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Art Matters Festival 2011  
Program Guide

March 1 -  
March 19, 2011

THE ART MATTERS FESTIVAL

# THE ART MATTERS FESTIVAL

## Festival History

In The Year 2000... five Concordia Fine Arts students (Julie Fowler, Ruthie Sumiko Tabata, Yael Wand, Michael Golden and Declan O'Driscoll) saw the need for students to exhibit their work to their peers and the public. The result was Art Matters: two weeks of student art in professional venues and galleries throughout Montreal. The Festival proudly exhibits all art produced by Concordia students: animation, dance, design, film, music, spoken word, theatre, video and visual art.

After a decade of success, the Art Matters Festival continues its excellence in artistic expression. The largest student run art festival of its kind in North America, past venues have included the Musée d'Art Contemporain, The Darling Foundry, Mainline Theater, Eastern Bloc, Les Territoires, La Sala Rossa and many others. The acclaimed Festival consistently ranks in the top five Best Art Exhibit in the Montreal Mirror's Best of Montreal readers poll.

The Art Matters Festival continues to strongly support the artistic capacities and practices of Concordia students. For more information regarding the festival, go to [www.artmattersfestival.com](http://www.artmattersfestival.com)

## Mandate

Art Matters is a festival of fine arts that celebrates and supports the developing talent housed at Concordia University, setting a precedent for Universities throughout Canada.

The Art Matters Festival is created by the students for the students of Concordia University and the community at large.

Art Matters works hand in hand through FASA, Concordia University, and its students for funding and support. Art Matters respects and promotes innovations and expressions of art in all disciplines, encouraging diversity by being as inclusive and representative as possible of all genres, styles and forms of fine arts. Art Matters aims to develop communication between all the departments within the Faculty of Fine Arts.

Art Matters welcomes the artistic participation of any undergraduate Concordia University student.

Art Matters is a festival that creates an atmosphere of celebration in artistic expression, exploration and collaboration.

Art Matters is open to all art forms in any language.

Art Matters aims to provide emerging artists with practical skills and tools to promote their art.

Art Matters will only accept sponsorship from organizations that do not affect the integrity of the artists.

Art Matters makes it known that art matters.

## TEN YEARS IN THE MAKING

### Welcome Note

Welcome to the 11th Edition of the Art Matters Festival.

It is with great excitement that we present the 11th edition of the Art Matters Festival, ten years in the making. This year officially marks the beginning of a new decade for Art Matters and we are honored to be the first team to launch it. While moving forward we have taken a look back at the past ten years with a retrospective publication that has shown the long road traveled by past participants of the Festival. Art Matters has evolved beyond its humble beginnings to become a cornerstone of the Concordia Fine Arts experience, in addition to being a well-known non-profit art Festival within the city of Montreal. Its history consists of shared knowledge, risk and invaluable accomplishments.

This year the Festival encompasses 16 multidisciplinary shows by 21 inquisitive curators, with works by nearly 150 talented artists, and all to be featured in 12 professional venues around the city. Each show reveals the vision and foresight of this year's Art Matters team. The vast array of artworks displayed is indicative of the creative forces present within Concordia University and the professional nature of the Festival.

In an effort to strengthen and develop new relationships within the Montreal art community, the Art Matters Festival welcomes new galleries and artist-run centers as well as past collaborators: Articule, CTRL LAB, Studio 303, Eastern Bloc, Les Territoires, Galerie Lilian Rodriguez, La Sala Rossa, Galerie Espace, Galerie Rye, Espace Reunion, Hermine Contemporain, and The Dep[art]ment. The Concordia community has already gained so much from its incredible opportunities: a Nuit Blanche event, our participation at Expozine, a collaboration with Art Pop (Pop Montreal), and the FASA lectures series featuring guest artists such as Roadsworth and Brad Troemmel among others. In the spirit of professionalism, this year Art Matters provided a curatorial workshop with Lilian Rodriguez (Galerie Lilian Rodriguez), Jake Moore (FOFA Gallery), Alannah and Rossanne Clamp and Drew Barnet (VAV Gallery).

The Festival has come a long way and we firmly believe that it will continue to flourish, forming new collaborations, strengthening university ties while continually fostering the creative communities that have built it.

Sincerely,

Helen Adilia Arceyut-Frixione  
Stephanie Laoun

## TEAM & CREDITS

### Festival Producers

Publicity and Media  
Relations &  
Technical Operations     Helen Adilia Arceyut-Frixione

External Relations &  
Technical Operations     Stephanie Laoun

Art Direction     Sean Yendrys

Special Events     Stephanie Bokenfohr

Consultant     Matthew James

### Executive Members

Community Outreach  
& Media Relations  
Assistant     Tara Dupuis

Technical Support     Anthony Piazza

Volunteer  
Coordinators     Elgin-Skye McLaren  
Gillian McDonald

Photographer     Zoe Koke

Videographer     Sarah-Ève Tousignant

Translator     Marie-Catherine Bujold

Web Development     Stefan Spec

Contributor     Julie Johnston

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Stephanie Laoun

## THANK YOU

### The Producers would like to thank

Sean Yendrys for setting a striking yet polished look for the Festival and for being humble about his wizard-like powers. Stephanie Bokenfohr for her creative vision and fresh ideas, as well as her amicable attitude and posa-like attires.

Our wonderful Executive Team for all of your support and constant devotion towards the Festival. Tara Dupuis for your calming reassurance and neat editorial skills. Elgin-Skye McLaren and Gillian McDonald for your McEnthusiasm and unconditional love towards the Festival. Anthony Piazza for your indispensable knowledge of all things tech-oriented, for without you, we would be lost. Zoe Koke and Sarah-Ève Tousignant for capturing the Festival at its best angle and for always being there when it mattered the most. Marie-Catherine Bujold for keeping our I's dotted and our T's crossed in every translation that came her way.

Our astute and imaginative curators for all of the enthusiasm, professionalism and perseverance that you incorporated into your shows: you brought the festival to life, thank you!

The nearly 150 artists whose thought-provoking works challenged our current understandings of art: thank you for producing such innovative works and for filling up the gallery spaces with your wonderful creations. This Festival could not happen if it were not for you!

All of the volunteers who gave up their time to help us out at the busiest period of the semester: in a non-profit arts organization, you truly represent the backbone of the Festival, so thank you!

A special thank you to Tricia Middleton for giving us the space and time that we needed to learn and do things on our own, but for always being just a simple email away when we needed her help and guidance. We would also like to thank Loren Lerner for all of her encouragement and wise advice, which was always delivered with a kind smile.

Thank you to Catherine Wild, Dean of Fine Arts, for her continuous support of the Art Matters Festival and all its endeavors

Thank you to FASA, Paisley Sim, Neal Moignard, Amy Ball, Katerina Lagasse, Rachel Rotrand, and special thanks to Julie Johnston. Thank

you for a wonderful lecture series, a renowned rockstar and for all of your assistance and team spirit.

To our office neighbors at the VAV Gallery, Alannah & Rossanne Clamp and Drew Barnet, thank you for sharing your expertise with our curators and for all of the laughs that we shared together.

Thanks and appreciation to the FOFA Gallery, a space of inspiration for all on a daily basis. Particularly so to it's director Jake Moore - a true magician. Your support for the festival is made apparent each time you facilitate a permission, initiate a collaboration, or assist in an event.

Thank you to all our friends and sponsors for their continuous support and interest in the Festival: Office of the Dean, Faculty of Fine Arts, Office of the President (CUSGP), Sustainability Action Fund (SAF), Concordia University Alumni Association (CUAA), Fine Arts Reading Room, Cafe X, Gallery X, Sustainable Concordia, and 2110 Center for Gender Advocacy.

Special thanks to all our partners and collaborators for their involvement in this Festival: Arbutus Records, Pink Gore Magazine, Amber Berson & Eliane Ellbogen at Eastern Bloc, Julie Tremble at Articule, Jessica Alfalo & Emmanuel Amar at Espace Reunion, Dan Smeby & Shermine Sawalha at Ctrl Lab, Patrick Lloyd Brennan & Sheldon Lawler at The Dep[art]ment, David Farsi at Hermine Contemporain, Marie-Josée Parent at Les Territoires, Faisal Shennib at Sustainable Concordia, and Lilian Rodriguez.

A big thank you to all the Concordia University students and members of the Montreal arts community for believing in the Art Matters Festival and for coming out to all of our events. This Festival could not have blossomed into such a success were it not for you all.

Thank you!

## PREVIOUS EVENTS

### Art Pop

Espace Reunion  
September 29 -  
October 3, 2010

Collaborated with Art Pop by creating a backdrop for the stage at the Pop Montreal Pop! Loft venue. Sean Yendrys and a talented team consisting of Dominic Liu, Duy Pham and Stephanie Bokenfohr, took tin foil to a whole new level, and the installation was part of performances by some of the headlining acts of the festival, including We Are Wolves, Holy Fuck, Les Savy Fav and Deerhoof.

Musicians really liked it and we did too! Thanks ART POP, Matt Goerzen, Jen Brown, and all the rest at Pop!

### Info Party

La Sala Rossa  
October 13, 2010

Information was exchanged from us to you. Meetings and greetings. Friends. Fun. Art. Info.

Performances by  
Cella Chest, Solar Year, Flow Child, The Breezes, & D'eon.

### Curator Workshop

January 7, 2011

For the first time in Art Matters history the festival initiated an attempt to provide the impossible: a 5-hour crash course on the act of 'CURATING'.

A closed workshop catered to & for the selected curators of this year's festival.

Participating in the defined capacity of an 'Art Matters Curator' presents a unique twist to the conventional conception of curation.

Dialogues were instigated by the generous contributions of professional experiences of our guests: Jake Moore (FOFA Gallery), Lillian Rodriguez (Galerie Lilian Rodriguez), Raymond Marius-Boucher (exhibit design & scenographer), & The VAV Gallery Team.

The relatable expertise of VAV Gallery team brought it all together, as Co-Director Alannah Clamp was able to fearlessly express and inspire us all in sequencing of work & the power of brain-mapping, while Drew Barnet (VAV gallery technician) facilitated demos on the essentials of install: hanging of work(s) & a vinyl/signage demo.

I would like to answer  
your question but the  
truth is I just don't  
know.

Lecture Series  
presented by FASA,  
programmed in part  
by Art Matters  
(2 events)

Semblance of Space Panel - January 21, 2011

What and how are our experiences structured in spaces?

*Discussant:*

Erin Manning, Ph.D. - Canada Research Chair in Relation Art and Philosophy, Director of the Sense Lab, Hexagram.

*Panelists:*

Sha Xin Wei, Ph.D. - Canada Research Chair in Media Arts and Sciences, Professor in Computation Art program, Director of Topological Media Lab.

Essam Hallak, Ph.D. - Professor in Dept. of Geography & Planning, researcher of spatial production, human morphology; material boundaries systems, the media city.

Jake Moore - Intermedia artist, Director of the FOFA Gallery at Concordia.

Roadsworth : Reclaiming Urban Space - January 28, 2011

A screening of Roadsworth: Crossing the Line (2006) directed by Alan Kohl, which explores the process, social response, and legal fallout of the infamous street artist Roadsworth, aka Peter Gibson. Followed by a Q&A with the artist moderated by Dr. Anna Waclawek.



## ART MATTERS AT NUIT BLANCHE: DECADANCE

The Dep[art]ment  
48 Notre-Dame W.

One Night Only  
February 26, 2011  
8:30PM

Extravagance – Excess – Decay

Works by

Patrick Lloyd Brennan & Sheldon Lawlor

Collaborators

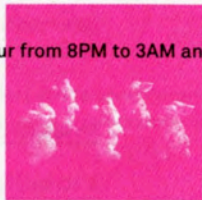
Kerwin Barrington, Emily Leblanc & Heather Stewart

With

Holly Greco / Marc Huppler / Eugenie Khoury / Louis Elyan Martin /  
Katie Nolan / Heather Stewart

An evening of excessive absurdities featuring installation, multimedia painting, projection, theatre, and dance. In an ornately crafted environment, short vignettes expose the excessive recontextualized world of the bourgeoisie.... the ones the revolution didn't get ... Noble delectables will be served.

Shows will be happening every hour from 8PM to 3AM and be about 45 minutes long! See you there!



## ART MATTERS FESTIVAL 2011 OPENING PARTY

Espace Reunion  
6600 Hutchison

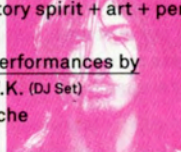
March 4, 2011  
Doors at 8:00PM  
Bands at 8:30PM

\$5 Student Pre-Sale  
\$10 At the Door /  
Non-Students

In the context of a party, in the dawn of a festival, which itself is jam-packed with even more of this 3 letter word: "ART".  
A celebratory spirit + art + performative spaces = fun, guaranteed.

Musical Performances by

Andrew W.K. (DJ Set)  
Pat Jordache  
GRIMES  
Doldrums  
Chevalier Avant Garde (formerly Postcards)  
COUSINS (Halifax)  
WILCOX&PROMISE

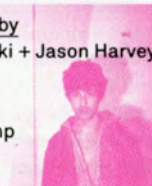
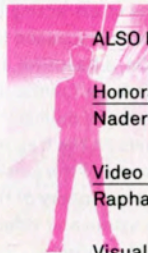


ALSO FEATURING:

Honorable MC  
Nader Al-Hajj-Malik El-Shabazz

Video illuminations or illusions brought to you by  
Raphaëlle Frigo + Bearmod + Jeremy Dabrowski + Jason Harvey

Visuals  
Finding the Sky with Rossanne & Alannah Clamp  
Harsh Tokes by John Batt & Adam Wilcox



## THE RECEPTACLE

Eastern Bloc  
7240 Clark

One Night Only  
March 1, 2011  
6PM - 9PM

Curated by  
Allison Smith

Co-Presented by  
Sustainable Concordia

My objective as the curator of The Receptacle, is to create an immersive space, one, which refutes the standard gallery space. To comment, through art heavily reliant, and predominantly based on digital technologies, on our consumer culture. Further, to increase the publics' awareness of our disposable societies, through individual works and the site-specificity of this show, its direct connotations to landfills.

Ultimately, the works that form The Receptacle represent unique works of art in the mediums of sound, video, and installation. The impressive sound installation Resonant Oil, a collaborative work of Fernando Leppe, Ramy Daghstani, Natalie Pan, and Hyun Cho, seeks to highlight the properties of oil as well as to comment on human rights in relation to the oppressive means of extracting this dark liquid. This work will be placed in an outdoor, recessed loading dock area of the gallery. Alongside Resonant Oil, a beautiful, raw, black and white video piece by Marie-Pier Breton: La Toilette, is consciously paired. These two works call attention to the delicacy of nature and the human species. Breton's emphasis on the fragility of age and beauty is combined with the intricate nature of the environment and individuals in Resonant Oil. Placed on the periphery of these works, the viewer will encounter the immersive sound and video installation An Unrequited Search. A retrofit trash container – measuring 40 cubic yards: 7 1/2 feet high, by 8 feet wide, by 20 to 22 feet long – a comment on our insatiable consumer culture, on our disposable societies. Entering the container the viewer is engulfed in the video and sound works reverberating off the metal walls, the absent roof open to the night sky. This work, by Erik Zuuring, indulges the senses as the participant is taken on an escapade through the cosmos. Images as seen through a Hubble telescope will be projected on the three walls of the container accompanied by music created by the artist himself.

I highly stress the understanding of space throughout this show. The exhibition space of the street and a gallery loading dock challenges the norm of gallery display and brings to the foreground questions surrounding accessibility and the display of art. Replacing disposable-commodities with the intangible The Receptacle speaks to lands filled.

