

Le septième pétale d'une tulipe-monstre



UQÀM

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Le septième pétale d'une tulipe-monstre

Curator: Elise Anne LaPlante

Artists: Caroline Boileau, Mimi Haddam,
Ikumagialiit, Daze Jefferies, Helena Martin Franco,
Dominique Rey, Winnie Truong

November 3, 2023 – January 20, 2024

Exhibition coproduced by Galerie de l'UQAM, Galerie d'art
Louise-et-Reuben-Cohen and La Maison des artistes visuels
francophones

Booklet no 43 written by Elise Anne LaPlante

How does normativity and its many forms control our bodies? How might an exploration of the somatic imaginary uncover the potential contained in the tension between different transitional and circulatory states? *Le septième pétale d'une tulipe-monstre* [the seventh petal of the tulip creature] encompasses three exhibitions that invite us to reflect on ways of seeing the body that challenge its normative boundaries. These exhibitions bring together practices that reclaim and reconsider hybrid and uncertain bodies, bodies that explore the possibilities of metamorphosis. The three iterations of the project, presented successively since fall 2022 at La Maison des artistes visuels francophones (Saint-Boniface, Manitoba), Galerie d'art Louise-et-Reuben-Cohen (Université de Moncton, New Brunswick), and Galerie de l'UQAM (Montréal, Québec), each include new articulations of the works and the relationships between them.

This third exhibition presents works by the performance art band Ikumagaliit (made up of Laakkuluk Williamson Bathory, Cris Derksen, Jamie Griffiths and Christine Tootoo), Caroline Boileau, Helena Martin Franco, Daze Jefferies, Dominique Rey, and Winnie Truong, as well as the image-laden words of Mimi Haddam. In this booklet, I invite Mimi's poetry to join my own voice in dialogue with the constellation of ideas that reveal themselves in the exhibition itself.

Le septième pétale d'une tulipe-monstre

Tears become waves in the dark circles beneath my eyes,
but interdependence comes to cure my fear of overflowing.
My symbiotic body grows seed-laden grasses that scatter the intensities of existence.

I pull off the discreet film of artifice that hides my strangeness,
my sensory abilities find themselves broadened.

To perceive the different textures of the body is to open oneself to perspectives and experiences untainted by the mechanisms of domination and the primacy of reason, be it in an elephant-woman, or in the affect of body hair. This type of perception privileges somatic and sensory forms of knowledge. It stems, at least sometimes, from simply trusting oneself. Other times, it poses a challenge to our usual ways of thinking and of understanding reality. It is in this spirit that I invite you, and us, to partake in the works and words that come together in *Le septième pétale d'une tulipe-monstre* [the seventh petal of the tulip creature].

Letting myself be guided by intuition, I initially *felt* these works that now tell their stories in the exhibition. After this first, affect-based phase, I organized encounters between the pieces, hoping to truly listen to their wonder and lamentations, as well as to the echoes between their respective and deeply embodied understandings of the self; between their different subjectivities, all fully invested in bodily experience.

In Caroline Boileau's watercolour drawings, translucent membranes allow me to see what is conjured up in the modular recesses of the body. Veins seem to lift and dangle off, while borrowed members grow on organs, coming together to feel in new ways. Taking a cue from queer philosopher Paul B. Preciado (2019), through these works I reflect on identity and corporeality "in terms of relationships and transformational potential". By the same token, in Winnie Truong's drawings, a tree-like body sprouts hairy and integumentary branches that twist, turn, and take root. Furry skin caresses and stretches out, while twigs shoot up between folds of flesh. These overflowings become sensorial

extensions of the body; veiny stems that interweave tactile perception with its many branching ramifications. In this sense, sensoriality and sensibility are to be understood as being just as much a part of the body as articulations and limbs. When these same articulations and limbs—be they anatomical or metaphorical—come together, they become a site of collaboration and interconnected imaginaries, creating affinities and bonds between the self, the other, and the other within.

Their ways are slow, their eyes listen, their ears feel, their skin breathes. Their voices, overflowing with thunder and lightning, hold within them the promise of unbridled imagination.

Giving free rein to the senses and letting them remain undecidable allows us to challenge imposed norms and encourage exploration of the body's possibilities. This invitation to metamorphosis does not only draw from bodily change; it embraces, surrounds, and shapes us as well. It disassembles our bodies and affects our relationship to the world we are part of. On the tundra, here embodied by Laakkuluk Williamson Bathory, a woman-creature dances, putting her power on display as she paints herself with blood that she honours at the same time. The pulse of the organic flows over Mother Earth; this nomadic water, reddened by its passage through the body, streams past with a force able to morph body-forms, and to harbour life. It is the liquid heartbeat of all that is living, of all that moves between flesh and stone. In Dominique Rey's works, ice melts and takes on new forms. Gestating, it carries within itself meaning-filled fragments of past lives. Fibrous and porous skin becomes a vector of both fusion and fragmentation; it envelops the ever-moving structure of a body in constant transformation.

