, printing, drawing, as well as social and environment actions. Art represents a collective commitment for him and is a means through which change can be initiated.

Dimopoulos develops a language that is specific to each of his thematic constructions, depending on their context. The visual and conceptual vocabulary that he employs leads the spectator toward the paths of humanist philosophy and sociology, disciplines very dear to the artist.



12

Janice Wright Cheney

Fera Moira (Series)

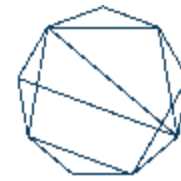


Fera Moira (Series), 2017
Felted wood, silk, leather
Dimensions variable (life-size mushrooms on existing columns)
Photo: Jeff Crawford

Bracket mushrooms and lichen have asserted their presence on the Stewart Hall colonnade. Made of felted wool and silk, and coloured with a mushroom-based dye, these little intruders seem to be climbing up the colonnade, imitating the growth of fungi and lichens on a tree trunk. These felted replicas are based on mushroom specimens gathered in the forests of New Brunswick by the artist. This project is part of the *Fera Moira* series and reflects the tension between culture and nature, and between the process of regeneration and recovery. Fungi are increasingly being recognized as playing a key role in the perpetuation of biodiversity. Their presence here on the porch columns — the rewilding of the architecture — suggests the passage of time, and the potential for life. In an era of ruin and despair, the fungi's reclamation is ultimately hopeful.

Janice Wright Cheney's work shows an interest in modern notions of the division of cultural and natural distinctions (constructed/disordered, domestic/wild). She depicts animals transgressing their wild nature to occupy the human world, drawing attention to the instability of our presumed detachment from nature. Recently the artist has become interested in the world of mushrooms and lichens as a result of her reflections on habitat, ecosystems and biodiversity.

Janice Wright Cheney creates textile-based sculptures and installations. She lives in Fredericton, New Brunswick, and teaches at the New Brunswick College of Craft & Design. Her works can be found at the Art Gallery of Nova Scotia, the Department of Foreign Affairs and International Trade, the New Brunswick Museum, Glenbow Museum and Telus Garden in Vancouver.



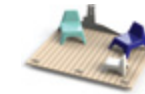
AUDIOTOPIE

Territoires inouïs

Territoires inouïs (incredible lands) provides an opportunity to imagine and explore the Canadian provinces and territories by listening to their sounds. Consisting of acoustic evocations, the work's five capsules, created by Audiotopie composers and installed in rest areas designed by Lisa Charpentier, are an invitation to explore five regions and recognize their distinctive auditory features.



Prairies
Crossing the Horizon of Time
Theo Mathien



Maritimes
Life around the Sea
Simone D'Ambrosio



Central Canada
Up and Down the Stream
Simone D'Ambrosio



West Coast
From the Mountain Tops to the Sea
Theo Mathien



High Arctic
An Unchanged Land, Solitude and Reconciliation
Étienne Legast

Founded in 2009, **Audiotopie** is an artist cooperative whose work combines landscape architecture, new media and sound art. Through performances, audio paths and sound installations, Audiotopie explores the relationships between sound, movement and the sensory and social qualities of the environment. The majority of the cooperative's works are produced *in situ* and rely on broadcasting devices adapted to the features and uses of each specific location. Works by Audiotopie have been broadcast in Canada, Italy, France and Portugal.

Simone D'Ambrosio - Composer and sound designer

A graduate of the Florence Conservatory, D'Ambrosio completed his studies in electroacoustic composition at the University of Montreal. His approach explores environmental sounds and spatial components in the composition process.

Étienne Legast - Sound designer

Legast holds a B.A. in electroacoustic composition and specializes in the contextualization of sound in the environment. His creations question the impact of sound on places and on the people occupying those places.