Marie-Pier Breton  
La Toilette - Video

*La Toilette* (2010) offers an exclusive look inside an elderly woman's private life, as it reveals her morning beauty ritual step by step. The project is a reflection on the perception of beauty and the interpretation of beauty standards by elderly women who are healthy, active and concerned by her physical appearance. Through their lifestyle and beauty concerns, they represent a new image of the elderly woman. Shot with a hand-held low-quality camera, this video piece embedded in the documentary tradition, is a comment on the fragile line between reality and fiction within current documentary forms. It also exposes the vulnerability of the subject as it aims to beautify and edify the woman portrayed.

Hyun Cho, Ramy Daghstani,  
Fernando Leppe, Natalie Pan  
Resonant Oil - Sound Installation

Resonant Oil is a multi-channel sound installation consisting of three speakers and three tactile actuators, housed inside oil barrels. Oil sits atop the lids of the barrels and is displaced by the sound waves diffused from beneath.

Oil, because of its physical properties and derivatives, is a substance that has developed infinitely complex networks around itself. Resonant Oil seeks to highlight the vital materialist view that materials are not inert and passive 'things' but rather have agency. It is an actant exerting its force through the assemblages that it participates in.

Its consumption and demand has led to a kind of violence towards the ecology that surrounds its extraction.

In Resonant Oil the case of the Niger Delta is told through voices emanating from the barrels, speaking through the oil, revealing morsels of the struggle of the environment and human right abuses as a direct result of oil extraction practices.

Erik Zuuring  
An Unrequited Search - Video & Sound

An Unrequited Search is a rare opportunity to venture the cosmos. It is a common fantasy to journey any outer space, and this project strives to be the closest representation to that. Through the mediums of sound and video installation we are transported to constellations, nebulas, and pulsars from the comfort of our own planet earth. An escapade that fully induces the viewer into a surreal experience. Visuals consist of HUBBLE telescope imagery constantly animated through glimpses of abstract imagery. Sounds project the space, putting you in an illusion or delusion of your surroundings. Imagine yourself in an environment strung together by the gradients and shapes that encompass space. With the help of three projectors and an intimate soundtrack, An Unrequited Search will be what you are looking for if you find yourself ever staring at the sky or if you got quite excited about the recent lunar eclipse.

## ALIVE AND KICKING

Eastern Bloc  
7240 Clark

March 1 -  
March 19, 2011

Vernissage  
March 1, 2011  
6PM - 9PM

Curated by  
Simon Larivière

To paint is a statement, as is too the way in which one paints.

Art as an expression of vital strength through color, movement, contrast. The unknown, given place by the sensitivity of the psychological subjectivity, articulates a statement forever different on the canvas. The possibility to choose at every moment in life as in a painting; now is the existential point of power. Pleasure. Feeling. Daring. Transgression. Holy permission. How are you? I'm alive and kicking!

Adrienne Dagg, Sophie Edell, Samuel Ferguson-Sharp, Félipe Goulet-Letarte, Heather Hardie, Stuart Pearce, Alexis Rourke, Ingrid Tremblay, Anthony Vieira and Alicia Zwicewicz offer a refreshing, vitalizing, permitting exhibition of truthfulness.

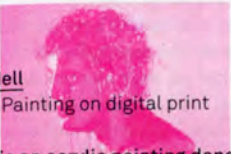
Painting on photograph, twinkling saturated colors, free brushwork, dripping, collages, street art... An exploration of the intimate relation between the painters and their visual perception and expression. Painting as a moment of truth, unseizable by its nature. A moment.



Adrienne Dagg  
*Friday Night* - Painting

My work exists within the tradition of narrative figure painting. I take a naturalistic approach to painting – that is to say that I work to depict objects and individuals through a method based in observation. In my Images I let my materials show their tactility while working to keep these mediums from overcoming and dominating the image. My artwork mixes the reality that I observe with a deconstructed – somewhat dream-like ambience. In this way I am able to present narratives that are subjective, stories that change with each interpreter.


My reliance on subjective interpretation to supplement the narrative aspects highlights the discordant nature of our supposedly shared reality. My work focuses on breakdown of reality along the fault lines of communication and interpretation. Our experiences are hopelessly removed from the experiences of another. My work relies on differences in interpretations to demonstrate the illusory nature of experiential reality.



Sophie Edell  
*Untitled* - Painting on digital print

'Untitled' is an acrylic painting done on top of a digital photograph given to me to paint on by a friend and photographer, David J Romero. The background has been left as it was in the photo, except that the paper has been creased. This work attempts to create a new perspective of the person in the photograph in order to understand the diverse realities of someone's identity, though it is not specific to the person in the photograph. By working on top of an image of someone, I try to reveal abstractly another way to see people other than the way they present


themselves. Painting this person in arbitrary colors and using shapes and textures was a way to explore without thinking what may lie behind someone's social exterior.



Samuel Ferguson-Sharp  
*Untitled* - Painting

A wild gestural painting flushed with living color. Streams of paint dripping from cavernous walls. Raw meat sitting in the middle of a plastic wasteland. Abstraction comes alive in the presence of dead flesh. The meat orbits a lumbering form. The figure crashes through a stain glass window.

This painting is a playful exploration of brushwork, the rough edges of strokes uncovered. The painting is delirious as it bounces along exposing the ecstasy of its own genesis.



Félipe Goulet-Letarte  
*Blue Tryptic* - Painting

La zone, l'état second. Lorsque le pinceau décrit les circonvolutions de l'encéphale. Lorsque l'on ne fait qu'un avec le monde. Transe mystique. État méditatif. La lumière et la noirceur en contrôle, la création d'une réalité, la transformation de vulgaire matériel en une entité vivante qui existe par elle-même. Le matériel en immatériel. La magie, l'inconnu.

« Il est en effet le plus grand des illusionnistes et c'est dans ses mains que se joue le sort de la planète entière. Dans sa mélancolie, il refait le monde à sa manière et c'est dans sa joie que toutes les amours périssent; l'enfer et le ciel sur la même piste d'atterrissage. Peut-être est-il fou, coincé dans une fonction sinusoïdale, mais il est Conscient. Son existence et le mystère de la

vie en synchronisme parfait dans un jet puissant de bleu profond. »

Vous êtes-vous déjà tenu devant la mer par une nuit d'orage?

Heather Hardie  
*Lent 365 - Painting*



Media and religion are powerful forces in our society, and they have the ability to influence masses of people to strive to fit a certain idealist model. The extremes to which these people go are really quite remarkable; cosmetic surgery and extreme dieting in the pursuit of "beauty", as well as fasting or chastity in the name of penitence and religious beliefs.

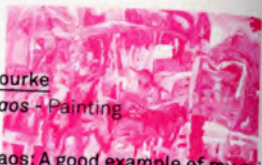
To liken media and religion is not so much of a stretch; for it is not they themselves which are linked but the phenomena they create on a social level which must be examined. This is not to cast a moral judgement upon either one, however it is an invitation for moral reflection: are the choices we make based on an internal need or desire, or are they influenced by an external force? How do forces like media and religion repress or support elements of our daily lives?

Stuart Pearce  
*Punk is Dead, Blondie - Painting*



Portraiture work using a very graphic and expressive nature that entices the audience to look beyond what is on the surface. Using an influence of the urban landscape as the fundamental basis for visual expression.

Alexis Rourke  
*Total Chaos - Painting*



Total Chaos: A good example of my mind's and heart's sorting and understanding of the World. Basically, I dedicate myself to truthfully translating my emotional, logical and instinctual perception into tangible visual material. Every variable (stroke, color, movement, word, mistake) in this precise mathematical equation (the big picture) is intentional and unfiltered, thus transforming intangible thought and emotion into universally accepted ideas. Whether they be angry or joyful, heavy or light, they're always cathartic. Although "laying it all down on the table" puts me in a vulnerable position, any confession is well worth the empathy that it generates in others. The purpose of my creation is always to open myself up so that others may see in myself what they see in themselves.

Ingrid Tremblay  
*Duality - Painting*



Duality is about the dualities an artist can experience: the duality between the body and the mind, the duality between what we are and what we were and the duality between what we are and what we want to be. By their crude, instinctive and expressionist plasticity, the shown pieces essentially aim to reach the sensibility of the spectator. The compositions narrate tales that suggest, without being transparent, that the story began before the piece. The canvases incorporate painting, collage, writing and mixed materials, which look like bas-reliefs in which the form and the background merge. A new form of expression emerges from the dialogue between painting and writing, relying both on the visual and literal semantic. The constitutive elements of the piece organize and balance themselves to dictate the

meaning of the piece and to create a relation between the material and the heart.

Anthony Vieira  
*Matt - Painting*



Having once been diagnosed as an anaemic, I am presented each day with decisions relating back to sleep. Even after changing my diet I find myself constantly fighting this give and take, a state of mind I wanted to express through the actions of the figure. His eyes closed avoiding the window as his right hand shades them in attempt to return to sleep. A slight smirk forms on the left side of his mouth resulting from the morning's sun on his chest or perhaps to what lies ahead in this new day. Through this area there is a stripe of warm orange hues to emphasize his process of awakening, only to be surrounded by two cooler sections consisting of opposing body language. With the application of many gestural layers of thin muted colour the painting suggests an underlying energy trying to compete with the ever present air of fatigue.

Alicia Zwicewicz  
*Make-Out - Painting*



My oil paintings are inspired mostly by comics, narrative and the human relationship. To me, all three are interconnected. An important aspect to my work is the use of paired complementary colour. Side by side, this colour is locked in a tension that is important to the narrative quality of my work. The contrasts create energy on the canvas that vibrates at the moment in which the figures were painted. Moments have been captured mid-narrative, requiring the viewer to fill in the stories surrounding the images. Most of the subject matter in my work deals with the uncertainty yet necessity of human relationship.



Jessika Hade-Précourt

*Untitled* - Chromogenic Monotype Print

Mon travail photographique consiste en une exploration constante des composantes du médium où je repousse les limites des divers éléments en les manipulant physiquement, sans l'utilisation de la caméra, en altérant leur forme ou surface. Ma démarche de création s'articule en une expérimentation majoritairement tactile et aveugle. Dernièrement, l'eau et la lumière ont prit une grande place dans mon oeuvre. L'éphémérité et la fluidité du mouvement m'apportent une énergie paisible qui m'amène à créer instinctivement. Grâce à ces façons d'imager, j'instaure dans ma recherche de nouvelles textures et nuances. J'entretiens une relation semblable à un rituel avec mon processus créatif où je plonge dans un état second, voire méditatif. Je tente aussi d'enregistrer le mouvement et le changement, de rendre visible l'action du temps. L'expérience du regardeur est complètement différente de la mienne, mais je tente de le transporter dans un état de contemplation.



Sadaf Hakimian

*Untitled* - Installation

Witness Sad Achieve.

Leather Shower Curtain / Actions with a Footbath and Fire. Live Stream/ The Third Chapter Internet Novel/ Bullshit like Grammar. Aristocrat Strobe Lights (Art) Orchestras. Religion of beauty covered in yards of string/ Reading a copy of Marry am Webster 12 candles burning through her hands.

François Lalumière

*Bundle of Nerves* - Duct Tape and mixed media

"Bundle of Nerves / Boule de nerfs" (pedestal/socle, dimensions variable) is an evolving piece growing since 2008 made with Duct Tape residue / leftover. For the ENTER THE FOAM exhibition, new elements are added playing on the idea of ornamental monument. The "new" piece turns as an exponential outgrowth.

"François Lalumière is an artist dealing with the transient aspect of our commodity-obsessed culture. His innovative treatment of new materials address the ideals of our society through the suggestion of the cyclical usage of all thing." (Megan Schwartz, *Conversions & conversations in CONTREBANDE / CONTRABAND* catalog, p.35, Editions e.g., 2009)

Rey Benjamin Quiles

*Untitled* - Chromogenic Print

"... and so soon as he had cut off the members with flint and cast them from the land into the surging sea, they were swept away over the main a long time; and a white foam spread around them from the immortal flesh, and in it there grew..."

Laura Rokas

*Time Travel Unravel* - Fiber and Wire

I used my clothes as medium, in a difficult time, to mend together the thoughts on my past. Clothing has strong implications to action and location. Cutting garments into strips was like slicing through emotional baggage that I had been dragging around

for years. The braiding of the strands was a walk through memories, almost hypnotically, along a familiar path. The different fabrics, smooth silk vs. bumpy wool are evidently symbolic of the ease of each passage of life. These clothes were witness of a school shooting, a breakup, an ordinary school day and many others, powerful and banal. However, their lives as clothing have ended, as I've shaped them into a spiral: rigid at the top, limp at the bottom. They structure my life; yet, they are superficial, dispensable. As I sewed the spiral, I reevaluated these years and how memory has warped actual events and recreated my reality.

Casey Watson

*Corner Mass* - Multimedia Installation

Chosen for its translucence and fragility, this sculpture is created primarily from paper. *Corner Mass* is a play between the architectural and the living. The glow within this installations translucent fractals expose and conceal its insides, like an architectural skin. LED's strategically placed throughout the skin create the sense of arteries and veins. The physicality of these combined materials produces a surface that is both visually absorbing and tangibly tactile. This idea of 'architectural skin' plays with the modern architectural notion that a building is like a living organism - equipped with systems to breathe, undergoing expansion and contraction, and going through a complete and natural life cycle. This installation brings up the idea that the things we create are extensions of ourselves and are thus temporal and finite - they are birthed, age, and eventually die.

## THE CLOSER WE ARE TO DEATH, THE MORE WE FEEL ALIVE

Eastern Bloc  
7240 Clark

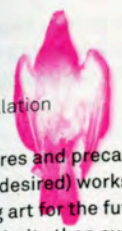
March 1 -  
March 19, 2011

Vernissage  
March 1, 2011  
6PM - 9PM

Curated by  
Jessica Kirsh


"The Closer We Are to Death, the More We Feel Alive" illustrates how art is capable of transforming the process of decay into something beautiful, which in turn, serves to remind us not only of the passing of time but also of the beauty of a life. The various artworks were selected in order to showcase the abundance of diverse interpretations on the subject, from literal to abstract, positive to negative. The mediums employed also vary greatly, from painting to photography, sculpture to video, as each was chosen to reflect the individual artist's perception of the interplay between the grotesque and the beautiful. As a result, and despite the sharing of the same thematic umbrella, viewers are provided with a wide spectrum of visual works, likely to elicit wildly different audience reactions and visceral responses. Each artist was challenged with incorporating a personal reading of a universal concept: some pieces refer to past memories in order to foreshadow the inevitable reality of death; others record loss in a way that celebrates a life once lived, thereby eliminating any fear of being forgotten. In all cases, it will become abundantly clear that art has the overwhelming capacity to transform the notion of rotting existence into sublime beauty.

Mathieu Ball  
*Untitled* - Installation



As great measures and precautions are taken to ensure that (desired) works are immortalized, preserving art for the future can feel like a greater priority than experiencing it in the present. Works are expected to outlive their creators and in most cases they have. So much importance is given to preservation when death and decay is naturally present in our everyday lives. With the framed dead mouse and pigeon, the decay of the content will be unavoidable and evident within days, reminding us that even with grand efforts, nothing lasts forever. In representing these undesired and abundant North American animal in such a manner, they will be valued in a style similar to those of collected, rare insects. Where as the owners of such collections go to great lengths to acquire new species (as many do for art), ownership and monetary value are significant motives for preservation. Investments in such limited commodities would then be useless if one knew they were accessible and affordable to all and had a very limited lifespan.


Stephanie Beaulieu  
*Piece of Me* - Video



"Piece of me" is a reflection on getting old, feel the time passing by, gaining new experiences but also losing faculties, memories. It also talks about the importance we have for others when we are gone. As we go on the animation, the speed is increased, exactly as we feel years are passing faster and faster. The wax melting and the cake becoming uneatable give a sense of the physical effects of time passing by. Music is somewhere between childhood and creepiness. The repetitive sound makes us wonder how long it will last. At the end, small talk sounds refer to funeral reception, while people are eating

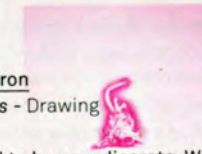
and try to keep memories, grab forever a piece of you.