They invent themselves, moving, mutating, protesting, unhooking the calm little deaths of everyday life, leaving with our hopes, pains, loves, and solitudes. They are never where we think they are.

The Elephant Woman—Helena Martin Franco's alter ego—for her part, becomes plural. She caresses the walls of her enclosure, covering them with her desire, extending the shadows of her limbs to new uses. Meanwhile, Daze Jefferies harvests the skin of the sea, worn down by our repressed memories of misunderstood ghosts. These offerings emerge from the intertidal zones, washed up to offer their salty crystals of hope. They bring together the pasts and futures of those who are becoming present, those who heal through renunciation. At the same time, another creature, constantly morphing between bird and amphibian, avoids obstacles, plays with the folds, lets herself be swallowed whole by a soft follicle. Inhabited by myths expressing the fear that fear itself might become seductive, the imagination transgresses and transforms internalized repetition through a flurry of reconfigurations and hybridizations.

Eyes are absent among the strokes of Winnie's pencil, making space for inner reverie, while Helena, Daze and Dominique's many physiognomies secrete and grow ornate bulbs and woolly moss on the surface of their now untamed nylon skin. They improvise with their withering limitations, they throw off accumulated weight and make themselves anew. These figures move back and forth between the pleasure and anxiety of recognizing and losing oneself in the unknown and the forbidden. Cheating categorization, they meld knots and crack limits apart; their monstrosity is all but punitive, walking a fine line between attraction and repulsion. They blur boundaries without burning bridges, to borrow words from feminist philosopher Rosi Braidotti (1994).

They are sinewy survivors passing through, barely rustling, damp with shame. They quiver and waver in the night, only to dance all the more radiantly.

Caroline and Helena's characters observe that which blossoms in the depths of an organ, while Daze's, full of slippery dreams, play in the ocean drift of scorned species. They dislodge their imaginations from the fears that cripple, allowing them to swarm with new, fibrous possibilities. However, as they remind me, the coercive structures of patriarchal and colonial storytelling

are confabulations as well, demonstrating the power of myth to conduct the trajectories of our lives. Bodies, with their visceral propensity to react to both concrete and imaginary stimuli, are also able to recode memory by way of borrowed gestures, as artist and researcher Anne Creissel (2019) puts it. Much like Dominique and Helena's characters, they search for equilibrium through contortions and intertwining. The fulcrum points between these genderless bodies becomes solid, and they quiver with shared breath. I hear the moving muscles of an armature that modifies gravity itself, that takes on prostheses to counter the risks of falling in the acrobatics of the everyday. The gaze floating in watery magma, I sense the same matriarchal strength that exudes from Ikumagialiit, witnesses as they are to the web of kinship that weaves between all those who give life.

*They bore into a moon blue with secrets, they swallow the darkness
where all is still possible. Another life takes off in a shower of sparks.*

Even though these ever-mutating figures are sometimes captive to someone or something, their metamorphic writhing unifies them with the filthiness they are accused of, while sending them deeper into a more malleable interstice, another world where downy feathers shed their gendered symbolism. The monstrosity of their fictions should thus perhaps be understood both as a burden borne, and as fiery chaos sparked by affirmation of desire. Straddling the mermaid, the elephant, or the frog, they are in constant transition, flagrantly aimless; they inhabit a gestation convulsing from bone to bronchiole, from body to body. I understand with each of them that to be seen and to reclaim a process of becoming-creature, one must learn a language without punctuation, a language that stutters and repeats far from the hegemonic gaze of the other.