Theo Mathien - Composer

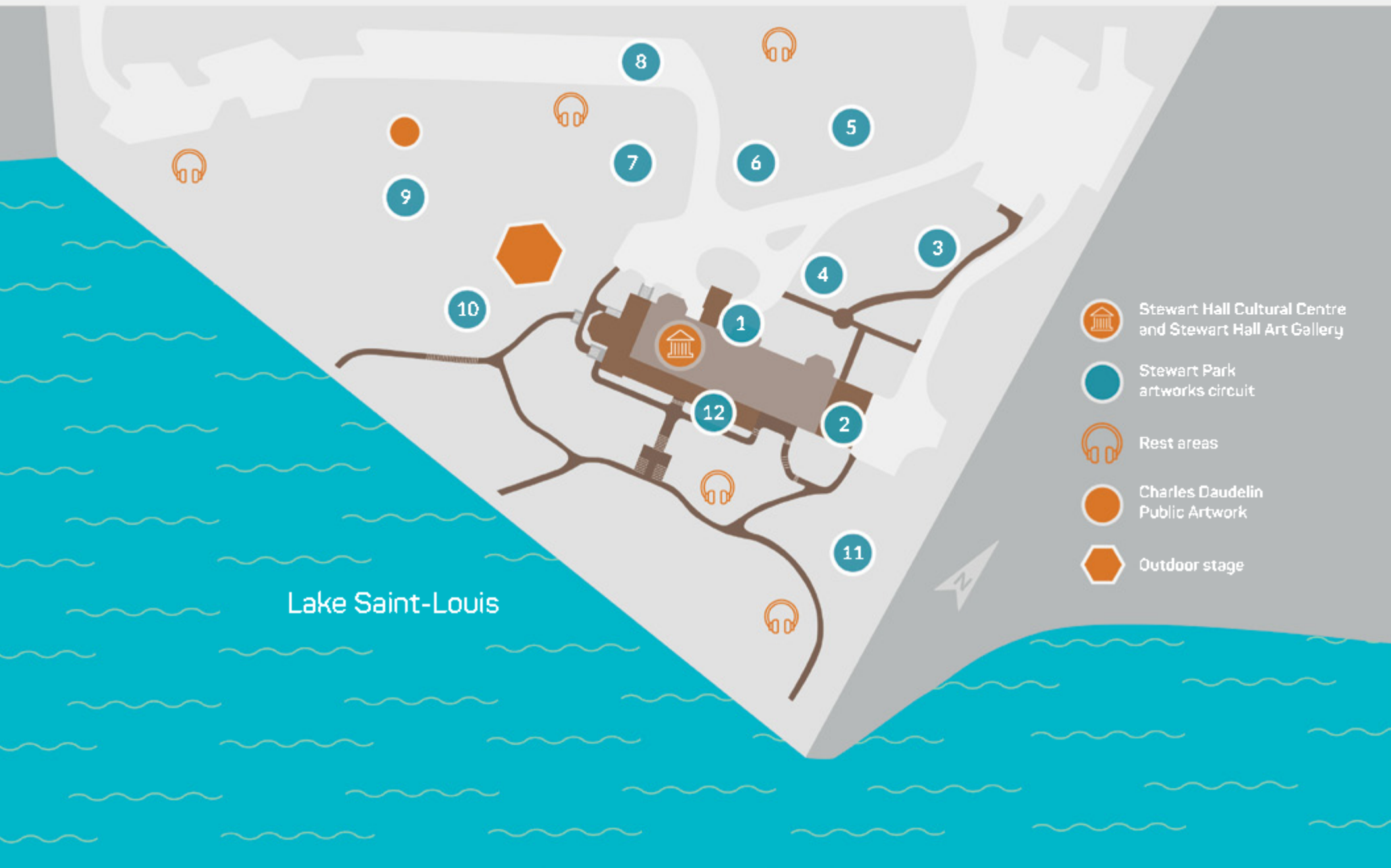
Born in Toronto in 1978, Mathien has been composing music since the 1990s. He attained his Doctorate of Music from the Université de Montréal in 2014 and has had works performed in Europe and North America. He has received grants from a number of funding bodies, including the Canada Council for the Arts.

Lisa Charpentier - Artist and designer

Trained as an artist and industrial designer, Lisa Charpentier is an everyday manufacturer based in Montreal. Her creations include furniture and storage accessories made with recycled, found and optimized materials.