Simone Blain  
*Untitled* - Drawing




I have made several works over the past year that feature pigeons, as I am charmed by their undesirable appearance.

Laurie Caron  
*The Circus* - Drawing



They tend to be very discrete. We only rarely see them. They simply leave traces of their passage. Most of the time, when we finally see them they are already dead. They are not something you want to keep. They dig holes in the wall and are filthy. Killing them has become part of a routine. I do not even make a big deal out of it anymore. To me, working with graphite is a long and caring process. By reproducing this mouse cadaver on paper, I am trying to bring delicacy to their sometimes, tragic ending. I want to bring feelings to what has become a boring task for me. I do not want to become indifferent facing death, regardless of the dead.

Stéphanie Degroseillers  
*Long Pond* - Photography



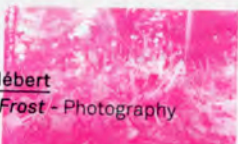
"Long Pond" is a photographic series consisting of portraits of young girls in their surrounding environment. I represented my subjects at times when their innocence was shifting, but was still visible. I put emphasis

on the timelessness of this condition by photographing expired Polaroid SX-70 expired. Stylistically, this process reveals the traces left by time and the uniqueness of each moment captured. "Long Pond" explores the themes of femininity and nostalgia. The series reads like a diary or a personal archive laid bare. The parallel between the subject and the chosen medium is of great importance to me.



Selina Doroshenko  
*Untitled - Photography*

These photographs depict a lone boy surrendering to nature in ways that reflect his transformation from boyhood into adulthood. Flowers are known for their aesthetic beauty as well as their use as sexual organs. Here they echo the delicate self-awareness that springs up with the time of maturity. In this series, ideas that may have been dormant at first bloom over time. These photographs also evoke ceremonial rituals such as funeral rites due in part to his precise, symbolic poses and the symmetry of the overall composition. This sequence of photographs follows a boy's rite of passage and self-discovery through his personal exploration of the natural world.

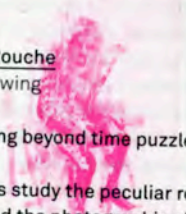


Jessica Hébert  
*After the Frost - Photography*

I am interested in portraying the human relationship to their environment and in particular the personal connection to nature. Through this project I chose to photograph different plants and flowers as they wilt and temporarily perish before with the onset of winter. I seek to explore the possibilities of how we can perceive of the interconnectedness and wholeness of plant life and whether we can understand the complexities and

beauty of organic beings. Their death is just a step in a continuous cycle because they have the ability for rebirth at the onset of spring.

Through these images I am looking at the abstract beauty and sculptural quality of these plant forms as they wither and their leaves begin to curl and fall away. These images are meant to portray an idealized portrayal of the shedding of their life before winter.



Pier-Yves LaRouche  
*Untitled - Drawing*

The act of being beyond time puzzled me.

These collages study the peculiar relation between time and the photographic object. Their meanings change; photos become souvenirs without nostalgia or nostalgia without souvenirs. Slowly, a door opens onto anonymity and a collective photographic memory is created. Selfhood is lost, and anybody can recognize themselves or whatever they want through immortalized instants of others.

Through masking, sticking, voiding, erasing, ripping and dirtiness, the collages reiterate the internalized melancholia of the images' own closed system. Layers of accidents over the images reveal the identity of the objects and inevitably create a certain relation to decay, death and vanishing. Nonfigurative traces, interventions and duplications create new narratives that aren't.



Jessica Lockwood  
*Untitled - Painting*

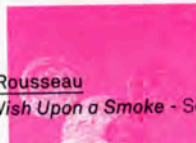
Featuring materials from nature at different points in their decomposition process, this work highlights materialness while also examining the notion of time. Each material,

whether from nature or man, decomposes at a different rate, demonstrating the vulnerability of the elements. As the decaying materials combine with the plasticity of the acrylic paint and the action of painting, a new life and role is created within the canvas. As they work together to form a lively composition, they may also continue to decompose within the canvas frame, creating a dichotomy between painting as life and death. Does painting demonstrate the possibilities of life once again? Does it preserve the materials in a static state? Or does it merely highlight a pause, grasping a moment in their process of death?



Bernadette O'Sullivan  
*Untitled - Fibres*

In this work I have used different fibre methods to create the illusion of a coral reef. For the base of the surface area, I have used felt. On top of this I chose to crochet small barnacle and coral structures. I have included real shells and beads and felted around the base of them in effort to integrate them into the reef. For the bleached coral areas under the surface, I chose to use muslin as a base and dry felted, crocheted and embroidered the various fossil layers that have accumulated over time.



Vincent G. Rousseau  
*When You Wish Upon a Smoke - Sculpture*

"When You Wish Upon A Smoke" is a collaborative sculptural piece between Vincent G Rousseau and Valerie Lambert. The title is a play on Disney's iconic song in which it "makes no difference who you are, anything your heart desires will come to you", giving children unrealistic life expectations.

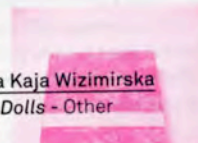
Disney's infamous animated star Mickey

Mouse is known for his remarkable overjoyed smile. Whatever awful situation he would get pulled into, Mickey would stay positive and surpass all obstacles in his way. This would reinforce the idea that one can achieve everything by adopting Mickey's attitude towards life. Unfortunately, not all dreams do come true and deception sets in. It takes more than blind faith to get by. One ends up overworking, compensating for the lack of realization, or chain smoking the stress and anxiety away as Walt Disney did for many years before dying of lung cancer.



Sophie-Kimberly Seguin-Lalonde  
*J'ai besoin de mes mains pour m'exprimer - Sculpture*

"J'ai besoin de mes mains pour m'exprimer" est une pièce en verre soufflé et en pâte de verre. Dans mon travail, les ossements symbolisent la fragilité. Les os appartiennent à des êtres humains ou des animaux qui ont vécu leur vie et connus d'autres personnes. Par contre, ils n'ont plus de chair, de couleurs, de traits qui les rendaient particuliers et distinctifs de leur personne. Pour moi les êtres humains restent des animaux primitifs, des compositions d'organes. Nous étions à la base des mains sur des pattes et notre corps à changé avec notre évolution. Notre colonne s'est redressée peu à peu pour devenir des hommes qui marchent, qui parlent et qui se détruisent.

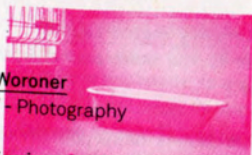


Aleksandra Kaja Wizimirska  
*Forgetting Dolls - Other*

Imagery in Forgetting Dolls stems from a childhood memory of princess drawings. Produced nearly automatically by my kindergarten teacher, the figures were more or less identical every time and served as colouring sheets. For years I have been trying to recreate

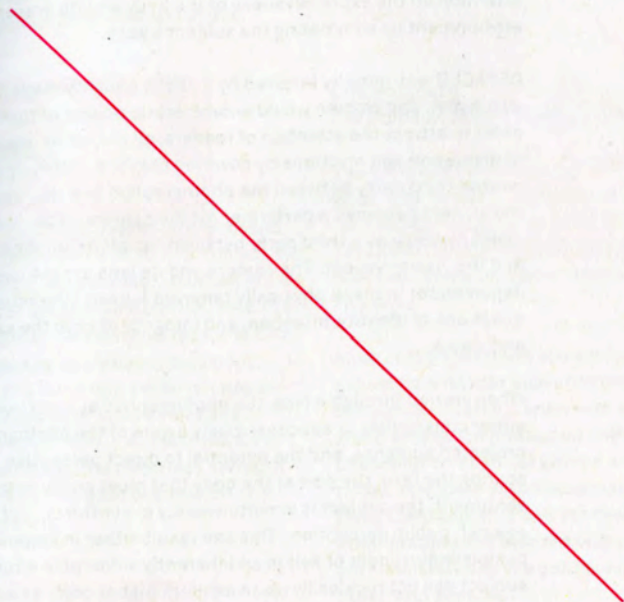


these drawings, never successful. I am looking for that simplicity and clean-cut solutions. I am digging deep to retrieve this innocence, that awe that those simplistic figures induced. I find myself, twenty years later, rapidly shedding that part of me that wished and dreamt. This book is about a passing childhood and growing up with severed roots. It is about a quest for a past when everything was black and white; a world neatly pieced together with things that were alien and confusing but always true and always vital. I am looking for that part of me to whom an oval-faced princess drawn with a marker on a white sheet of paper was the highest form of Art.



Rachel Woroner  
*Untitled* - Photography

This series is comprised of images of Alcatraz Island in San Francisco. For 29 years it was the site of the ultimate American prison. The damp, fog-rimmed institution kept the country's most notorious prisoners, while the surrounding bay, and unrelenting, heavy winds helped to create Alcatraz's reputation as the loneliest prison on earth. These photographs are meant to show this institution in a different manner. The pastel colors and soft light transform this grim prison into a beautiful place, presenting the viewer with a striking and perhaps sublime side to this horrific site. The series of images deals with the process of decay within institutions, serving to remind the viewer of the passing of time. These images provoke thought about the meaning of the passage of time, both the time prisoners spent in the prison, and the natural effects of time and decay on the structure and institution itself.



## DEFACED

VAV Gallery  
1395 René-Levesque W.

March 1 -  
March 13, 2011

Vernissage  
March 2, 2011  
6PM - 9PM

Curated by  
Tricia Livingston

Through photography, film, and performance, this exhibit seeks to explore the interplay between photographer and subject and, necessarily, each one's place in the greater sphere of social media. Taking portraiture out of its traditional role – where the focus on the face and expression is predominant – DEFACED will force the viewer's attention on the expressiveness of the body and its presence in its environment by eliminating the subject's gaze.

DEFACED was initially inspired by a 1960s naughty magazine, to which men and women would submit erotic photos of themselves in order to attract the attention of readers, all the while retaining a level of discretion and mystique by covering the face. The magazine is a neutral third party between the photographed and the reader, while the subject becomes a performer for the camera. Now, social medias similarly serve as a third party between the photographed subject and the viewer/voyeur. The camera and its lens are the common denominator in these physically removed human interactions, raising questions of identity, intention, and integrity of both the performer and viewer.

When viewed through a lens, the photographed subject becomes either consciously or subconsciously aware of the photographer, the projected audience, and the potential to direct perception. By obscuring the face, the part of the body that most easily betrays human sentiment, the subject is simultaneously in control of, and powerless against, public perception. This can result either in empowerment or complete surrender of self in an inherently vulnerable situation. The subject can act recklessly as an exhibitionist or coyly as an introvert, or straddle the line somewhere in between.

Particularly relevant now, when social media tools such as Facebook, Flickr, youtube, and various weblogs encourage the user to divulge personal information without recognizing the consequences, this photographic exhibit serves as a tangible reminder of constant self-awareness.

Exhibiting works in which the subject's face has been scratched out, cut out, drawn on, covered up, or otherwise obscured, DEFACED will force the viewer to question his or her own ideas about social media tools and personal divulgence, and to take an conscious role in one's own identity.

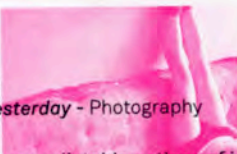
Nick Bostick  
*The Exploding Meet* - Photography/Sculpture

This project plays with issues of identity while toying with traditional standards of photography. The "face-obsessed" traditional portrait is reversed through highlighting the "backside" of the body, while simultaneously revealing the backside of the frame. The mirrors create an infinite space between the two bodies, which encourage self-analysis and suggest a psychological space.



Sylvain Chausée  
*Twisted Pageant* - Film

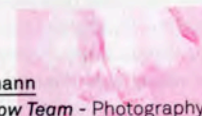
An entirely and intimately hand processed ritual of passion. In the form of a diptych, two figures perpetually undress, resulting in a vicious cycle of smooth obliteration. Precisely twisted and ever revolving surface, the body becomes the key to a solemn ceremony consisting of a flickering series of images performed according to an established order: the PROJECTOR | Ancient rituals of cinematic worship. The effortless series of actions obsess. The gaze is absolute and finally, rewarding.



Zoe Koke  
*Tell Me Yesterday* - Photography

By masking predictable notions of identity in their subjects, these photos invite the viewer to curiously engage with their inherent ambiguity. The domestic space featured in each image begins to confer identity on the subject in loose ended ways that keep the viewer guessing as well as the photograph active. The subject in these images transitions from movement to stagnance, to repose. The circuit of information is activated by the viewer,

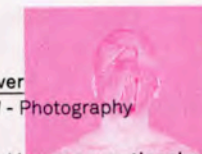
and references the moving image, as well as the motionless cinematic story board. This makes for a conversation between the works with the potential for a constructed narrative, as well as emphasizes the investigation of body, identity and physical space in which both camera and subject are complicit. The performative quality of the works are influenced by early video performance art. The photos act as a performance of the body within a domestic space, but still, we are implored to wonder why.



Erik Naumann  
*The Rainbow Team* - Photography

The Rainbow Team is a group of Quebecois girls, ages 16 to 20, who dress in a colourful and extravagant style influenced by Japanese Decora (Lolita and Fruits) street fashions. These portraits reflect their everyday style.

Most of the girls don't see each other at school on a regular basis and keep in touch through an Internet forum with occasional group meets. I'm interested in this wider phenomenon of social groups and modern tribes, complete with visual markings to bring them together and set them apart from other groups, and also the way people present themselves to the public, self-representation and gesture.



Oscar Oliver  
*Das Es/Id* - Photography

Influenced by unconventional self-portraiture and performance art, but also inspired by the use of masks in traditional Mexican indigenous ceremonies, *Das Es/Id* examines the psychological and philosophical Western concepts of self-objectification, self-punishment and self-humiliation. Thus, it empha-

sizes anxiety and fears that are involved in the construction of the self-concept as an immigrant. Moreover, Das Es/Id borrows and questions some important terms taken from the psychoanalytic and the phenomenology theories: the Id, projective identification, dissociation, sublimation, self-objectification, intersubjectivity and the dramatic action. Also, every self-portrait depicts an intimate performance for the camera and an absent audience. The performances work here as conceptual metaphors for personal rituals about death, religion, sexuality and the sadomasochist mentality that are inherent to Mexican culture. Finally, the minimalist and neutral aesthetic achieved in this piece confronts the viewer to his/her own psyche and identity.



Krystal Selbee  
*Precious Moments* - Installation/Performance

This work is referring to a discord between photographic documents and the external reality of the captured image. Based on the photograph being a reference document of memories, histories, and realities, this installation delineates the illusions inherent in the faculty of sight. Placing the subject in a dynamic position, the body plays an active role in obstructing the illusion while the content of the framed image alludes to incongruent social and physical existences.

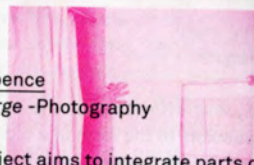


Adam Simms  
*Washed-up* - Photography

*Washed-up* is a series of 10 nighttime cityscapes, featuring an empty, urban Montreal contrasted with a lone, disconnected nude male, whose identity is never revealed. While the photographs reveal striking views of the city, they also capture the inherent emptiness of the individual within a city of

millions. The work is highly inspired by the ocean as a metaphor representing events of life, which reveal the helplessness of human nature.

Growing up along the coastline of Newfoundland, it was alluring to walk the shoreline and discover what the tide had left behind. The mouth of the sea could consume anything, but the things it returned were all tortured with characteristics of struggle and abandonment. A metaphor for how we find ourselves in situations that make us feel as though we've lost control, pushed around, and stripped of our identity until we are stranded in a moment of despair.



Craig Spence  
*mix, merge* - Photography

This project aims to integrate parts of the human figure with its surroundings. Using objects to 'hide' the face and pieces of the body, the result is a portrait merged with its setting.