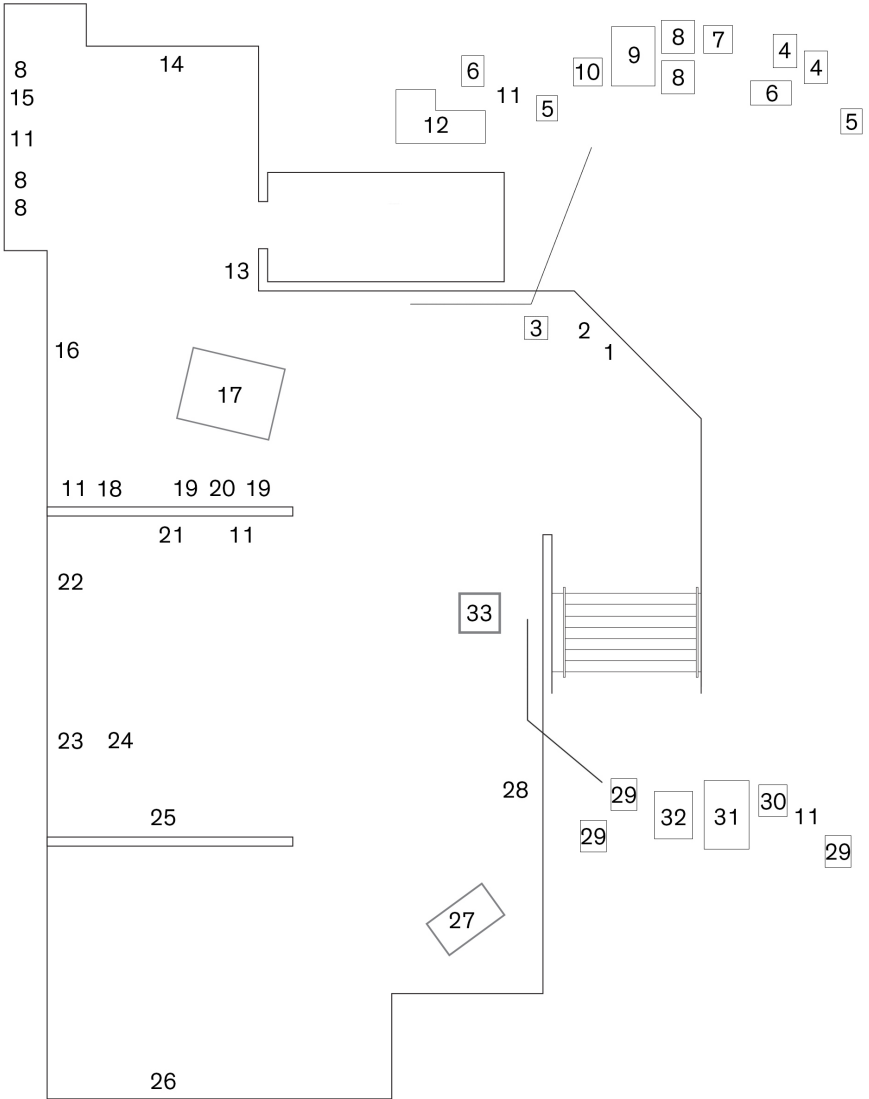
*Myriad allies of the stars, they form constellations that resist.
They hold the present moment aloft as a lantern.*

We thus cannot deny ourselves women's poetry, the fertile meanderings and connections of monstrous imaginaries far too long muffled. For they are essential to the free movement of breath between the skin and the organs, without and within, essential to the resolution of those tensions lodged deep in the archive of our bodies. To truly accomplish this, I feel—my body feels—that we must be more attentive, deeply attentive to both our senses, and to that which can be sensed.

Elise Anne LaPlante

in intercontamination with Mimi Haddam

Floor plan



List of works

Caroline Boileau

5. *Le sexe et l'effroi*, 2022

2 watercolours on paper
40,5 × 30,5 cm (each)

6. *Douces amères*, 2020

2 watercolours on paper
28 × 38 cm and 38 × 28 cm

13. *Tous les désirs*, 2015

Watercolour on paper
30,5 × 23 cm

17. *Hors d'elle*, 2019-2023

Paper, romance novels, ink, gouache,
glue
Before the performance: 442 × 442 cm
After the performance:
approx. 198 × 183 cm

18. *Une attention toute particulière*, 2020

Watercolour on paper
67 × 56 cm

19. from the *Si on frétille assez longtemps, on développe le corps dont on a besoin* series (*Le piège*) and (*L'orée*), 2022

2 watercolours on paper
56 × 76 cm and 76 × 56 cm

21. *La revanche des grenouilles (what the fuck Beuys?)*, 2022

10 watercolours on paper
48 × 36 cm (each)

28. *Encore*

*Les mots dont nous manquions
Plus rien à nous dire
Attentives, monstrueuses,
sentimentales*, 2023
Watercolour on paper
106,5 × 195,5 cm