Stewart Park Map

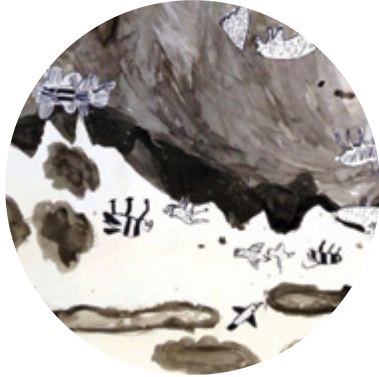
Du-Bord-du-Lac - Lakeshore Road



-  Stewart Hall Cultural Centre and Stewart Hall Art Gallery
-  Stewart Park artworks circuit
-  Rest areas
-  Charles Daudelin Public Artwork
-  Outdoor stage

Lake Saint-Louis

Geopoetics: From One Ocean to the Other

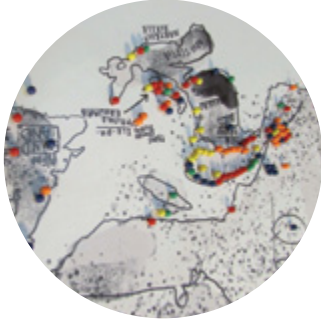


As part of the Geopoetics project, Stewart Hall's Kids' Corner is also presenting an exhibition of creations made by kids celebrating the 150th anniversary of Canadian Confederation. This exhibition is the product of a partnership between the Stewart Hall Art Gallery and the "Little StewArts", consisting of groups of students from Marguerite-Bougeois elementary school. The project was inspired by artists Matt Shane and Jim Holyoak, who were in residence at the Art Gallery last April for the *Field Recordings: Captations* exhibition.

The "Little StewArts" take over the Kids' Corner with paper murals illustrating the landscapes, wildlife and flora of Canada's seven physiographic regions. These beautiful murals will bring you face to face with polar bears resting on the ice floes of the Arctic, orcas swimming in the Pacific and Atlantic Oceans, bison in the prairies – and lots more!

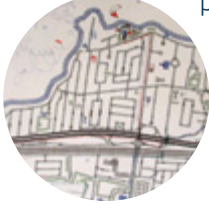


Interactive Map: You and the Territory Main stairs, 2nd floor



To celebrate the 150th anniversary of Canadian Confederation, the Stewart Hall Art Gallery asked the Batvic Club, a Montreal firm specializing in craft stationery, to design a large illustrated map of Canada that could be used to learn something about visitors to Stewart Hall. They were asked to stick a coloured thumbtack on the map in response to questions about their backgrounds, impressions and dreams vis-à-vis the Canadian territory. This map acts as a visual digest and illustrates how people identify with the various regions of our land. Looking at this map helps us better understand how people experience and imagine our country's territory.

Community cARTography Entrance



On Saturday, April 22, 2017 – Earth Day – artist Emmanuelle Jacques led a workshop during which she created a collective map representing Pointe-à-Clare and its shores. The map highlights water in particular, echoing the theme of Earth Day 2017 and stressing a key element of Canada's identity. The workshop participants were given inkpads, specially designed by the artist, and asked to indicate their everyday activities and actions, as well as some of the city's landmarks. As a result, the homes of a number of children and adults who took part in the workshop can be seen, together with the route they took to reach the water's edge and the places they regularly frequent. A yoga centre, ice cream shops in the Village of Pointe-à-Clare, and the Golf Club can be identified. The workshop encouraged discussion among participants, who took great delight in trying to spot the various places on the blank map that had been designed by the artist especially for this project!