# I COULD TELL YOU ABOUT THE RIVER OR WE COULD JUST GET IN

Les Territoires  
372 Ste-Catherine W.  
#527

March 2 -  
March 14, 2011

Vernissage  
March 3, 2011  
5PM - 8PM

Curated by  
Tess Edmonson

I Could Tell You About the River or We Can Just Get In is a selection of text-based art from student artists and writers.

At the intersection of the written word and the conceptual act, text-based art navigates a particular set of variables. While information communicated through text inherits language, linearity, and authorship, information communicated through visual art, alternatively, often consciously divorces itself from these signifiers. In manipulating text, the artist is also author, autocrat, and architect.

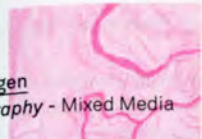
So, The River was designed to investigate this intersection: its idiosyncracies, its hypocrasies, the variety of means by which it is made manifest, and the variety of ends to which it applies. While the work here references a number of concepts imperative to literary practice (narrative, poetry, editorial process, etc.), their recontextualization from printed page to gallery wall is not unscrutinized. What remains is intended as a dialogue about what text contributes to, or detracts from, the potential of visual art.

The River presents, firstly, text as cartograph. Data translated into language, and language into patterns, is imagined as graph, database, and map. Text as cartograph constitutes an infographical tool to formally represent subjective histories, alternative narratives, and more inchoate forms of knowledge.

Text, secondly, is a methodology. The logic of text (linear chronology, unilateral motion, visual communication) has here been adopted onto other media. Textile and illustrative work, for example, assume the methodology of text as a means of bearing witness to the conceits, privileges, successes, and failures of organizing experience into text.

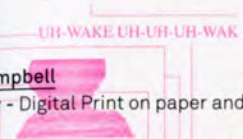
Thirdly, text, as an object, is an inheritance; text necessarily accumulates material histories ripe to be deciphered or forgotten. Text reduced to its most simple unit, the letter, relies on a body of knowledge for its meaning to be made available to us. Similarly, letters extracted from the traditional signifiers of language and recontextualized in the gallery space adopt a radically new graphic potential.

Finally, as reading is a form of mediated experienced, text is also media. The River acknowledges and challenges communication through text-based art in face of this mediation, and it is from challenge that we take the title of the show: we could tell you about the river, or we could just get in.



Razielle Aigen  
*Autotopography* - Mixed Media

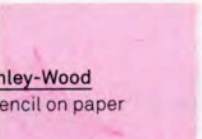
Incorporating text, paper, plaster, ink, yarn, and sound, Autotopography is a cartographic representation of memory and dream that seeks a (re)distribution of Self. A body of text is comprised of journal entries, pointing to the possibility of archival retrieval of a personal history that intuitively resonates with the collective unconscious. Razielle Aigen is a writer and installation artist interested in exploring visual writing and the spatial positioning of image and text, in relation to the themes of dream, memory and archive. Grounded in mixed media, including photography, sculpture and written text, she readily collaborates with sound artists, giving the space a sonar realm.



Deragh Campbell  
*An Internet* - Digital Print on paper and wire

Rather than using a web page as a platform for mere the presentation and promotion of a piece of art, a piece can span over numerous web pages connected by hyperlinks. Readers take different paths through the piece, revealing the segments of text in different order and frequency and therefore creating different patterns and rhythms.

By constructing a large-scale printed piece that makes the paths between segments of text visibly traceable, the viewer is able to realize the potential for a text in which the internet is not merely a platform but an integral part of the art's structure.



Frances Conley-Wood  
*Formula* - Pencil on paper

Frances Conley-Wood works with abstraction, placing an emphasis on a more minimal and conceptual form of art. Within Conley-Wood's own work, and through collaboration with other artists, she emphasizes the relationship of the viewer to the work. She has expanded her art practice from painting to include a variety of media such as photography, sculpture, print, and drawing. Her drawings were created for the purpose of documenting the artist's path during the development of an image. Using simple mathematical concepts, these drawings rely on measurements to form composition-based images. The drawings explore the idea of documenting the progression of an image and question whether a visual experience can challenge the idea of apparent meaning in text.

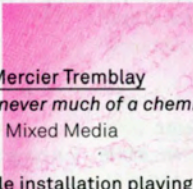


Heather Jackson  
*TO THE FUCKING BONE* - Ink on graph paper

From the inspirational to the obscene, certain phrases both plague and define us as creative individuals. Drawing upon personal experience, this series of abstracted texts explores a push/pull relationship in combining smaller elements into a larger whole to create a code of movement and ability. Formally trained in liberal and textile arts, Jackson has spent no less than a lifetime exploring personal mythologies and obsessive behaviours. Touching upon the devotional, industrial, and the uncomfortable, Jackson's work rests somewhere between the public and the personal. A yarnbomber and zine-maker at heart, there is a play between miniscule and massive when making and distributing. When Jackson's 6-year-old self was asked what she wanted to be when she 'grew up' the answer was, cryptically, 'another person in the afternoon'. She is still trying.

Markus Lake  
*Royal Quiet Deluxe - Mixed Media*

Royal Quiet Deluxe consists of a prepared typewriter, a "black box" and a common guitar amplifier. The signal from the contact microphone is fed into the black box and the output of the black box is then fed into the amplifier. This installation explores the shortcomings of everyday expression through the use of text and sound. This installation explores the shortcomings of everyday expression as well as the various connections between author and audience and creator and created and intention and actualization and meaning and understanding and effort and polite, if not confused, acknowledgment of that effort through the use of text and sound.



Pier-Anne Mercier Tremblay  
*Sorry I was never much of a chemist but I do what I can - Mixed Media*

A large-scale installation playing on the structures of language by creating a variation on essays about pyrazolones and the infra-red spectra, dealing with the incomprehensibility of chemistry by turning it into a totally different, probably irrelevant, bilingual story.

**VISIONS**  
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VISIONS

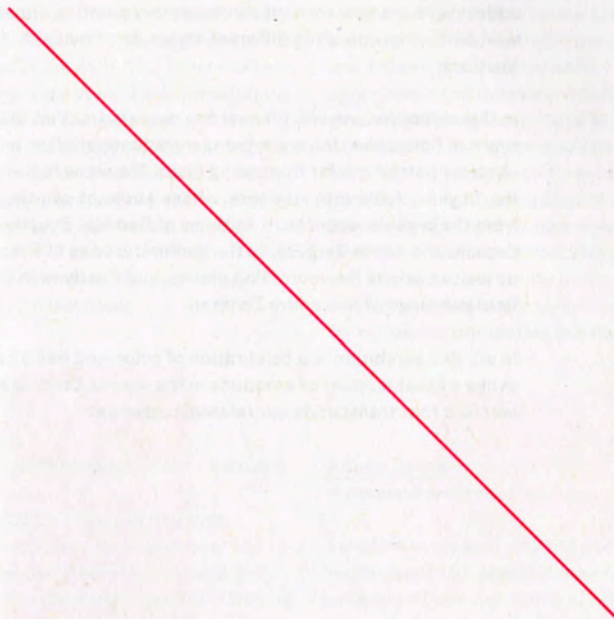
Ashley Opheim  
*VISIONS - Digital Print on paper*

"In the middle of a tiny spot and nearly bare there is a nice thing to say that wrist is leading. Wrist is leading."  
—Gertrude Stein, Tender Buttons

Look at your computer, how much of it is keyboard? Language is a key. What will you do with it? What happens when your delete key

stops working? What then? Then what?

VISIONS is an exploration into the experience of 'seeing.' By employing text at abnormal dimensions and in the format of a Snellen eye exam, these works attempt to break free of the physical 'page' that poetry exists upon and to play with the viewer's perception. These pieces aim to challenge the limitations of space that confine poetry as a medium.



# THE NEW ABSTRACTION: THE REBIRTH OF ABSTRACT PAINTING IN CONTEMPORARY ART

Galerie Lilian Rodriguez  
372 Ste-Catherine W.  
#405

March 2 -  
March 11, 2011

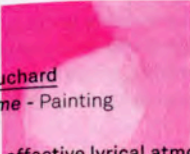
Vernissage  
March 3, 2011  
6PM - 8PM

Curated by  
Carla Sifoni &  
Eliana Stratica

Having started as a modern movement at the beginning of the twentieth century, abstract art does not attempt to represent external recognizable reality but seeks to achieve its effect by using various shapes, forms, colors and textures. Even though painting has been declared dead since the 1960s, particularly in the writings of Donald Judd, there is a new wave of contemporary painting appearing worldwide, incorporating different styles, from realist to figurative to abstract.

In this exhibition, we will present the new abstraction that is very vibrant in Concordia University's undergraduate studios, and show that abstract painting is far from being dead. The show features third and fourth year studio arts students, whose abstract painting styles vary from the organic works such as those of Danielle Bouchard, Nicole Crouch, and Annie Burgess, to the geometric ones of Evan Stanfield, as well as Ariane Decreon's Pop pieces, and finally with the color field paintings of Alexandra Zendran.


In all, this exhibition is a celebration of color, and has a capacity to evoke a great number of emotions in the viewer. Color is a sublime element that transcends our rational capacities.



Danielle Bouchard  
*Journal Intime* - Painting

Through the affective lyrical atmospheres from *Journal intime*, Danielle Bouchard illustrates daily experienced feelings. Color and form are for the artist the most important factors of plastic expressivity. By questioning the range of our gestures and traces that result, Bouchard searches to represent the concept of time by letting the creative gesture show. Thus, the transparency and the superimposition of colors and lines show us the stages of creation. The artist works by taking into consideration the contradictions of existence, such as fragility and power, insecurity and stability, loss and earnings, as well as the notion of presence and absence, which evoke memory and omission. What will remain from the traces that we leave?


"Art does not reproduce the visible but makes visible." (Paul Klee)



Annie Burgess  
*Clorophyta* (from the series *Spills*) - Painting

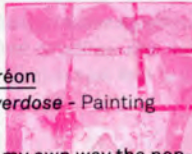
Annie Burgess' paintings are sublime chromatic ecstasies that splash over the viewer. Her work reflects the process and pleasure of the act of painting. It is a freeing occurrence. Her series entitled "Spills" is a balance between control and spontaneity. Invoking the pleasure of color, the composition reveals itself through shapes and lines created by impulsive gestures and movements. The painting is then left to chance as colors are applied by the act of spilling, pouring and dripping. The lush, juicy impasto marks are contrasted by the thin washes of color. Rich, vivid colors bleed into one another, as the natural tendency of the paint flows across the canvas, creating a layered effect. Burgess' compositions are often reminiscent of the morphologies within biological pro-

cesses. These paintings not only celebrate color and abstract form but also the freedom of the medium itself.



Nicole Crouch  
*Untitled* - Painting

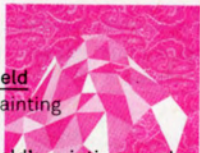
This series of dreamscape abstract paintings is an exploration of the theatrics of colour and the fine line between abstract form and suggested figure. Flat colour planes act as curtains or shadows that frame and isolate the stained gestures beneath. This relationship reveals the humorous and burlesque qualities of the pieces. You can only see what is revealed. The viewer is asked to contend with forms that exist on their own terms and in their own right, beyond the known world. Under the spotlight, colour washes and quick gestures come into contact with each other and interact in particular and unpredictable ways. The element of chance is responsible for delivering interesting results.



Ariane Decreon  
*Rainbow Overdose* - Painting

I explore in my own way the pop-surrealist movement in an abstract manner. My work consists of juxtapositions of artificial colours, fluorescent and pastel, inspired by the contemporary popular universe within which we live. The artwork is divided into 9 sections, of small scale which connect to one another like a social network, because of the paint. The colours are vibrant and garish, although the multiple layers of paint produce an organic texture similar to an explosion of guts. Sort of like a scene typically for children but gone wrong.

**Evan Stanfield**  
*Untitled - Painting*



Evan Stanfield's paintings explore possible relationships between the traditions of landscape painting and abstract painting. The imagery in his paintings is sourced from computer-generated topographical maps – an emergent technology that renders the complexity of a given landscape in a crude patchwork of polygons. This technology naturally produces an abstracted image, an effect that is further emphasized in the paintings by enlarging, editing, and reproducing each individual polygon in brilliant colors.

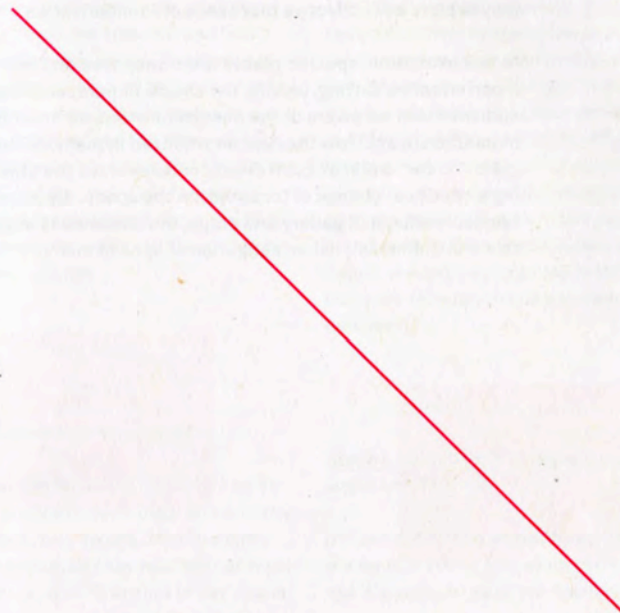
The paintings express a tension between the aesthetic of the vintage, printed fabric support and the aesthetic of the computer-generated image. The all-over intensity of color of both the fabric support and the acrylic paint conflates the negative and positive space in the painting and challenges the viewer see the imagery as either abstract modeled forms or as flat fields of color. Ultimately, the paintings communicate a tension between fiction and reality, as they depict unreal visions of real landscapes.

**Alexandra Zendran**  
*Untitled - Painting*



This series of paintings illustrates the exploration and extension of my personal abstract language. Experimenting with the reactions and relationships between colour and form is central to my work. I am constantly discovering how extraordinary colours can transform flatness into compositions of simplified forms that shift in space. My work is born from fearless intuition and evolves through careful observation. Ultimately I want to present the viewers with a fresh and exhilarating abstract experience in which

the immediacy of colour seduces and excites them. Although the formal simplicity of my work is undeniable, I hope to leave the viewers mesmerized by its complexity.



## WE'VE BEEN HERE BEFORE

Studio 303  
372 Ste-Catherine W.  
#303

One Night Only  
March 5, 2011  
7PM & 9PM

Curated by  
Allie Blumas &  
Anna Mayberry

Experience in every place is dimensionally layered, beginning perhaps with a flat conjured image based on verbal description, or an isolated physical first impression. How does this space evolve into one of connected emotional memory or nostalgia? Through contemporary dance, video, installation, sculpture, painting and drawing, we may explore our collective processes of familiarization.

In this exhibition, specific places are transposed and overlapped in a performative setting, leaving the choice of perspective up to the audience. Are we aware of the dimensions that we move through momentarily, and how they are internalized in memory? How do we get to "know" a place? Each event contextualizes the others, promoting a continual change of focus within the space. By playing with the familiar settings of gallery and stage, the audience is enveloped in this multi-dimensional investigation of spacial memory.

Albert Bouchard & Rebecca Patrick  
*Virtuous Cycle* - Video Animation

An animation featuring artists Rebecca Patrick and Albert Bouchard that combines sound collage with contemplative landscapes of transformative and fragile charcoal. The sound recordings reflect natural landscapes and are accented by the shifting displays of ambiguous natural forms; environments shaped by intuition and external spaces that resonate in dreams. The landscapes will be ethereal and less dependent on familiar forms. The charcoal animation will be altered by its relationship to sound and vice versa. It will be unclear which element influences the other, oscillating together between familiar and the unreal, the concrete and the ambient. The sound features granular transformations of natural sound in combination with subtle variations of ambient recordings.