30. *Parler poilu et rêver mieux*, 2013

Watercolour on paper
45,5 × 30,5 cm

Hors d'elle, 2019-2023

Performance
November 8, 2023, Montréal, Qc

Mimi Haddam

11. *Corps disloqué I, II, III, IV, V*, 2023

Self-adhesive vinyl
Variable dimensions

Sans titre, 2023

Performance
November 8, 2023, Montréal, Qc

Ikumagialiit (Laakkuluk

Williamson Bathory, Cris Derksen, Jamie Griffiths, Christine Tootoo)

26. *AATOOQ (Full of Blood)*, 2021

Video, sound, 6min 10s
Variable dimensions

Daze Jefferies

3. *ebbs caressive*, 2023

Nylon hosiery, polyester, hooked yarn,
wax, found wooden box
Variable dimensions

12. *contra echoes*, 2023

Fabric washed ashore in the Bay of Exploits, sea salt, wax
Variable dimensions

23. *touching, entangled, tenacious*, 2021-2023

Mixed media animation
Variable dimensions

24. *dream zones hormones undertones fish bones*, 2022
Sound, 12min 30s

Helena Martin Franco

4. from the *Frontières* series, 2018
2 watercolours on paper
61 × 45,5 cm (each)

8. from the *Étude d'une femme éléphant dans le cube blanc* series, 2022-
5 watercolours on paper
55,5 × 55,5 cm (each)

14. *1262 mots assise entre deux chaises*, 2021
Video, sound, 10min 27s
Variable dimensions

27. *Jouer l'échafaudage : exercices d'une femme éléphant pour inverser une structure sans qu'elle ne tombe*, 2023
2 videos, sounds, metal structure, various objects, paint
Variable dimensions

***Étude pour habiller une femme éléphant*, 2023**

Performance
November 8, 2023, Montréal, Qc

Dominique Rey

2. *Still Hunter*, 2011
Archival pigment print
61 × 91,5 cm

25. *Self as Other*, 2019
Video, sound, 11min 20s
Variable dimensions

29. *Les torrents (#1, #2, #3)*, 2022
3 collages on Hahnemühle photo rag
43 × 33 cm

31. *Habitat*, 2021
Archival pigment print on Hahnemühle photo rag
125,5 × 92,5 cm

32. *Tactiques de dissimulation*, 2022
Archival pigment print on Hahnemühle photo rag
82,5 × 62 cm

33. *Enjambement*, 2023
Laminated latex, black latex, Dibond
213 × 84 × 72,5 cm

Winnie Truong

1. *Sheltered Viewpoints*, 2022
Coloured pencil and cut paper collage
51 × 45,5 cm

7. *System and Sanctum*, 2022

Coloured pencil and cut paper
collage
51 × 45,5 cm

9. *Like Forms with Undefined Ambitions*, 2021

Coloured pencil and cut paper
collage
104,5 × 75 cm

10. *Stone Fruit*, 2022

Coloured pencil and cut paper
collage
51 × 45,5 cm

15. *Feelers*, 2015-2016

Chalk pastel and coloured pencil on
paper
61 × 51 cm

16. *Meadow III (The Approach)*, 2023

Coloured pencil and cut paper
collage
Variable dimensions

20. *Axis Mundi*, 2018

Coloured pencil, chalk pastel and cut
paper collage
91,5 × 91,5 cm

22. *The Trade*, 2022

Video animation, sound, 1 min 3s
Variable dimensions

34.

Natalie Morin

Sans titre, 2023

Crayon, acrylic and gold leaf on paper
114 × 150 cm

(illustrated documentation of the
performances on March 18, 2023, in
Moncton, N. B.)

Helena Martin Franco

Ébauches pour la performance d'une éléphanté, 2023

2 inks on paper
28 × 35,5 cm (each)

(preparatory drawings for the
performance on March 18, 2023, in
Moncton, N. B.)

Caroline Boileau

*Me laisser errer malgré une
préparation maniaque (ces langues
que parlent les femmes)*, 2023

Watercolour, pencil and colored
pencil, ink on paper
28 × 38 cm

(preparatory drawing for the
performance on March 18, 2023, in
Moncton, N. B.)

Mimi Haddam

Les veilleuses, 2023

Sound, 27min

(soundtrack accompanying the
performances on March 18, 2023, in
Moncton, N. B.)