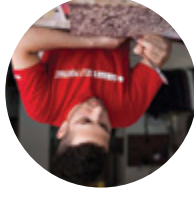
Canada's Self
Portrait, 2015
18 wood panels,
ink
25 x 25 cm each

Aquil Virani & Rebecca Jones Canada's Self Portrait

In our digital age, when selves have become so prevalent, Virani presents *Canada's Self Portrait*. Together with his collaborator Rebecca Jones, he has travelled from coast to coast across Canada and collected over 800 drawings made by Canadians from all corners of the country. To represent the multi-layered complexity of Canadian identity, Virani has redrawn these 800+ sketches into a single artwork. Accompanied by a documentary, this collective project endeavours to demonstrate our past and present, whether we are indigenous, immigrants to Canada, or have been Canadian citizens for generations. The work's empty space symbolizes the untold story of Canada – a relatively young country, according to Virani, with a troubled colonial past and a promising future.

Aquil Virani explores themes of identity, inclusion and social justice in his work – a focus stemming from his diverse upbringing. His Catholic mother is an educator from France, while his Ismaili Muslim father was a chartered accountant born in Tanzania to Indian ancestry. Virani grew up in Vancouver and now lives and works in Montreal. His artistic journey has been as unconventional as his origins. He was accepted into the Emily Carr Institute of Art & Design in his hometown, but decided to pursue an undergraduate degree at McGill University where he was awarded the prestigious J.W. McConnell Scholarship.

Photo:
Alex Tran



Melissa Simard's performance entitled *Tourbière* (peat bog) was presented during the *Geopoetics* vernissage. In this work, the artist develops a poetic vision of the extraction of natural resources and invites us to make a foray into the world of the raw materials that have historically contributed to our country's growth.

Tourbière also explores the metaphorical link between the female body and the earth. The decomposing earth and the life-giving earth are depicted in their duality. This performance addresses our unconscious and buried fears, evoking thoughts and mythical creatures that hide in the wilderness, peat bogs or swamps. Between legends and memories, the performative body lets us glimpse zones of chiaroscuro where thought escapes to a collective unconscious.

The work is also inspired by the performer's childhood, spent on a country farm. The performance revisits a memory that is both collective and intimate, to forge remembered landscapes.



Photo:
Géraldine
Rondeau

Melissa Simard Tourbière

Performance - June 11, 2017

Originally from Bas-Saint-Laurent, interdisciplinary artist Melissa Simard has been living in Quebec City since 2009. She is working on various research/creation projects involving the body as a vehicle for breaking social and spatial boundaries. For the past few years, she has developed a number of performances for the public or unconventional places, and has designed media works and made experimental short films. Her performances were showcased in several events, including the 2016 Cuban-Norwegian Theatre Days at the Ibsen Laboratoro in Havana, Cuba; the 2015 *Les liaisons artistiques* (artistic liaisons) at the Musée du Bas-Saint-Laurent in Rivière-du-Loup; Poetry Month in Quebec City from 2013 to 2015; the 2014 Narration at CELAT-UQAC in Chicoutimi; and the 2013 Cirque Roots with Pocha Nostra in Tucson, Arizona.



Photo:
Christian
Baron

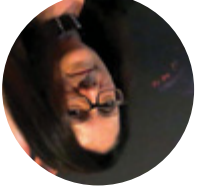
France Trépanier - Vessels - VaissseauX



Trépanier's installation entitled *Vessels-VaissseauX* shows the artists' desire to open a dialogue with the public, as the way it is displayed depends on the visitors' collaboration. The bowls - symbols of the quintessential container that has been used in many cultures throughout history - are a metaphor of conversation as a receptacle for words and narratives. Here they embody a metaphor of conversation, such as a receptacle for words and narratives. This two-part installation is made up of a video projection showing bowls and their many uses in everyday life and four large wax bowls arranged spatially to indicate the cardinal points. The second part presents a set of small bowls arranged in a row. Laid out in this manner, they evoke the image of a path, a stream or a mass movement. Visitors contribute to the gradual transformation of the work by bringing objects that hold cultural significance for them and placing these objects in the small containers. The resulting conversation among various cultures becomes the central theme, the vessel for the work's sense of identity.