MomoCoco  
*Quicksand* - Contemporary Dance

Two bodies in space. A wall and a tv. The air is thick and sluggish. Seemingly stuck in this place of no exit, two beings intermittently struggle to escape. As they realize that there is nowhere to go, a shift occurs in the space. Suddenly, we no longer know what is real and what is projection. Perhaps they exist merely as the projection of the other which gets lost in the projection of self in a play of lights in which the original two presences are doubled, tripled, even quadrupled as past, present and future intertwine. Do the two figures exist in and of themselves or are they but creations of our minds? As illusion and reality enmesh, we are made to question what is real and what is the projection of our own fantasies and delusions - and whether or not we are ever to know the difference.

Gabriel Baribeau  
*Shanks* - Sculpture

"Shanks" is a processed based work which takes the form of over 20 "shanks" reminiscent of those fashioned within environments of violence such as prisons or street gangs. Each "shank" is the product of a coinciding walk through the city in which the artist gathered the debris off the ground necessary to create one of these primitive weapons. The result being a variety of gruesome tools, ranging in their desperation and functionality. Consumption is a form of silent production (Marx), and in "Shanks" I attempted to change my mode of consumption [of the city] in order to perhaps alter the [city's] product. Interestingly enough, as I dragged my eyes along the ground and rummaged through garbage, the way I took in the city changed; albeit subtle, it became evident that my escapist actions began to guide my walks and carry me through the city to new locations (in new ways).

Stephanie Robert & Lindsay Hutton  
*Drip* - Dance Video

Influenced by the emotions and fear experienced at a young age while taking a bath. '... but it's going to suck me down it's drain.'

DRIP is a dance/video work that focuses on exploring a bathtub in an unfamiliar way. A body closely interacts with natural elements, all of which are very much alive. The dancer's internal breath connects to external sensation. Our perceptions of the environment are reconstructed through a very tactile experience.



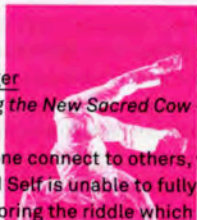
Cameron Bates & Thomas Holmes  
*Baseball* - Video

An untitled, black and white short film by Cameron Bates and Thomas Holmes: A portrait of a house party, throughout which libertine youths coerce and await the arrival of mysterious triplets, for whom the party has been held. The camera is almost always in motion, moving from vignette to vignette. Each one is played out in three acts, coinciding with three loops of the apartment. Using stylistic techniques, the film represents the "collective unconscious memory" of the partygoers and illustrates memory's tendency to erode, shift and even disappear over time. The film runs for 30 minutes before looping.



Milan Panet-Gignon  
*There is Too Much* - Contemporary Dance

L'instant d'une histoire capturé dans le noir flotte dans cette lumière. On s'arrête pour observer et comprendre. Ces corps en mouvement se parlent, partagent leur histoire. La sincérité et la vulnérabilité des chacune rend l'échange léger, mais profond. Bridget Louise Jessome et Laura Jayne Battcock nous offrent singularité et intimité en mouvement et humilité.



Greg Selinger  
*Still Milking the New Sacred Cow* - Dance

How does one connect to others, when the fragmented Self is unable to fully connect to itself? Exploring the riddle which emerges when trying to let go of the new sacred cow, tormented questions are whispered in cries made flesh, as dance breaks in explosions, desperately seeking a Truth beyond personal experience.

Lee Gelbloom  
*Caught in Release* - Contemporary Dance

Caught in Release, fundamentally, explores connections between people. We are witnessing both dancers in a vulnerable state, but confident, a man and a woman independent of one another, yet simultaneously providing support.

An equal balance of power, does this even exist within any kind of relationship? I have created a duet between a man and a woman where I have considered and reflected on this question. What is it to be equal? Is it important to strive for equality, or to just recognize that power relations will inherently exist? I have worked to produce movements that symbolize vulnerability, confidence, and independence. We do not take on a closed stance but rather an exceptionally open one. This to me embodies openness for exploration of truth. The movements cut through the space we are in with swift motions that allow us to travel far. In its core, this piece is about being open, unafraid, and trusting of what may come.



Taylor Cada, Nicole Levac,  
Fen Prior-Delahanty, Kate Metten  
*Untitled (Dream Spaces)* - Installation

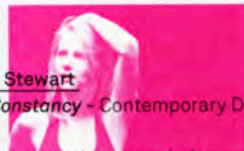
Exploring dream spaces reflecting the nature of home, allows this collaborative drawing installation to speak about domesticity and the relationship between fine art and craft. Our repetitive process of cutting reflects traditions of lace making moved into a contemporary context using projection. Hung at eye level, the negative space created by the cut houses in the center allows the viewer to recreate a dream like experience. The first page represents the realization of a dream and the glimpses of the other works behind it act as the flashes of memory of a dream

after awakening. The projection cast upon the wall ties together dreams and homes into the fluid nature dream spaces can take. Looking back through our own memories, we established a mutual conception of what home can be.

Jessica Campbell  
*BEDROOM, RANDY'S LIVINGROOM, STUDIO* - Painting

There is something serene and a little uncanny about paintings of empty interiors. Painting eliminates chronology in some ways and enables places that have ceased to exist become equal with contemporary ones. These rooms then give license to enact the voyeuristic fantasy of exploring other people's homes, and whether the rooms are really or temporary vacant can remain ambiguous.

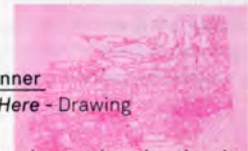
In the case of my paintings, rooms are drawn from memories of my old homes and those of family and friends. The images are mnemonic devices, in a way-images to remember spaces that I can no longer access. Yet these are investigations of the malleability of memory as much as they are ruminations on specific places; objects shift and morph in and out of one another, colour jumps from place to place and multiple perspectives compete irreconcilably.



Heather Stewart  
*Object Constancy* - Contemporary Dance

A contemporary dance work that explores a confined range of movement with multiple intentions. The movement is representative of a reaction towards involuntary memory as it resonates within the immediate moment. Within the work, the concept of memory is based on an affective understanding of

reality, rather than one that is historically accurate. The repetition and timing of the vocabulary of movement mirrors the anxiety that surrounds the loss of an objective grasp on personal history. Both physically and conceptually it explores different ways of reproducing the same sensation that was once present but now exists as affective memory. The movement structures were developed from language associations in order to reproduce an impression that no longer exists in the present. Throughout the work the confined structure of movement develops multiple patterns within the body, allowing for several ranges and intentions of constant movement to develop.



John Gunner  
*You Are Here* - Drawing

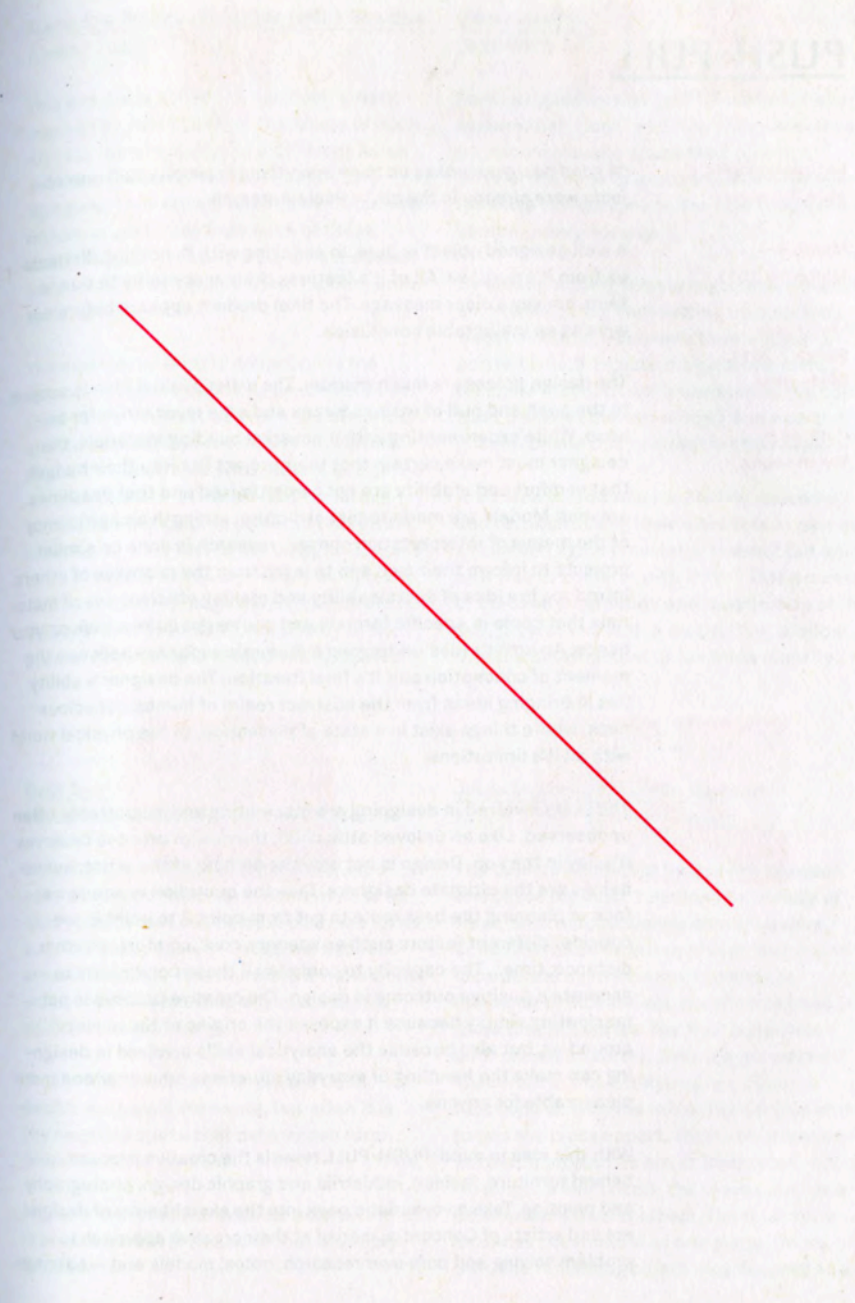
These drawings re-imagine the city of Montreal as one with a different history. By pairing altered historical events with "you are here" signs these maps re-arrange the social and spatial constructs of the city. The altered historical events range in results, from the re-location of the financial district to the reshaping of the entire city. The "you are here" signs work to illustrate how society would respond to these events by associating the viewer with the arrow on the map. Acknowledging how history influences the thoughts and actions of the present this work questions examines how historical actions shape the city and how they affect our day-to-day lives. Although these maps are contained within a small portion of the city of Montreal, one cannot help but to imagine the effects these altered events would have on the rest of Canada as well as the entire world.

Janaki Banting & Jeff Clifford  
Aruna - Contemporary Dance

The piece for us is an experiment in blending music and dance so that they are no longer distinct from one another. The structure of the piece is such that we may move in and out of improvisation and therefore be challenged to listen to and engage with each other.

During our creative process we asked ourselves what an animated stillness looks, feels, and sounds like. We wanted to know how to make music a visual component in the piece so that the dance felt more like a duet, with dissonance, synchronicity, and acknowledgement of each artist, rather than a solo with musical accompaniment.

WE'VE BEEN HERE BEFORE



WE'VE BEEN HERE BEFORE

## PUSH-PULL

La Galerie ESPACE  
4844 St. Laurent

March 3 -  
March 14, 2011

Vernissage  
March 7, 2011  
5PM - 8PM

Curated by  
Vivien Leung

*"A good designer makes us think everything is simple, as if new objects were already in the air." - Paola Antonelli*

A well designed object is pure. In engaging with it, nothing distracts us from it's purpose. All of it's features, from materiality to size to form, convey a clear message. The final product appears before our eyes as an ineluctable conclusion.

The design process is much murkier. The artist's initial idea is subject to the push and pull of various forces and s/he must strive for balance. While experimenting with innovative building materials, the designer must make certain that their project fits into their budget, that comfort and stability are not compromised and that deadlines are met. Models are made to test structural strength and efficiency of the means of interpretation chosen, research is done on similar projects to inform their own and to learn from the mistakes of others. Introduce the idea of sustainability and making efficient use of materials that come in specific formats and you've got quite a task on your hands. An artist's idea undergoes a dramatic evolution between the moment of conception and it's final iteration. The designer's ability lies in bringing ideas from the abstract realm of human consciousness, where things exist in a state of perfection, to the physical world with all it's limitations.

The skills involved in designing are fascinating and, regrettably, often unobserved. Like an unloved attic child, the design process deserves it's day in the sun. Design is not only the domain of the artist, human beings are the ultimate designers. Take the quotidian example we face of planning the best route to get from point A to point B: we consider different factors such as scenery, cost, comfort, weather, distance, time... The capacity to compile all these constraints to generate a positive outcome is design. The creative process is not fascinating simply because it exposes the origins of the objects around us, but also because the analytical skills involved in designing can make the handling of everyday situations smoother and more pleasurable for anyone.

With this idea in mind, PUSH-PULL reveals the creative process behind furniture, fashion, industrial and graphic design, photography and painting. Take a voyeuristic peek into the sketchbooks of designers and artists of Concordia, marvel at their creative approach to problem solving and pore over research, notes, models and renderings.

Marie-Eve Bourque & Maude Emilie Bourque  
*fusion - Fashion Design*

This five dress collection has been greatly inspired by Asian culture. The shape of each dress is representative of a different Asian territory; China, Korea, India, Japan and Mongolia. They are all inspired by traditional, historical costumes from each of these areas. The patterns printed on the dresses were inspired by various Asian modern architectural references.

The main focus for this collection is the expression of two opposing concepts. First, there is the contrast between the historical and modern style of Asian fashion culture that is demonstrated with the designs of the dresses that are based on traditional costumes, and the graphic patterns that give a more up-to-date feel to the designs. The second concept is simplicity versus complexity, and it is shown through the simplicity of the dresses' shapes and the complexity of the printed fabric that is loaded with graphics.

Evan Taurins  
*Undulating study no.1 - Spatial Exploration*

My installation revolves around the Japanese concept of Ma. Ma is somewhat of an elusive term that can be best summed up as a space, gap, pause, or the space between structural parts. It is therefore a transitional word, used to described any place that is neither here nor there.

Great importance is often placed upon positive/physical elements, but often it is the negative space that determines form, proportion and purpose.

My work explores the balance between what is present, what is not, and what is simply implied.

Carrie Henzie  
*Dirty Grrrls - Photography*

I am intrigued by how (and if) women manufacture their "look" and how they consciously (or unconsciously) shape their identity; Dirty Grrrls aims to explore and challenge feminine stereotypes to see how they exist in contemporary society.

By photographing female rugby players after an intense game, I am setting up a striking visual dichotomy between their opposing portrait which depicts the girls in a more feminine manner. I am interested in the contrast between the two images and how the girls reconcile this contrast in their lives.

Are these individuals constantly reframing and reconstructing their identities in part as a rebellion against societal "norms" but also as a way to conform with them? This process of discovery, definition and redefinition of the self, provides us with a fascinating window into the development of feminine identity.

Jesse Mykolyn & Quentin Mawson  
*Wright Table - Furniture Design*

The objects submitted by Quentin Mawson and Jesse Mykolyn, function in a variety of ways, both independently and in tandem. Conceived of as furniture pieces that would incorporate aesthetic and ideological elements of Modernism, our objects have three distinct states. The first state sees both pieces attached, their ragged edges obscured. In this configuration, the unit functions as a coffee table. The second state forces the pieces apart. Their structural and aesthetic properties are at their most visible. No longer a single unit, the pieces may now be employed as end tables. The final state assumes the removal of one piece. On its own, the remaining object may be used as a

coffee table or lone end table Interestingly, its ability to support itself and the objects placed on it appears more impressive by the absence of its partner; a new kind of balance presents itself.