Exhibited artists and works

Caroline Boileau

Caroline Boileau's exploration of mutating bodies mainly manifests itself through drawing. She is as interested in their intrasensoriality as she is in their narratives emanating from a vast temporality. Namely, she engages with the medical gaze, specifically on women's bodies, to offer reinterpretations rooted in a thirst for reparation. The performance *Hors d'elle* and the resulting installation featured in the exhibition is one example of her approach. The uterus is symbolized by the frog, a slimy creature that, in the Middle Ages and in the Renaissance, personified the organ. The work reveals the atrocity of these historical perspectives that have fragmented the female reproductive system all the while othering it. It also calls our attention to the insidious traces of this heritage in the present day. Striving to dismantle this narrative, the artist claims a certain hybridity, reshaping bodies by tapping into the realm of insects, fauna, and flora—that is, into various forms of life.

About the artist

Working from a feminist ethos, with a particular interest in health, be it private, public, social or political, Caroline Boileau creates often-hybrid artworks within a multidisciplinary practice encompassing installation, drawing, video, and performance. The hybrid body and the many representations of the body, particularly the female body, are recurrent themes in her research informed by art history, medical history, science and current events. Through a practice of dialogue with place, collections, objects, communities and people, her work seeks to uncover improbable cohabitations by catalyzing poetical and political transformation of shared spaces.

carolineboileau.com

Mimi Haddam

In *Le septième pétale d'une tulipe-monstre*, poetic voices course through the artists' approaches as well as the curator's. The idea of combining visual arts and literature thus came naturally. Mimi Haddam's words are integral to the exhibition space, settling within its various constellations and shapeshifting conversations. Her wholly embodied poetry invites us to meander inside the body, moving between sensations and awakening to their variations.

At Galerie de l'UQAM, images that might seem abstract determine, through their outlines, the shapes of fragments written on the walls. These images are digitally generated following the hand gestures improvised by the poet, using books whose writing resonates with her. Her texts thus share a kinship with the affects of other women, other sensitive bodies. This dance likens them to dislocated bodies, convulsing in words never before uttered.

About the artist

Mimi Haddam questions both the relationship between form and matter, and the porosity between the body and its environments. In her commitment to reclaiming one's own legitimacy through body- and affect-informed writing, Mimi Haddam testifies to the power of action and transformation of sense-based experience on private and collective identities. Her projects seek out sensitive movements and invest in uncertain and porous spaces. Mimi Haddam is the author of *Attendez de m'enterrer pour chanter* (Le Noroît, 2023), *Petite brindille de catastrophes* (Éditions de la Tournure, 2017, expanded edition 2019), *C'EST* (Éditions Omri, 2018) and *Il existe un palais de teintes et d'hyperboles* (Édition Omri, 2018).

mimihaddam.com

Ikumagialiit

Ikumagialiit is a performance art band made up of four multidisciplinary artists: Laakkuluk Williamson Bathory, Cris Derksen, Jamie Griffiths, and Christine Tootoo. *AATOOQ*, a title meaning "full of blood," is the single work featured in all three cycles of the exhibition. This poetic video piece filmed in Nunavut explores and honours the spirit of blood as a vital force. It is a call to recognize the interdependence between our bodies and the land, drawing a parallel between the water flowing through rivers and oceans and the water that becomes blood coursing in our veins. The soundtrack is a poetic narration in Kalaallisut, Laakkuluk Williamson Bathory's Greenlandic mother tongue. She allows us to see and hear the beauty of her language by using alliteration and a vocabulary ingrained in the idea of blood. The blood that nourishes us, the blood that flows across the land and in our veins, the blood

that forms a placenta to give life—blood becomes, in this work, a symbol of intergenerational transmission.

About the performance art band

Ikumagialiit ᐃᑦᑲᑦᑲᑦᑲᑦᑲᑦ (those that need fire) is a quartet performance art band with Laakkuluk Williamson Bathory, Cris Derksen, Jamie Griffiths and Christine Tootoo. A dynamic group of feminists, Ikumagialiit is femme, butch, shaved, braided, music, light, voice and action; a combination of unique talents and life perspectives that are enigmatic and provocative. Turning towards the question of how to hold space for fear when pressure is mounting, Ikumagialiit takes on the metaphor of the bowhead whale, learning how to breathe in the depths and exploring Inuit practices of meditation and spiritual skill-building to make this journey.

ikumagialiit.com

Daze Jefferies

Based on sonic, poetic, and sculptural materials, as well as on found objects weathered by the sea, Daze Jefferies' artworks articulate queer counter-narratives, questioning the past, present and future experiences of trans women and sex workers in rural environments, namely in Newfoundland and Labrador. In doing so, the artist engages with the ocean that surrounds her like a somatic archive, haunted by these women who have been excluded from mainstream narratives. There, she gathers what she calls "fishy fragments." These remnants, which compose her works, carry a heavy emotional load and are amalgamated in the spirit of healing. The imagined bodies, once mended, offer new forms of life rooted in interdependence. Throughout the exhibition, we come across traces of mermaids and jellyfish, embodying care and possible futures. The artist also offers, with *dream zones hormones undertones fish bones*, an intergenerational correspondence set in the 1990s between a trans girl and a trans ancestor, in different Atlantic regions, seeking to unearth a healing lineage.