Vessels -
VaissseauX
Installation -
2005 - present
Beeswax,
pigments,
clay, video
and objects
deposited by
visitors
Dimensions
variable

France Trépanier is at once an artist, exhibition curator and researcher. She is of Kanienkéhaka (Mohawk) and Québécois ancestry, and exhibits her work in Quebec, Canada and France. Her artworks can be seen in a number of public collections, including the Aboriginal Art Centre of Aboriginal Affairs and Northern Development Canada, the Musée de la civilisation in Quebec City and the Banff Centre Art Collection. Trépanier's creative process draws on elements of relational esthetics and often includes a collaborative component. The artist sometimes invites the public to intervene and transform the artwork. Contributions and sharing are anchored at the heart of Trépanier's practice. The participatory work that she creates highlights her creative approach, an approach that generally produces scalable installations that integrate media art.



Julie Picard Les changements climatiques

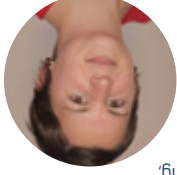


Julie Picard's *Les changements climatiques* (climate change) series addresses a well-known problem. Picard has worked with recycled newspapers for nearly two decades - but first she takes the time to read them and collect weather forecast articles. She proposes a re-reading of land according to its temperature fluctuations. This series is made up of 12 entomological frames all containing a parcel of territory, and classified in chromatic order by the colour of each frame's temperature at a particular moment in our history. Boundaries are adjusted here according to temperatures, and this, in turn, transforms how the land is represented. The contour of the constantly shifting land forms the space of migrations, seasons and changes in climate, taking on a different colour each time.

Les
changements
climatiques,
2016
Weather map
printed on 100 g
acid-free
Hahnemühle
rice paper,
entomological
frames, enamel
insect pins
40 x 46 x 7 cm

Influenced by Joseph Beuys's relationship to meaningful material, Picard quickly integrated recycled paper into her sculptural practice. Having grown up at a time when recycling came to be appreciated, the second material life of objects is fundamental to her creative process. Paradoxically, Picard is interested in the traces they leave and in their continuity, showing a preference for ephemeral, unstable and flexible interventions that basically bring us back to the condition of our existence.

Julie Picard holds a degree from Laval University in Quebec City. She is very active in her community and sits on a number of boards of directors. She has been involved with L'Ilôt Fleuri, an arts/community group, and the Est-Nord-Est artist-run centre. She already has to her credit a review publication presenting a body of her paper works from 1998 to 2014. Her work is also regularly exhibited in Canada, France, Germany, Switzerland and Lebanon. She is the winner of some 20 awards and scholarships, including the 2008 Videre Emerging Visual Arts Award and the gold medal at the 6th Jeux de la Francophonie in Beirut.



Andrew Maize

Portrait of a Freight Train Rail Spikes



Maize has submitted two works for exhibition in the Gallery. The first is entitled *Portrait of a Freight Train*; it is made up of 96 photographs taken with his iPhone while travelling by train between Montreal and Toronto. He filmed the freight trains he saw along the way, taking a documentary approach to report on what was being transported and on the speed and length of the trains. The result was a series of mostly abstract images representing only coloured horizontal lines interspersed with quick glimpses of unfamiliar landscapes. In this way, he literally depicts the portrait of an industry that has a strong symbolic link to the building of Canada but which, for many people, remains an abstract notion.

In the same vein, *Rail Spikes* is a work consisting of 121 railway spikes welded into the shape of a ring, the rail spike being a symbol of the link between the inseparable history of Canada and the railroad. From the terrible and often deadly work conditions for the labourers who built it, to the iconic image of the last spike, the railway was a founding factor in the development and building of our country.



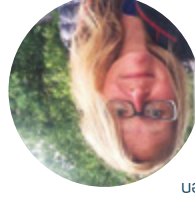
Andrew Maize defines himself as an interdisciplinary artist. With Scottish, Irish and English roots, he now lives in Miikma'ki, the ancestral territory of the Miikmaq Nation. This territory extends from the northern Gaspé Peninsula to Eastern New Brunswick, Prince Edward Island and Nova Scotia. As an arts educator and organizer, Maize is involved in various organizations such as White Rabbit Arts, the Circus of the Normal and the Lunenburg School of the Arts. He studied poetry, children's literature and music history at Fanshawe College in London, and received a Bachelor of Fine Arts from the Nova Scotia College of Art and Design in Halifax. Maize looks at the connections between communities and the spaces they inhabit. He seeks to engage the public in a reflection on politics, psychology, history and geography through his art, using both the conceptual nature of his works and the materials from which they were created as a catalyst for dialogue with the viewing public. Maize's process-oriented approach explores language, colour, movement [gravity/time/space] and the patterns of human systems.