Thea Govorchin  
*Pouteenage Lust* - Painting

Pouteenage Lust is the ideal marriage of two magical forces that we wish would fuse. We've all dreamt it, and if we haven't we probably wished we had. This bowl of treats is Montreal: an homage to its sexy history and to its well earned reputation as a town full of delicious shit that's terrible for us. The balance of babes and curds unite to form an undeniably tasty combination of Montreal late night eats.



Alexis Pautasso & Antonio Starnino  
*archi-carré* - Furniture Design

Unstable balance. Simple complexity

This coffee table carries the idea of democratic furniture, where the user

becomes part of the creation. Thanks to modular pieces, he choses the state of the furniture, which evolves to its needs. A strong looking table, a thick wood system, that seems floating. The essence of the work was to create an object which pulls the user inside the work, and pushes his notion of scale. Architecturally eye pleasant.

Functional and sculptural. The perception of the table changes as you roam around it. Each view unravels a complex different composition.

The work evolves through the curious eyes. The goal was to create an expresionist rela-

tion of wood with space. Made in a light and thick basswood. This work is as much a study of light and space as it is of balance.



Eli Kerr  
*Metal & Leather* - Furniture Design

Metal and Leather is an act of experimentation that explores the composition of two materials.



Christopher Spears  
*PriORITize* - Industrial Design

The intention of this project is to create a scale to weigh ones opposing priorities. It will function through visually quantifying the balance between them. By creating a pulley system with baskets attached to either end of a cable running through the system. By placing a weight or many weights in either basket based on their opposition from one another. Load the baskets with everything that is going on in your life. Be it tasks, appointments, parties, or school work. Rearrange and remove weight when deemed necessary and watch how the scale calculates the balance in your life.



Aria Campbell-Kelly  
*this is Crystal* - Jewelry Design

As a designer I often find myself trying to balance between man-made materials and ones that have been created naturally; the type of argument that most designers face when choosing materials to ultimately choosing the right one. When creating jewelry i often find myself torn between my love for man made shapes such as Swarovski Crystal and natural stones which have a beauty like

no other. There is a common ground in this balance however, the innovation of manmade crystal and the transformation of time to create natural precious stones; both of these require patience. The piece that I create for the exhibition will rely on balance to keep its form and the push and pull to transform its shape and design.



Pablo Aracena  
*tri spatium* - Graphic Design

This project explores the possibilities of the negative space within a graphic composition. Creating an environment where straight lines and geometric forms come into unison, the viewer is invited to make his own analysis of these geometric landscapes. The optical illusion will be transposed into triangles of different sizes, these shapes created from the negative space symbolizes the need to un-design, inspired by the anti-design philosophy first used in the late 60's. This procedure becomes a way to prove, that we can achieve a visual message without overlapped or saturated images. The artwork reflects the need of dismantling the matrix of visual communication. Instead of exploring the cultural capabilities of this powerful medium, corporations continuously use design as an economical tool. The democratization of visual communication is the main goal. This humble attempt to find this balance will be created exploring the relation between the negative and positive space.

## FREQUENCIES

La Sala Rossa  
4848 St. Laurent

One Night Only  
March 9, 2011  
8:30PM

Curated by  
Derek Branscombe

Frequencies is all about pushing the boundaries of performance in tasteful and effective ways. The show aims to integrate performance-based music and visual stimulation using methods that are often overlooked and underappreciated, primarily by exploiting the collision of live sound and projected light. The entire stage becomes a platform for visual and auditory experimentation in the form of film, animation, and live video remixing in order to add another dimension to the music.

Featuring both artists and bands who work in varying styles, Frequencies captures a diverse span of Concordia's creative force while still maintaining a feeling of unity among all of its contributors. The lineup combines acts as diverse as sound-based electroacoustics, hip-hop, experimental and indie-rock bands with visual patterns, color, contrast and movement. The focus is not placed on either aspect of the show, but rather on this new dimension of performance and understanding between sound and light.

Mattias Graham  
*Departure* - Visual Arts

"Departure" is an experimental documentary, using virtually guerrilla footage of the videographer's experience on a bus, leaving the city. While using improvised, impressionistic cinematography -- seeking to convey a fresh, endearing look on a prairie city -- "Departure" is also held together through the conversation of an unrelated woman on the bus. The woman -- who indicated she had undergone brain surgery and was currently on medication -- engages in strangely endearing conversation with another stranger. The film works to document and express such a common situation for travellers -- that is, unexpected and unpredictable conversation -- in a way both complimentary and contrasting to the visual design. More importantly, however, the woman's speech draws the viewer into a shared personal experience on the vehicle. Thus, "Departure" seeks to not only provide the impressionistic account of the artist, but invite and entice the viewer into forming their own.

fuck fish  
Music

fuck fish is an electronic music project that blends pop music with ambience and electroacoustic treatments. Everything is independently written, recorded, and produced in the solitude and tranquility of a bedroom, and, true to the music's chillwave tendencies, relies heavily on computers, synthesizers, live instruments, and vocals washed out, at times, beyond recognition. Drawing influences from artists such as memoryhouse, Baths, Small Black and Boards of Canada, the sound is founded on lush, ambient soundscapes that instill a relaxed vibe, while not sacrificing down to earth pop sensibility. From one moment to the next, your ears may

be faced with a dense wall of rich harmony, or a groove that pulses with your heartbeat, but the feeling is always clear: this music is just ridin the chillwave.

Kerri Flannigan  
*Break Up Stories* - Visual Arts

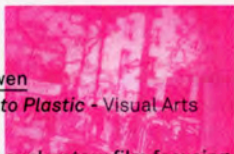
Breakup stories is a handmade shadow puppet performance portraying the demises of a historical and diverse set of couples from Henry the VIIIth and Anne Boleyn to Ray and Silo male chinstrap penguins at New York City's central park zoo. These portraits of break ups convey the pain, mess and humor that accompanies the unraveling of relationships.

Omaha  
Music

In most large Canadian cities it isn't unusual for bands to have members with wildly diverse cultural backgrounds. Hailing from Montreal, Omaha are comprised of three members from various areas of the country. Although they possess musical visions unique to their own experiences, the band itself is wrought together under a common flag of psychedelic fuzzed-out riffs, unabashed volume worship and Black Sabbath-inspired heaviosity.

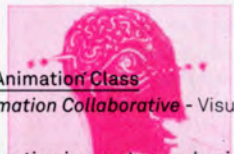
After a handful of shows under their first incarnation Motorcrashes, the trio conceived of a new moniker to represent their rapid evolution from lo-fi bedroom recordings into a mélange of regional underground and cult styles. Audiences immediately took to Omaha's infectious sound, which now combines blissful, droney vocals with a bludgeoning guitar and bass attack on top of a fierce tribal stomp.

With all elements now firing at full-blast, Omaha are a young band that offers something both unique and familiar to fans of heavy psych-rock.



Emma Owen  
*A Tribute to Plastic* - Visual Arts

This is an exploratory film focusing on movement and composition. The abstract-based forms and objects are shot in order to give the impression of depth. It is a multi-layered collage of found-objects and projections, animated within space. Using abstractions of light and colour, the film is meant to provoke a specific atmosphere by influencing the subconscious mind of the viewer.



1st Year Animation Class  
*Sand Animation Collaborative* - Visual Arts

Sand Animation is a metamorphosis created by all of the students in Concordia's Animation I course. Sand animation is created by taking photos of sand on glass with a bright light placed beneath the glass. The artist can create a monochromatic image by manipulating the density of the sand to make areas lighter or darker. Slightly altering the image each time a photo is taken will create animation. Each student had three hours in the camera room to create and shoot five seconds of metamorphing animation with the Oxberry 16mm animation stand. Every five second segment had to begin with the last image of the previous student's work to make one continuous metamorphosis. Not only is deviating from traditional drawn animation an experiment for the students but it is also the first time that students' work has been amalgamated into one piece in the Film Animation Program.

Sibian & Faun  
Music



Sibian & Faun draws from a wide array of sounds and sources, highly influenced by their musical and auditory surroundings. These sounds provide them with a base to deconstruct elements of existing ideas, and the materials to construct and recontextualize sounds in radically different form. This process builds upon the idea that any singular sound has the potential for infinite evolution. Whether it involves manipulation, distortion, abstraction, their music strives to redefine and recontextualize sounds in a new auditory environment.

Sibian & Faun intend to further the exploration of future sounds, building a new relation between popular sounds and their deconstructed form.



The Commission  
Music

The Commission was created in 2010 by innovative young musicians. Unsatisfied with the current number of live hop hop acts in Montreal, they've decided to work together to introduce a new competing project. The Commission is Kwesi Rebel (vocals), Chris (drums and sample pads), Myriam (guitar) and Trinley (double bass).



Wilderling  
Music

Wilderling's music is inspired by a love for Vanilla Coke (RIP), Lego, failed lunar eclipse sightings and other anecdotal niceties. Featuring a silky-smooth mix of various genres that combine and subsequently fall under

the painfully generic 'indie-rock' spectrum, their songs are often compared to that of a fine strawberry milkshake. Beverages aside, in reality they are just a handful of nice guys who like being friends and playing music together.



Pop Winds  
Music

Three piece band combining guitar, synths and saxophone. We have been playing together since 2009 and have released an EP and a full-length called The Turquoise with Arbutus Records, with whom we will tentatively be releasing an EP in May 2011. The band is an opportunity for exploring experimental approaches to pop music and collaborative, intuitive composition. The sound of the music has continued to change and evolve; as a band we have performed on both Canadian coasts and many places in between, and have recently played NXNE, Pop Montreal and Halifax Pop Explosion festivals. We look forward to the prospect of incorporating a strong visual element to the performance at this year's Art Matters Festival.

## PHOTO/PERFORMANCE; CAUGHT IT. GOT IT.

Article  
262 Fairmount W.

One Night Only  
March 10, 2011  
6PM - 9PM

Curated by  
David di Giovanni

I had the opportunity to visit the Tate Modern's photographic exhibit *Voyeurism and the Camera* this past September. It included photographs of celebrities, friends, strangers, journalistic shots of public suicides, stills of surveilled urban environments. I was struck most by the intimate relationship I shared with the individuals captured in the photographs. I was at once a voyeur, an audience member, a bystander, and a performer.

I am a theatre-maker. My primary interest is in the liveness and presence of performers. In this exhibit, I found the photographs, and the general medium of photography to be very curious. Some of these photos captured intimate, complex and nuanced feelings, roles, and moments which I continually try to express within my own artistic work. Thus, PHOTO/PERFORMANCE came out of a desire to create a space where these two media could simply live next to one another.

Photography and theatre are actually linked by a common historical 'usurper,' film and video. Film could capture the action which (at first glance) photography could not reach. The mass production and consumption of film made performed narrative more accessible than the theatre. In contemporary practices, both theatre and (perhaps less so) photography have been forced to examine the specific properties which give the medium its 'identity.' PHOTO/PERFORMANCE examines these contemporary practices which have emerged in both media; specifically exploring the capturing, encountering and recording of human presence.

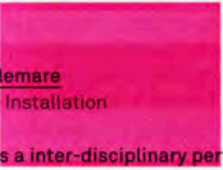
The question of human presence or authenticity is one which is continually being recontextualized through contemporary preoccupations such as WikiLeaks, Facebook, and reality television. Behind the fascination with these phenomena are deeper questions concerning the politics of surveillance. 'Real' and 'staged' become inadequate adjectives to describe these phenomena. Furthermore, the distinction between what identifies each media becomes blurred. What is the difference between these two media when the focus is on that of human action and interaction?

Theorist Hans-Thies Lehmann describes a major difference between photography and theatre; that of visual and spatial density. Photographs are visually and spatially more dense than live performance. However, the artworks (both photographic and performative) that will be featured in PHOTO/PERFORMANCE are deliberate arguments against this claim. Only through the integration of these two media can a proper discussion take place on the properties of each media and the style of which it responds to the human being.



Antonio Bavaro & Jess Fildes  
*Connie Lingua's Extreme Night of Vanity -*  
Photography


In this linear series of digital photographs, the installation documents the transformation & performative aspects of the subject's bi-weekly ritual to become Connie Lingua, his drag queen alter ego of 8 years. This usually takes place on a weekend night when he is hired to do a show in a time frame spanning from 7pm to 3am, including: shaving, make-up, wig application, outfit selection, fashionably late entrance, performing, quick changes, working the crowd, dancing, debauchery, undressing, makeup removal, and the disaster zone at the end of the night. By taking a close view at the theatrical aspects of the process, Jess Fildes has been able to capture the many steps of Antonio Bavaro's complex 8 hour process. Many people have preconceived notions of what it is to be a gender bending performer, especially here in Montreal, and hopefully this project will debunk some of those myths the audience may have about glamour & showbusiness.



Jimmy Bellemare  
*feed\_moi - Installation*

*feed\_moi* is a inter-disciplinary performance interested in the exploration of symbiotic relationships that exist in our universe. These relationships evoke everyday existence and human interaction in their most basic of states. The performance accentuates these ideals through common digital phenomenon and takes a conceptual voyage through the digital unconscious. Linking up sound and image in a marriage of dependence controlled on a very tactile and emotional level. The images and sound created by the performer synthesized in very different fashions keep a certain synchronicity with each other relating this process to relationships

and their uniqueness as well as their uniformity. This inevitable dialogue is triggered with both subtle and grandiose, physical and human gestures using essentially one instrument, the camera. In the performance, a digital relationship is created between the camera and a television set. Exploring the different human ideals expressed by machines.



Ramona Beneviste  
*Crossing Rivers / Gathering Wood & Water -*  
Photography

Performance and digital photography are used to explore underlying experiences of the everyday, in particular the sense of gnawing pursuit. *Crossing Rivers*, and *Gathering Wood & Water*, become metaphors for these pursuits.

Set in the outdoor elements, I challenge to what degree I can maintain my psychological armor during these performances. What starts out as a staged enactment quickly transforms once I come up against the elements. Any residual fiction erodes in this unfamiliar territory, forcing me to resituate myself within the narrative.

A sense of urgency occurs in layering the documentation, but it neither romanticizes nor condemns the efforts portrayed. Presenting the images in this reorganized manner collapses the importance of any singular action or outcome, revealing a complexity of realities that reflect a more authentic account of the original experience.

Caitlin Gibson  
*La Llorona; Of A Moment / The Other Woman.*  
*A self portrait - Photography*

This work engages with the genre of self-portraiture simultaneously attempting to capture a truth or honesty within self-representation

while embracing the transient and intangible nature of any physical and conscious identity. The cathartic body of work, a visual diary of sorts, was created as an exercise; the act of self-photography becoming a form of meditation providing measures of reflection and self awareness granted by the duality of being at once subject and observer in a moment of overwhelming mental and emotional despair.

The three photographic works resonate with the themes of myth and grand narrative pursued in my work. I am interested in exploring the limits to which an individual's identity and personal experiences become performative gestures once represented through the act of photography.

This work also explores the extent to which subjects become entangled within our identification of the myths, grand narratives and archetypal characters that saturate our visual cultural landscape.



Bella Klein  
*Grid* - Projection

This project is about voyeurism and seeing moments in people's lives that you might not normally see, the 'in-between' moments. They are set in a grid to create the idea of a security TV, surveilling many rooms at once. Footage was shot from the archived tapes of a larger interdisciplinary project set on documenting personal and social daily life; this series continues the search to show banal/extraordinary unplanned moments and highlight the dichotomy of controlled setting and spontaneous action, placing the audience uncomfortably and secretly as the 'watcher'. All of the individuals in the footage are actors, which creates an interesting tension between the camera and subject, as they perform both for the camera and each other.

Rio Mitchell  
*WATCHING TV!* - Performance

*WATCHING TV!* Is a performance/installation staging the intercommunication between 'real life', the mediatized self (candid video documents), and the mediatized other (television). 3 performers sit, watching a television playing an absurd assemblage-program: a video mashup of well-known movies, TV shows, and candid clips of the performers themselves. The live performers interact with each other as well as the television program. The piece asks spectators to witness the first-layer audience (the 3 actors) literally communicating with a mediatized performance, placing the public audience as the 'true' voyeurs of the situation in its entirety. *WATCHING TV!* Questions the origin of 'authentic' self/'mediatized' culture; which came first? The Chicken or the Egg?