About the artist

Daze Jefferies (she/her) is a white settler artist, writer, and educator born and raised in the Bay of Exploits on the northeast coast of rural Ktaqmkuk (Newfoundland). Working with archives, beach wash-up, queer ephemera, oral histories, sound, poetry, sculpture, theory, performance, and illustration,

her research-based creative practice engages with ocean as a body becoming to form washy, wayward, and withheld counter-histories of queer, trans, and sex worker worlds at the water's edge. What emerges from this speculative assemblage is a story of touch, drift, and transition that finds hope in the changing North Atlantic.

dazejefferies.com

Helena Martin Franco

Une femme éléphant is one of feminist artist Helena Martin Franco's alter egos. This autofiction is a way of exploring states of sadness and dissatisfaction arising from heartbreak as well as from the cultural misunderstandings that occur in an immigrant woman's intimate life and in her artistic circles. Embodying a figure that claims a monstrous nature, thereby dismantling the sense of shame elicited by the standards inflicted upon her, the artist invites us to pay attention to the mechanisms of exclusion and ostracism. She seeks to understand herself in her myriad forms, refusing to be constricted to a single being. With her refusal to abide by any structured system, she is in a constant process of reshaping herself and allowing her material character to undergo a series of mutually nourishing artistic transformations. Her body remains the common thread that runs through all of her experiments with watercolour, performance, video, or installation.

About the artist

In her transdisciplinary practice, Helena Martin Franco explores the hybridization of many artistic approaches, traditional techniques, and new technologies. Helena creates autofictions that examine the porous boundaries between cultural, national, and gendered identities. Her projects speak to dialogue around sexist violence, immigration, and artistic censorship. In a feminist perspective, she forms ties between collectives and cultural organizations with the goal of encouraging encounters and exchanges between artistic practices, notably between Canada and Colombia. Helena was born in Colombia and has lived and worked in Tiohtià:ke/Montréal since 1998.

helenamartinfranco.com

Dominique Rey

Observing the strangeness within, in the unconscious, is what drives Dominique Rey's artistic practice. Bodies—and their interrelations—are ubiquitous in her work, as evidenced by the series *Mother Ground (Habitat, Tactiques de dissimulation, and Enjambement)*, as well as in *Self as Other*, featured in this exhibition. This work displays two bodies performing a static choreography. Intertwined, they question the relevance of gendered norms and blur the boundaries between the bodies, seeming, for a moment, to become one. The video derived from this process contains multiple shots filmed simultaneously during the single performance of this posture/dance, enabling us to experience the tension between ecstasy and suffering. In their quest for balance, the bodies share a common breathing and trembling pattern. As these internal rhythms intensify, the posture slowly deteriorates until it reaches its breaking point—a reminder of the impermanence of any state of being.

About the artist

Dominique Rey is a multidisciplinary artist whose recent work explores the ambiguous relationship between mother and child. She is specifically interested in unraveling the myriad transformations of early motherhood and the relentless balance/imbalance that is at stake. These performative images explore notions of presence and absence, attachment and desire, blurring the corporeal and psychic edges that link mother and child.

dominiquerey.com

Winnie Truong

Winnie Truong's drawing practice spans various formats: be it two-dimensional on paper, three-dimensional with cut-outs mounted on a wall, or in motion through animation. Across these different mediums, the artist strives to portray the human body in its atypical form. She questions the boundaries between beauty, delicacy, familiarity, and what we deem grotesque, uncomfortable. The worlds she creates are exquisitely nuanced, brimming with subtle colour variations. Her works, enthralling rather than repugnant, conjure up potentialities beyond the realm of restrictive norms and conventions, often based on binaries. Whether their limbs interweave with vegetation, or sprout elegant and thick, luscious hair, these bodies intermingle

as their sensations coalesce. The resulting creatures explore the imagination in all of its possibilities—at once disturbing and astounding.