Myriam Lambert

Navire générale



Navire générale (general ship) is intriguing because of the enigmatic presence of large spotless sails. This kinetic media installation was commissioned by Printemps des Poètes (now Bureau des affaires latest stopping-place. The netting makes allegorical references to the first colonists, the importance of the waterways and of the river near Stewart Hall. The presence of local objects gathered near the community adds to the installation's significance as an identity work.



For Myriam Lambert, identity lies at the heart of creation. This theme even dictates each medium she uses, chosen for its consistency with the "lien de mémoire" (memory space) where the work takes place. Whether through installation, photography, literature or sound art, Lambert makes every effort to get us to question our relationship with these spaces of collective memory. She advances our common experience of this cultural reference point by immersing herself in the place so that she can encounter and experience it on her own. Myriam Lambert hails from Abitibi, Quebec. A world traveler who follows wherever her art leads her, she has dropped anchor in various countries to create identity-related and mnemonic works through various residences, or with the support of Canadian, Swiss, Italian, Belgian, Argentinian, Mexican, Costa Rican and Ecuadorian institutions. Lambert co-founded EXMURQ, an organization mandated to disseminate art in the urban public space. This demonstrates even more how her playground is common non spaces and their histories.

Navire générale,
2017
Aluminium,
motor, netting,
mechanism,
electronics
Dimensions
variable

Rail Spikes,
2016
Railway spikes
107 x 107 x
7.5 cm

Jamelle Hassan Poppy Cover for Holy Roller Tank



In her installation entitled *Poppy Cover for Holy Roller Tank*, Jamelle Hassan asks us to think about the poppy and our military history. Created in 2010, this work originally consisted of a tank covered with this camouflage netting that has 4000 red silk poppies threaded through the netting. It is an allegory of memory that calls to mind fields of poppies and all that they entail, including Canadian Remembrance Day. The bombs dropped during World War I enriched the soil with lime, which helped the poppy fields to thrive. This is how the poppy came to represent all the souls lost in the name of war.

*Poppy Cover
for Holy Roller
Tank*, 2010
Camouflage
netting, 4000
silk poppies
80 x 50 cm
Commissioned
by LOLA festival
(London Ontario
Live Arts)

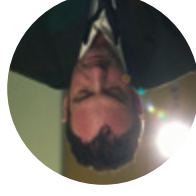
Milutin Gubash Lamps



Through the works presented in the Stewart Hall Art Gallery Milutin Gubash symbolically recreates his relationship with his native country as part of a process of identity building. Borrowing visual codes from modern industrial design, his luminous installations also refer to family heritage, that is, the private and intimate space of the home. As such, they help visitors understand the link between heritage and identity, particularly in a context of mobility.

In line with these investigations into identity, Gubash's works are also created within a family context. For his *Lamps*, the artist sketched various suspension models and sent them to his aunt in Serbia who then went to the flea market to collect the commonplace everyday objects used in their construction. Both a representation of an artistic language and the echo of the artist's own roots, this collection of light fixtures, with the appended personal narrative, raises questions about the impersonal, industrial feel of the works.

Lamps,
2014-present
View of the
installation
Ordinary Folk,
Galerie Trois
Points, 2015
Courtesy of the
artist and Galerie
Trois Points



Born in Novi Sad (Serbia) Milutin Gubash immigrated to Canada with his parents at a very young age. He has retained, however, a deep attachment to his native land and from stories his family passed on to him. Gubash's highly biographical works explore the notions of identity and authenticity, while questioning our place in society.