Jesse Orr  
*LISTEN IN* - Performance

*LISTEN IN* attempts to translate the inner dialogue of the senses into spoken language. It asks you, the participant/performer, to override your internal monologue and listen to your nerve endings. What do your cells have to say? What do you have to say to them? *LISTEN IN* strives to accommodate all types of minds, and will therefore offer detailed instructions in your choice of four languages: Biology, Spirituality, Philosophy, and French. You're invited to take part in this ongoing performative research project by silently listening in on your own electrochemical, energetic, or sub-linguistic inner sensations, and recording what you hear or feel.

If you listen close, you may even find your body has something important to tell you.

James Andrew Rosen  
*Still Lights* - Photography



A series of selected images taken with a pinhole camera and installed in light boxes. This collection of photographs illustrates how our modern landscapes are decaying and the notion of permanence is fragile and is seemingly disappearing. The imagery does not represent an era, nor a period in time. Instead, the work stands alone, isolated. The idea is to heighten our awareness and to bridge a gap between the storied pasts of our communities and the vapid and ruthless desire to annihilate all that is old in the name of modernity and progress. The proposed work raises questions as to what is sacred, if anything, and what we as a society need to preserve from our past. It is through this setting that the works will succeed in creating a discourse where the images illustrate a reflection of the past in the context of an uncertain present.



## POSSIBILITY SPACES

Article  
262 Fairmount W.

One Night Only  
March 11, 2011  
6PM - 9PM

Curated by  
Stephen Ascher


Possibility Spaces is a show about the art of play, exploring the notions and boundaries of games -- digital, analog, and everything in between -- and of play: formal, implied, invited.

It has been fifty years since the publication of Roger Caillois' seminal text *Man, Play and Games*, and seventy since Huizinga's *Homo Ludens*. Process art and Nicolas Bourriaud's notion of relational aesthetics have challenged traditional conceptions of the objet d'art, espousing the possibilities of the act and the moment. The past decade has seen an explosion in the nascent field of "game studies," establishing a design-centric, analytical school of theory. The videogame, forty years on from its entry into commercial space, stands on the brink of overtaking other media in terms of popular cultural reach, impact, and -- yes -- economic importance. Seth Priebatsch speaks of building "the game layer on top of the world" at TED.

Are games bound to become the dominant form of cultural discourse of this century? Can the act of play carry as much meaning and significance as any other gesture or form of expression?

Possibility Spaces seeks to assert the vitality of these questions, and to examine the aesthetics of play through all of the above lenses and approaches. Juxtaposing interactive screen-based works with new takes on board and card games and playful installation and performance work, it invites onlookers to engage with familiar and accessible forms -- and to reconsider the possibilities of playful gestures.

As our cultural fascination with games grows deeper and ever more pervasive, I find myself inexorably drawn to the medium as a malleable and relevant canvas for expression. Like many others of my generation, I grew up with games -- which took on a variety of guises, some quite subtle -- as a constant presence, and can trace the arc of their evolution in popular perception. Yet despite being keenly aware of the unique position afforded by games' cultural status, I feel that their affective potential remains underexplored or outright untapped -- especially within the art world. I want to encourage more artists to work with the form: to create diverse works from unique perspectives, to challenge the current corporate-dominated discourse within the medium. It's my hope that this will also raise awareness on a larger scale that games can be personal, even intimate -- and that they are every bit as vital and accessible as any other popular medium. Come out and play!



Amélie Bissonnette  
*Mission O-Possum* - Mixed Media Installation

*Mission O-Possum* is a table/board game around which visitors can sit to move fluffy possum playing pieces through a simple quest. The game itself is quite straightforward, but I hope it will create discussion among the participants about their hobbies, interests, passion, etc. Why possums? I had a book series about animals when I was little and the possum book was among my favorites. For me, possums, with their ability to hang upside down from their tail, symbolize the capacity to look at the world from a different perspective. I believe it is essential to change viewpoints once in a while to keep an attitude of awareness and openness. The game *Mission O-Possum's* first goal as an art piece is to bring joy, whether it is played by children or seniors. If it raises questions too, then it will have fulfilled its mission completely!




Henk Boom  
*Rush* - Interactive Video/Sound Installation

*Rush* is about speed, motion through an environment, with an emphasis on the texture, violence, and confusion of high-velocity movement.

Movement as an activity in itself, rather than as a means to an end.

Speed compels even while its violence assaults your senses and degenerates perception. We think of speed in terms of motion, but it is nothing without its consequences. What effect does speed have on the way you understand and navigate your surroundings? When you're stripped of physical location and movement, situated only in a digital medium, what does the concept of speed even mean? What produces this sensation in a purely audio-visual context?



Jeff Bush  
*Can Crusher* - Mixed Media

New products are introduced and sold on the market almost every day, each claiming to satisfy your needs and desires. Why are we letting big companies have all the fun? If you have something you'd like to do, why not set out to make a machine that can do it better, easier, and more interestingly? The *Can Crusher* has been built in exactly this D.-I.-Y. spirit: the desire to reconnect with your surroundings, to take matters back into your own hands, and to get things done without paying someone else to do it! ...And if you're gonna set out to do all that, may as well start by crushing your empty beer can. Crushing cans has never been this stylish before!



Jeff Bush  
*Connect Coffee Table* - Russian Birch

The *Connect Coffee Table* is designed to be used in many different positions to fit what you're doing or to stimulate your imagination. A new position can transform the feel and function of a room. Have fun with it; see how many positions are possible and which ones you like best. Remember, the two sections of the coffee table cannot stand on their own, only together. Like a block of Lego, it is the common dimensions that are built into the pieces of the *Connect Coffee Table* that allow it to fit together in so many different ways.



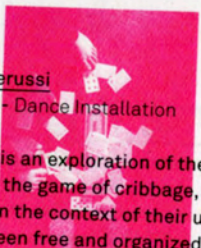
Lindy Wilkins  
*no glove, no love* - Interactive Video Installation

*No glove, no love* attempts to challenge our concepts of good and evil. It's actually a pretty cool - though pointless - game. You should try it.

Michaela Gerussi

*Double Run* - Dance Installation

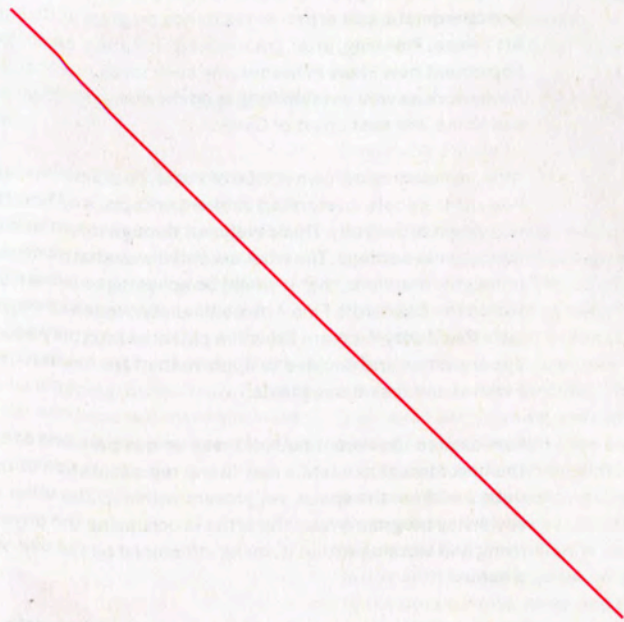
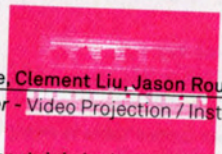
Double Run is an exploration of the movement within the game of cribbage, the rules/rituals within the context of their use, the points between free and organized play. The elements that I am concerned with in this work are the rules of cribbage, the objects associated with the game, and the movements of the players. I aim to construct, deconstruct and reconstruct (not necessarily in that order) these elements to explore the situation that they create, as well as their possibilities as isolated concepts. In this way, the installation will vary in all degrees between free and organized play, while maintaining the general framework of a movement study.



Julia Wolfe, Clement Liu, Jason Rousell

*Pixel Power* - Video Projection / Installation

Using the nostalgic look and sound of a bygone gaming era, Pixel Power is an interactive dance party designed to encourage users to explore space and their bodies. Movement is crucial to dance, as it is in interactivity, music, and partying. The installation creates an audio and visual composition sensitive to the audience's motion in the space. Using a camera, Jitter captures the motion and movement of the audience in order to affect the music composition. The sound in the space is picked up by Processing to create motion graphics of twitter feeds. The audience can contribute to the tweets using #PixelPower. These visuals are projected over a series of tilting mirrors whose motion is dependent on the audio track. This creates a variable and non-linear feedback loop to keep the party going!



## HOME, PARALLELED

CTRL LAB  
3634 St. Laurent

March 1 -  
March 19, 2011

Vernissage  
March 14, 2011  
6PM - 9PM

Curated by  
Dan Smeby

The seed for this show grew from developments in my own practice focusing on ideas of "home". These realities first manifested through valuing personal nostalgic memorabilia, leading to the production of sketchbooks, series in photo, video, and three-dimensional material. The idea then broadened to practical implementations of developing and coordinating an artist-in-residence program at CtrlLab: Montreal Art House. Planning, after graduation this spring, on continuing to implement new ideas in harnessing such ideas in a post-colonial framework as well establishing residency research projects- where I call home, the east coast of Canada.

After, exhausting my own notion of home, I became interested in how other people interpreted similar concepts, and how they dealt with them artistically. This developed through informal and formal educational settings. The work executed was sharp and insightful. I thought, therefore, that it would be advantageous seek art from within the Concordia Fine Arts community. While working on the CtrlLab's Residency Program I saw the potential interplay between both opportunities and decided to apply to the 11th Annual Art Matters Festival and fuse these ideals.

I am excited to present both of these unique parallels of home, the first through student's non-literal representation of the topic, detached from the space, yet present within it. The other is the residency program where the artist is occupying the physical space, living and working within it, being influenced by the use of CtrlLab as a home.

The two different, yet applicable notions might stimulate a dialogue between artists, resident, and spectators that could potentially question the topic of home and all that it could entail.

With all spaces at CtrlLab being utilized for this exhibit, excluding the live-in studio I have ensured, as curator, that all pieces have proper exposure and necessary space. Although compact, the work is not compromised. This was imperative to consider in organizing a project of this nature ensuring sensitivity to each individual's artistic license.

The simultaneous pieces of home, I am confident will question your view of home, and is well worth a visit away from your own home.

Abby Hutchison  
*Flying Geese - Photography*

This piece is an investigation of the similar functions of the quilt and the photograph as objects of nostalgia and memory. The collage is a combination of a traditional quilting pattern and an archive of personal photographs that depict a place that currently exists only through images and ever changing memory.

Aliya Kahsay, Rachel Reichel, Emilia Sheldon  
*Walter & Irene - Musical Performance*

Walter and Irene is a band inspired by late nights, drinking too much and being cozy. It consists of Rachel on the mandolin/guitar, Aliya on the glockenspiel and Emilia on the autoharp. We make up for our gr.4 band room instrument line up with catchy dark narratives, charming group vocals and a lot of sisting (like whistling, but better). There might even be clapping occasionally. Fucking joyous. Walter and Irene will make you want to sing, dance and whistle along and maybe even marry one or two of us.

Amy Ball  
*Fold Lines, Home Land - Ink on paper, Lithograph print on vellum*

Fold Lines, Home Land is a large-scale ink drawing of the Tombstone Mountain Range in the Yukon Territory. The Tombstone Mountains are symbolic of my relationship to nature and to my home in Dawson City.

This drawing represents my obsession and constant fascination with this place. The drawing, folded along lines, attempting to replicate the creases of the mountain's natural form.

Along side the drawing is a limited edition of posters, which are available for viewers to have. The posters are an image of the mountain range with instructions on how to cut and fold to create the same fold lines as the drawing. This is an attempt to offer viewers a reproduction of the actual mountain range, as a way to share my peaceful reliance on this particular landscape.

Fold Lines, Home Land pays homage to my dependence on the Yukon's landscape, while trying to understand the strength individuals gain from particular land.

Cedar-Eve Peters  
*Spirit Stitch*

For me home has come to signify not only family but my cultural background as well, as I discover it in increasing depth. As an Ojibwa artist and student living away from home, I have been exploring the idea of self-identity through producing images and objects that are organic in their process. I feel that the journey of establishing one's identity has a strong connection with one's cultural roots and knowledge and through this discovery one may gain a true sense of home within themselves. The objects I have created are a pillow and doll. The pillow is a drawing of my father with his spirit guide, which pertains to the dream world, sleep and comfort. The doll, although scary in appearance is a spirit guide that helps in warding off evil spirits. Both objects represent home and comfort, although they are not constructed for literal use. They relate to one's unconscious, intuition, ancestors and spirits

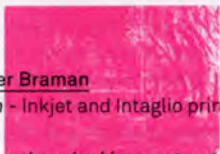
Andy Filipowich  
*Back Again - Performance*

Some people fight to keep a normal life. They reject change because they fear the unknown. Couples stay in a relationship even

when it's destructive because they fear being alone. They want to feel safe and that is only possible with another in their life.

The characters in this piece are two of these people. Obstacles in their life show that they should not be together. She is abusive. He cannot love her sexually. She is obsessive over details while he no longer cares. How can they let their relationship grow and mature when it can barely be maintained?

No matter how much damage they cause, intentionally or otherwise, the couple always returns to a neutral state. They try to display the illusion of love, but the emotion is not present and the action is just an act. Can the couple remain in this loveless relationship or do they risk breaking away and losing their sense of home?



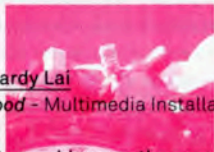
Christopher Braman  
*Demolition* - Inkjet and Intaglio prints

This summer I worked in construction renovating two old houses...one in Outremont and one in Westmount. I saw parts of houses that are only seen during a deconstruction and reconstruction process. I was struck by how the layering of walls and floors suggested past histories - secrets, and how their remnants remained intangible fragments and bits of debris. I wanted to represent the materiality and physicality of absence. I photographed a room in one of the houses, manipulated the colors and framing of the images and digitally printed them and over-printed with intaglio.

Gabrielle Gingras  
*Home is Now* - Multimedia Installation

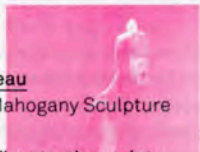
My installation explores the concept of home in a linear and circular fashion. My timeline

starts with home as a collective and personal identity attached to a physical space and moves towards the traveler experiencing a shift and layering of the concept of home and finally explodes in the now since ultimately home is where you are now. Home is internal rather than external. It's a feeling you can carry as you would a backpack, wherever you go.



Jia Chen Cardy Lai  
*Comfort Food* - Multimedia Installation

This sculpture addresses the process of finding comfort away from the familiarity of home. While adjusting to the new city of Montreal, I stumbled upon poutine as a source of refuge and moral support. In *Comfort Food*, I portray these projected qualities of poutine in a tactile manner. With a plush gray blanket, cheese curd pillows and a mattress of sponge fries held in a container resembling a larger than life take-out box, this piece is a structure that one can physically retreat into for warmth, protection and indulgence. (My viewers are encouraged to do so.) Also incorporated into the piece are paper take-out bags on which I've illustrated my thoughts while eating pouting and re-establishing myself outside my first home. Although I narrate a very specific fondness of poutine, my musings of home and identity are ideas many can relate to.



Elyse Brodeau  
*Tantura* - Mahogany Sculpture

A gesture. The starting point. My father used to imitate with his hands an egg breaking on my head. Bang. Welcome into the world. The world of inequalities, corruption.