About the artist

Winnie Truong is a Toronto artist working with drawing and collage to explore ideas of identity, feminism, and fantasy along with a digital art and animation practice that includes public art and community engagement. Her work provides the imaginary viewpoint of a feminist naturalist from another realm, one who undertakes their labour with great detail and care to depict the part-flora, part-creature figures by observing them in their natural environments devoid of the male presence or familiar social or biological guidelines. As these unashamed subjects shun the viewer's gaze; they are given their own notions of agency, beauty, sensuality and purpose. These figures are seen contorted, frolicking, consuming, nurturing, conquering, and entangled in environments where you are unsure where limb ends and leaf begins.

winnietruong.com

About the curator

Elise Anne LaPlante is an independent curator, author, and cultural worker. She flourishes in the grey areas, intrigued and driven by the political possibilities of the poetic. Elise Anne explores affect and imaginaries while remaining acutely attentive to the dehierarchization of knowledge. Some of her recent exhibitions include *Le murmure d'une empreinte* (Arprim, Montréal, 2022, with Caroline Mauxion and Céline Huyghebaert), and *Cultiver l'humilité | M8jagen piwihozw8gan* (7th ORANGE triennial, Saint-Hyacinthe, 2022, with co-curator Véronique Leblanc). Her words have appeared in various publications and gallery texts, and in the magazines *esse arts + opinions*, *Espace art actuel*, and *Vie des arts*. Elise Anne holds an MA in art history and feminist studies from UQAM, and strives to develop and shape her thinking through writing and curating in a spirit of careful reconciliation between theory and practice. As an Acadienne currently based in Tiohtià:ke/Mooniyang/ Montréal, her thought often travels between different spaces and times. eliseannelaplante.com

About the partner organizations

The **Galerie d'art Louise-et-Reuben-Cohen**, a university gallery that functions as a public gallery, is a key institution dedicated to the visual arts for the Francophone community in Eastern Canada. Its mission is to present Acadian artists to the world, while featuring contemporary Canadian programming. The gallery's programming, consisting of exhibitions, publications, artistic events in the public space, lectures, round tables, workshops, artist residencies, and film and video screenings, is designed with the view of animating a community around visual arts and fostering dialogue on artistic practices. Overall, the exhibition programming aims at presenting quality works that resonate with the community and today's society, focused on artistic innovation, research and experimentation.

Galerie de l'UQAM is a university gallery dedicated to contemporary art. The institution disseminates the knowledge it generates through exhibitions, public activities and a diverse range of publications. It mainly exhibits contemporary art from Québec, as well as from elsewhere in Canada and from abroad. The majority of its exhibitions are curated by recognized professionals and produced by Galerie de l'UQAM. It investigates various concerns connected with the work of established artists, at the same time giving attention to emerging currents and to the work of students in visual and media arts, art history and museology. Galerie de l'UQAM also has a mandate to conserve, manage and disseminate the Collection d'œuvres d'art de l'UQAM.

La Maison des artistes visuels francophones (La Maison) strives to make the visual arts radiate throughout Manitoba as well as Canada and the world, while providing a welcoming space for francophone artists and members of the community. The not-for-profit organization pursues meaningful dialogue about art and creativity for the francophone community by providing public programs and art exhibitions that resonate with many audiences. At La Maison, we warmly invite and welcome people from all backgrounds and ages, and artists from all visual arts disciplines to engage in a multi-cultural dialogue about distinct minority communities, identity and sense of place.

Talking points

*“You’re not a monster,” I said. But I lied. What I really wanted to say was that a monster is not such a terrible thing to be. From the Latin root *monstrum*, a divine messenger of catastrophe, then adapted by the Old French to mean an animal of myriad origins: centaur, griffin, satyr. To be a monster is to be a hybrid signal, a lighthouse: both shelter and warning at once.*
(Ocean Vuong, 2019)

Sometimes I put the imagination to a more rare use. I choose words, images, and body sensations and animate them to impress them on my consciousness, thereby making changes in my belief system and reprogramming my consciousness. [...] I write the myths in me, the myths I am, the myths I want to become.
(Gloria Anzaldúa, 1987/2007)

Le septième pétale d'une tulipe-monstre, a project comprised of three exhibition cycles, reveals a constellation of interwoven and ever-shifting themes. In this regard, the project embodies an understanding of metamorphosis—that which convulses from form to form without ever giving way to a static configuration. Rather, it emphasizes sensitive, often subtle connections. From one exhibit to another, as well as within single exhibitions, the works generate new conversations amongst themselves. Yet certain key concepts remain in orbit, including the idea of monstrosity, which must be understood, etymologically, as the simple fact of showing oneself, as the word comes from the Latin term *monstrare*, to show. It is also an effort to recognize that monstrosity as a mechanism of fear and exclusion is characteristic of Western myths. The idea is to move away from such narratives in order to take in worldviews that embrace our differences. The discussions among the various artworks also gravitate around the concept of interdependence between all living beings, between the systems shaped by our bodies as well as the environments that encompass them. This cohabitation is thus embodied, insomuch as each being is both a continuation of what already exists as well as the habitat and inhabitant of Another—of the strangeness within ourselves and all around.