Milutin Gubash lives and creates in Montreal. Holding a master's degree in photography from Concordia University, he has also completed two bachelor's degrees, in photography and philosophy, at the University of Calgary. His artistic production in photography, video and performance art has been widely exhibited internationally since the early 2000s.

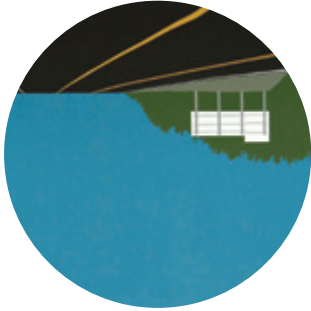
Photography, writing, painting, artefacts and facsimiles mix and intermingle in Hassan's productions. Her multicultural artistic language is accessible to everyone. Jamelle Hassan has participated in many individual and collective exhibitions in Canada and elsewhere. Some of her most significant solo exhibitions include *Inscription* at the Dunlop Art Gallery in Regina in 1990, and *Aidin's Gift* at the Art Gallery of York University and the Art Gallery of Windsor in 1996 and 1997. In 2009, Museum London and the Helen and Morris Belkin Art Gallery, University of British Columbia, Vancouver dedicated a survey exhibition to the artist, featuring her works from the last 30 years entitled *Jamelle Hassan: At the Far Edge of Words*.



Photo:
Ron
Benner

Jamelle Hassan's works can be found in numerous public and private collections of Ontario in Toronto, Museum London and the Helen and Morris Belkin Art Gallery, University of British Columbia and the New Museum of Contemporary Art in New York. She received in 2001 the prestigious Governor General's Award in Visual and Media Arts.

Kym Greeley Glimpses of Consciousness



*Glimpses
of Consciousness,*
2016
Acrylic on canvas
81 x 117 cm

Kym Greeley's creative process is as captivating as its final outcome. The artist deconstructs her photographic images by removing all their details and leaving only the boundaries of the shapes. She then transposes this digital work onto a canvas with large painted coloured surfaces. The perspective is flat, with no play of light or shadows, and no atmospheric impression emerging from her pictorial works.

Greeley takes us with her as she drives along the Trans Canada Highway in Newfoundland with her three paintings: *Long Insistent Lines, Assimilate and Glimpses of Consciousness*. These fragments of Canadian landscapes were picked up by her camera's quick shutter – quick because these images were grabbed on the fly during a car trip. However, nothing indicates the exact location that she has immortalized through her lens. We see only the back of the traffic signs. The highway, trees and sky – that is all there is, with no distinctive features to reveal the location of the scene. We feel we are suspended in air, floating between a figurative universe and a minimalist one, troubled by the absence of any situational reference point.



Kym Greeley lives in St. John's, Newfoundland, Canada. She studied at the Nova Scotia College of Art and Design and at Cooper Union School for the Advancement of Science and Art in New York. Her works can be seen in a number of prestigious collections and galleries, including the Canada Council Art Bank, The Rooms Provincial Art Gallery in St. John's, Newfoundland, the Art Gallery of Nova Scotia in Halifax and the Newfoundland Provincial Art Bank Collection.

Jacynthe Carrier Brise glace soleil blanc



*# 6 Brise
glace, 2016*
Inkjet
print on
Hahnemühle
Photo Rag
61 x 61 cm

Jacynthe Carrier's *Brise glace soleil blanc* (ice breaker white sun) started off as a blend of video and photography. For this exhibition, the artist presents a selection of three photographs that focus our attention on certain moments of a winter performance frozen in time.

The works presented here were chosen because of their contrasting perspectives and compositions. In these three photos, we are offered a vision of places having opposite and antagonistic characteristics, such as hot and cold, gaseous and solid.

The narration tends to be simultaneously dreamy and real, and is presented in a fragmented manner that leads us back to our own personal experiences. The landscapes have been altered, modified and appropriated by the ever-changing body movements of the performers, and now speak to us through the many dimensions of the settings that we perceive.