The works and exhibitions that bring them together aim to focus, with a feminist and poetic approach, on the imagination and affect as components that are essential to the lived experience of the body. We thus shed light on the fictional nature of several realities to which we ascribe, allowing us to transform ourselves and inhabit other fictions of our own choosing.

- How do affect, sensitivity and sensoriality inform your conception of the body?
- How does your imagination impact your way of being in the world?
- In what way do norms (gendered, cultural, social, etc.) seem malleable or fixed?
- What does monstrosity mean to you?
- How does artists' poetry strike you as political?

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Public activities

L'art observe series

The art mediation platform *L'art observe* encompasses a number of public activities designed to complement Galerie de l'UQAM's exhibition program, tailored to audiences keen to expand their knowledge of contemporary visual art.

+ More information: galerie.uqam.ca/en/type_activite/lart-observe-series/

Meeting with the artists and curator

Friday, November 3, 2023, 5:30 – 7 p.m.

Participants: Caroline Boileau, Daze Jefferies, Helena Martin Franco, Elise Anne LaPlante, Dominique Rey, Winnie Truong

Galerie de l'UQAM

Free admission

Plain and simple! Come take part in a series of encounters during which each artist will give a 5-minute presentation on their work. A question period and discussion, moderated by the curator, will follow the presentations.

Oath of malleability: Simultaneous Performances

Wednesday, November 8, 2023, 5:30 – 7:30 p.m.

Artists: Caroline Boileau, Mimi Haddam, Helena Martin Franco

With the illustrator Julie Delporte

Galerie de l'UQAM

Free admission

The exhibition *Le septième pétale d'une tulipe-monstre* will be set in motion with two simultaneous performances, by artists Caroline Boileau and Helena Martin Franco, and a continuous poetry reading by Mimi Haddam. Unfolding over time both lengthly and alive, the artists will take on their monstrous forms, between gestation and inhabitation of their borrowed limbs. The public will be invited to live with and among them - elephant woman, frog woman, word woman - the states of hybrid bodies in perpetual weaving.

Finissage of the exhibition and publication launch

With La librairie L'Euguélonne
Saturday, January 20, 2024, 2 – 4 p.m.

To celebrate the finissage, Galerie de l'UQAM will launch a brand-new publication created in the wake of the exhibition *Le septième pétale d'une tulipe-monstre*. Adopting a hybrid form between exhibition catalog and poetry book, the publication brings together a poetic text co-written by curator Elise Anne LaPlante and artist and author Mimi Haddam, illustrated documentation of the performances by Julie Delporte, Chase Martin and Natalie Morin, as well as works and texts by the artists from each of the exhibition cycles.

Educational Program

The cultural mediators of Galerie de l'UQAM will be offering guided tours of the exhibition *Le septième pétale d'une tulipe-monstre* to groups and faculty members. Flexible and open to all school and community groups, the tours can be adapted to meet particular needs and to complement material covered in the classroom, if needed. These activities are offered free of charge, in French or English.

+ More information: galerie.uqam.ca/en/educational-program/on-site/

Reservation required:

Léa Lanthier-Lapierre

Cultural Mediation and Communications Coordinator, Galerie de l'UQAM

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514 987-3000 ext. 20959

Credits

Presented at Galerie de l'UQAM from November 3, 2023 to January 20, 2024, the exhibition *Le septième pétale d'une tulipe-monstre* is coproduced by Galerie de l'UQAM, Galerie d'art Louise-et-Reuben-Cohen and La Maison des artistes visuels francophones. The accompanying booklet no 43 is produced by the Galerie de l'UQAM.

The exhibition was presented at La Maison des artistes visuels francophones (Saint-Boniface, Manitoba) from October 6 to November 26, 2022 and at Galerie d'art Louise-et-Reuben-Cohen (Université de Moncton, New Brunswick) from January 25 to March 26, 2023.

Texts: Elise Anne LaPlante

Translation: Simon Brown, Luba Markovskaia

Coordination: Elise Anne LaPlante, Léa Lanthier-Lapierre

Proofreading: Léa Lanthier-Lapierre, Anne Philippon

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Galerie de l'UQAM

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galerie.uqam.ca

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ARTISTES VISUELS
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