The body, the environment and the relationship with the territory are the fundamental themes of Jacynthe Carrier's artistic approach. She uses a variety of interventions to investigate and reconnect with urban and rural places. Bolstered by mythologies at once personal and collective, her works create narratives that also invite us to reclaim our environment.

Jacynthe Carrier was born in Lévis, Canada, and holds a Master of Fine Arts in photography from Concordia University in Montreal. Her works have been seen in both solo and group exhibitions around the world, including in Fresnoy, France; at the Manif d'art 8–The Québec City Biennial; the Québec Triennial 2011; and Nuit blanche in Paris. Her work has been shown at the Musée d'art contemporain de Montréal, the Montreal Museum of Fine Arts and in various exhibitions in France, Canada, Mexico and the United States. A number of private and museum collections also house works by Carrier, including the Musée d'art contemporain de Montréal, the Musée national des beaux-arts du Québec, Cirque du Soleil, Hydrot-Québec and Caisse Desjardins. Jacynthe Carrier was nominated for the Sobey Art Award in 2013 and 2017. She received the Pierre-Ayot Award in 2012 and the Videre Visual Arts Creation Award in 2015. She is represented by the Antoine Eraskiran Gallery in Montreal.

Geopoetics – Ranges of Motion Stewart Hall Art Gallery

The indoor component of *Geopoetics* is built around the notions of mobility and movement, considered as identity markers for the chosen works. The Gallery exhibition takes a look at issues related to diversity, interculturalism, territorial exploration, nomadism and, more broadly, the history of Canada. The theme of mobility and the symbolism of movement provide a context for an artistic reflection on the concept of Canadian identity. The guest artists – France Trépanier, Julie Picard, Milutin Gubash, Aquil Virani and Rebecca Jones, Jacynthe Carrier, Andrew Maize, Janelle Hassan, Myriam Lambert, Kym Greeley and Melissa Simard – propose works which, despite their great diversity of styles and techniques, are all connected to the same idea, namely, the fundamental role of movement in the development of our country. Deeply anchored in the history of Canada, the notion of mobility can be found not only in the people who inhabit this country but also in the land and rivers across the country. Whether represented by the nomadic ancestors of First Nations peoples, by those of French or British heritage or by present-day immigration, population movements are intrinsic to Canada's history. In addition, movement is in the country's substance, manifested geographically in a land criss-crossed from one ocean to the other by the great water lines that are our rivers and streams. These powerful channels thus become traffic routes for commerce, people and communication. In terms of land-based mobility, the railway – from the central plains to the mountains – has also played an integral role in the development and construction of our country. The advent of the transcontinental rail network contributed significantly to population mobility and the arrival of new citizens. More broadly still, the Canadian landscape is marked by an extensive system of roads that contribute to the movements of people.

Geopoetics

The *Geopoetics* project was developed as part of the celebrations surrounding the 150th anniversary of Canadian Confederation. It includes a two-pronged exhibition presented at the Stewart Hall Art Gallery and in the neighbouring park, and displays current art built around the notions of territory and identity.

The guest artists, whether of Indigenous ancestry or new Canadians, are representative of the various provinces of Canada, and bear witness to the diversity of contemporary artistic creation. In order to bring in a different perspective on these issues, an artist from outside the country was also invited to submit a work related to his vision of an imagined Canada.

The dozen or so works on display in Stewart Park and those exhibited in the Art Gallery speak of a poetic vision of geography linked to Canadian identity. Ten of the outdoor pieces are new and have been created *in situ*. The twenty or so works chosen for the Gallery were selected because they are aligned with the proposed theme and discourse. The two exhibitions complement each other and give visitors an intimate vision of Canadian territorial poetry.

Inspired by the concept of geopoetics developed by Kenneth White,¹ this exhibition provides an opportunity to take a fresh look at the relationship between humans and their territory, and to analyze the historical and social aspects that have contributed to building our country's identity.

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¹ White, Kenneth, "La géopoétique", <http://www.kennethwhite.org/geopoetique/>
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Canada



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Stewart Hall Cultural Centre



JUNE 11 TO OCTOBER 15, 2017

GEOPOETICS