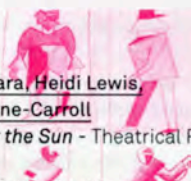
This character is the illustration of the

turning point in my life when I realized as a child that life wasn't quite the same as I was imagining. This gesture my father used to do with his hands on my head (imitation of a broken egg) displays this realization. The realization is that inequalities and corruption are an integral part of our world.

This is the deformation of growth. Realities are striking and the perception of these surroundings is forever distorted.

These subjects are recurrent in my works. I particularly focus on how I react with my work and how viewers, when they see it, react to it.

Reactions are either opposite or responding to one another.



Julian Hamara, Heidi Lewis,  
Bettina Gagne-Carroll  
*Victory Over the Sun* - Theatrical Production

"Victory Over the Sun" is a two act play wherein future people extinguish the sun. Act I is a world at war with itself; factions for and against the sun. It is tense, terrestrial, concrete, and bright. Act II is in complete juxtaposition. It is lunar, the sun is dead, anarchy reigns, and one is left questioning the concept of linear time. A projected video background including abstracted images from various Montreal locations comprise the set. Supersized facades are the only props. The visual triumph is achieved by dancers in cubist costume physically interpreting the pre-recorded voices. Costume sketches from the 1913 debut are the touchstone of Russian futurism that we have endeavoured to maintain. The re-interpreted original script by Alexei Kruchenykh has been re-interpreted in order bring to contemporary audiences the timeless message of the Russian avant-garde.

Katie Pretti (artist in residence)  
*Reckless Abandonment* - Painting

Part of Cntrllab's *Home, Paralleled* exhibition for Art Matters, the Montreal Art House Resident artist, Katie Pretti, will create *Reckless Abandonment*, a painting-in-the-round. During her stay in the month of March, Pretti will examine the contradictory sensations of emancipation and despair associated with leaving, or deserting, a person or place, ironically, through the construction of a free-standing, room-like, structure. Evidence of the construction process will gradually be added to the exhibition as the artist spontaneously recreates her practice in response to the foreign surroundings. The final installation will be on view from March, 25th - March, 31st, 2011!

Lindsay Hutton  
*Persephone Resurfaced* - Video/Performance

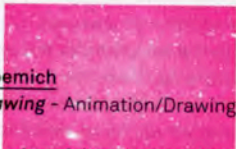
*Persephone Resurfaced* is a 5 minute dance solo which also contains a video (a contemporary synchronized swimming solo set in a backyard pool). The video is projected onto a large sheet of white fabric which hangs to the floor. The video and dance fade in and out of each other allowing both to exist simultaneously. The movement is inspired by the transposing of actions from water to land and vice versa. This creates difference in quality and execution of the movement. Both pieces are designed to relate to each other. The dancers (both female) are strong yet vulnerable and make a statement about the objectivity of women.

Marijia Mikulic  
*Dot, Line, and Space* - Ceramics

Where are we coming from/going to? Organisms to microcosms; we are all connected

and built upon a similar networked structure. Patterns are infinitely repeated. Home is where the vacancy is.

This piece attempts to symbolically explore the intrinsic nature of structure from organisms to societal structures. Separately each piece exists as a building block or unit; but together, the pieces arranged, make up a larger whole. Pattern conclusively is not a simple repetition of shape but a contains an inherent rhythm, growing and dispersing, as we are.



Mark Stroemich  
*Space Drawing* - Animation/Drawing

I made a series of drawings depicting outer space and celestial bodies. They are all based off of Hubble Space Telescope images. The first drawing is based off of the Hubble ultra deep field photograph. This photograph could be the most important photograph ever taken was taken by pointing the Hubble Space Telescope at a small region of the constellation Ursa Major with the shutter open for about 10 days. Almost all the objects in the photo are galaxies. Some of them are the youngest and most distant ever photographed. The light from one of the galaxies took 13.1 billion light years to get to us which is about 12300000000000000000000 kilometers way. I can't wrap my brain around how far that is even after making the drawings.

Maya Cardin, Stephanie Coleman,  
Kaleigh Macrae, Emma Campbell  
*Mass Elastic* - Drawing Installation

Mass Elastic is the work of four artists collaborating to explore ideas of home. Initially, we sought to bring out a place or site where we would ideally live, a sort of blueprint of imagination. We departed from rigid dream

house ideals as we became deeply engaged in an intuitive and immersive process. It was important to us to continually respond to the drawing and each other, allowing the work to dictate its form. By consciously and subconsciously appropriating each others' ideas and initiatives, we were able to expand the range of our individual potential.

Mass Elastic speaks to ideas of memory, comfort, nostalgia, reverie, fortification and otherworldliness. It retains the elusive qualities of a dream home or dream in that our elastic home shifts, fragments and grows as an organism. It is inviting and somewhat familiar, yet also just out of reach.

Nicolas Dufour  
*Plasticine* - Photography

"Home" is an ambivalent reality and concept. It is, on one part, more about a feeling of being somewhere, not specifically surrounded by walls and a roof. It's about a sensitive and phenomenological experience. It's about a certain feeling of being somewhere you belong to and share with other people, far beyond the physical place in which you live and sleep.

The concept of "home" is embodied in a dynamic of changes and evolution of the urban fabric. Evolution of neighborhoods, renovations, demolition of old buildings replaced by condominiums, offices and new boutiques; all this resulting in the creation of new spaces, most of the time for those who can afford it, questioning a shared and common sense of what home is or who has access to it.

A short series of photos exploring a certain "duality" of what home is for me: a complex relationship between memories and spaces and a continuously evolving in a physical reality.

Olivia Qiu  
*Untitled* - Painting

In its gaze I no longer grasp my place. I sought for company in its presence, but it is encompassed by haunting loneliness as much as I am. I wanted shelter, I wanted protection, but I was struck by the illusion that the protector and the protected are indeed one. A flood of grief always triumph over moments of happiness, or whatever the sequence. A sense of familiarity and intimacy seizes the heart from the very beginning, like you always belong. Moving away, separations, more separations. The glow diminishes until there is darkness. The further you go you know it is but a faith that you hold tight to yourself. Warmth, acceptance, preciousness. On the opposite mirrors the scarcity of such feelings. Through an atmospheric depiction I wanted to convey a mix ineffable sense of home.

Pamela Lepage  
*In to the Dark* - Multimedia Installation

Made of paper, ink and paint, *In to the Dark*, is a drawing installation which makes use of landscape as a means of communication and connection. Common knowledge of the outdoors allows for weather, terrain and elements to take on metaphorical and interpretive meanings, thus connecting with the viewer based on past experiences. The surface places emphasis on the experienced and the felt, with the drawing extending right onto the floor and inviting viewers to literally step in. The scintillating effect of the UV light and the small exhibition space call for an intimate relationship in an atmosphere that will transport you from a gallery space directly into a fantasy, a foreign land.

Sasha Loncarevic  
*Tales About Fisherman From Fish* - Photography

As seen from above ground, *Legends About Fishermen for Fish* offers a fictitious view left for the birds. These photographic images revisit birthplaces and burial grounds in a new light; lit by a torch and viewed in a cave.

Simon Grenier-Poirier  
*Island* - Photography

These visual recollections have been drawn from my memory to create an autobiographical portrait of my hometown.

It is as if time had stopped there since I left. The place became an island in my mind, a prisoner of the past.

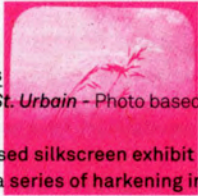
These are postcards from a voyage to the borders of the forgotten; dispatches from the fragments of my childhood.

Once naively experienced, these places now assume the weight of authority in my conscience and in my judgement. Having been liberated from my memory, they become souvenirs bearing new meanings.

Tara Chartrand  
*Hope, Denial and Futility* - Painting

This triptych describes the reactions to a devastating event; the loss of a home and all that is within it, the things accumulated over time, the memories attached to objects. It is a portrait of the loss of one's safe haven, describing home through its tragic absence. The hazy, non-specific setting of the paintings echoes the emptiness of the

situation, each of us facing our difficulties alone. There is no implication of a past or future, just time as it is in the present. It is a psychological setting, more than a physical one. Though each figure reacts differently, there is a quietness that speaks of the inevitable acceptance of the circumstances. The paintings are arranged so as to show a progression in the development of the reactions: hope, denial and futility. The loss of one's home, whatever it may be, is in the end the loss of ourselves.



Tara Dupins  
*South Bay, St. Urbain* - Photo based Silkscreens

A photo-based silk-screen exhibit that strives to capture a series of harkening imagery and familiar poses.

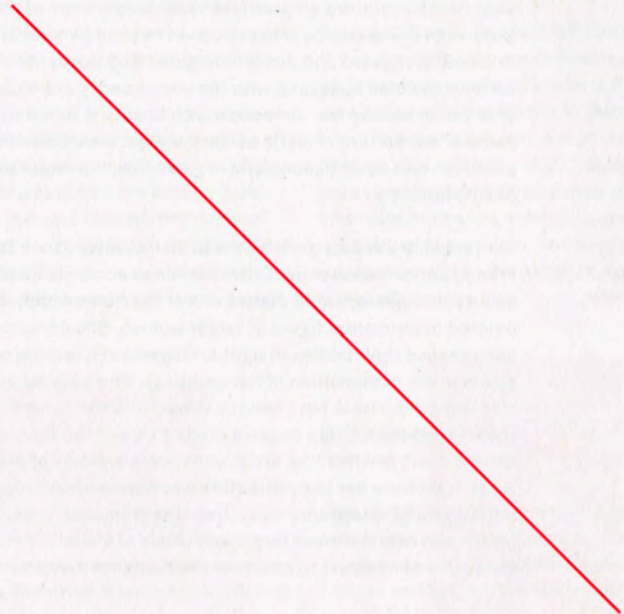
Each image begins with a photo taken with a twin lens camera of a Montreal neighborhood or rural Saskatchewan – two geographical locations that are essentially a dichotomy of urban and rural characteristics. Capturing that duality, the images are then transformed into silk-screens with vibrant or moody colors that epitomize each setting.

However, despite presenting a split or torn personality, the format and technique is the same for the creation of each image. These different landscape or cityscape images are framed within the camera's viewfinder to create a uniform signature – ultimately conveying a common look and feel. The places photographed may not be instantly recognizable to every viewer but each vignette strives to convey a sense of place or a shared memory.



Alexis Pautasso & Tiffany Blaise  
*Nomadic Shelter* - Installation

This design was inspired by the beauty and peacefulness of an old growth forest, which interacts with its environment but is also a shelter from the sun and other elements. We wanted the design to take on a poetic beauty to provoke thought and reflection, and in turn become a space to explore those thoughts in a peaceful sheltered environment. The object then also becomes a social statement; it is not necessarily a shelter from the sun or the rain, but from the chaos of our own lives. It is an intervention on our living and social spaces. This shelter is collapsible and transportable, reinforcing the theme of intervention. To create our design, we used fabric because it is an organic material that can be integrated into any given space and is able to interact with external factors such as light, wind, and movement. Meanwhile, the graphics illustrate the duality of space, both urban and natural.



## BEAUTY IN OBSESSION

### Galerie Rye

1331A Ste-Catherine E.

March 1 -

March 19, 2011

### Vernissage

March 15, 2011

6PM - 9PM

### Curated by

Hania Souleiman

### Co-Presented by

2110 Centre for  
Gender Advocacy

The concept of beauty exists in all civilizations and cultures, spanning every continent and thousands of years of history. It can be indescribable and intangible. At times, it is purely a feeling derived from a moment in life. Pertaining to an individual, beauty can be perceived as a combination of inner and outer characteristics. Classical Greek sculpture emphasized ideal proportions of the human body. High Renaissance artists pushed beyond canonical proportions to create elongated and distorted figures and poses. As a society, we have become obsessed with the permanency and exaggeration of physical beauty. Our obsession with beauty is found across all aspects of our culture. Plastic surgery, weight loss, cosmetics, beauty practices and advertisement have given rise to a multi-billion dollar beauty industry.

Contemporary artists such as the British painter Jenny Saville and French performance artist Orlan examined society's obsession with beauty through repeated distortions of the human body. Saville painted monumental figure of larger women. She contorted and compressed their bodies in tight arrangements, leaving no pictorial space in the composition of her paintings. She created an overwhelming closeness between the viewer and the subject depicted. In the mid-nineties, Orlan began a project titled "The Reincarnation of Saint-Orlan", in which the artist underwent a series of plastic surgeries to transform her body into the ideal woman inspired from famous paintings and sculptures taken from the Western canon. Both artists interacted with different forms and levels of visual repetitions and obsessive behaviours to interpret their subject matter.

An artist must always continuously explore and push their subject matter to the point of obsession. "Beauty in Obsession" engages with our pursuit of beauty while simultaneously displaying the aesthetics behind the artists' obsessions in their artworks, questioning our obsessive nature and the potential beauty in it.

### Laura Adelaide Hudspith

*Chair Leg Soft Tissue* - Porcelain Sculpture

*Chair Leg Soft Tissue*, a porcelain sculpture with 42 molded and slip-cast piled components supporting each other, displays the form and function of old wooden chair spindles. By visually acknowledging the meaning and functionality that this form inherently holds through its replication, the individual legs now alive in porcelain, take on a new purpose evoking reflection on the human body. Glossy pink interiors of the cast chair legs bait the eye and reminisce of our own internal frames.

The work lies in a territory that questions an object's ability to reference its maker while also calling into question the meaning of authenticity. The cast objects themselves are a recollection of the utility of the original chair legs, while their curvaceous structure and even their name can recall the human physique.

### Kelly Pleau

*Montreal Beauty Marks/ Grains de Beauté de Montréal* - Limited Edition Paper Zine

An ode to subversive, non-gendered notions about beauty, *Montreal Beauty Marks/Grains de Beauté de Montréal* is a limited-edition zine consisting of a series of photographs of zits belonging to the artists Montreal-based friends. With this work, Kelly aims to highlight and document transient elements of Montreal's landscape (cities can be seen as being marked by people to interact with), as well as of the landscapes of our own bodies within this city (constantly encountering processes of both blemish and beauty), while also attempting to neutralize taboo-infected reactions towards acne with a simple and humorous approach to the topic, acknowledging the fact that (let's face it) we all get zits!

### Ryan Levy Amador Leonaras

*Charles* - Oil on canvas

In this series the artist uses the composition of European portraits as a basis for exploring the anthropomorphism of primate subjects. Historically, primates in Western art were used to represent vices and were a symbol of the exotic in still life, which the artist subverts by adapting them to a portrait style designated for prominent persons.

Each painting presents a different species of Great Ape, the only one not being represented is the human whose space is filled by the viewer. The direct gaze of the primates mirrors the experience we have of viewing Apes in zoo's, but instead of being in the subordinate position behind glass their exaggerated size intimidates the onlooker, almost given a feeling of the sublime and turning human interaction within the gallery space into a spectacle.

### Jeffrey Togerson

*Untitled* - Digital print

This series of portraits references codes and representations in iconic pop culture imagery, examining gender as performance. I began working on this series of portraits by talking to each of my friends about pop culture figures, or perhaps an alternate persona and/or gender they might like to inhabit. Gesture became quite an important aspect in the work. While shooting, I asked most of them to pose as a pin-up. For all of them this meant something different but all gave dramatic alluring posturing, echoing pop culture iconography. By use of grandiose print size and trough use of ornamentation Christian iconography emerges. I wanted to add another element of iconography and historical representation to perhaps complicate the connection with the past vs. present,

media vs. religion and conformity and rebellion. From this gateway springs a certain re-imagining and re-instating of a long history of socially enforced visual iconography.

Nathalie Leu  
*Channeling Us* - India Ink

The *Channeling Us* series is a celebration of each individual's uniqueness with the use of patterns. Just like DNA, it is a pattern that identifies us. Our facial features are distinct from one another and tells us apart on a daily basis, whether it be by race, age, or gender. This series portrays facial visual motifs from different individuals, and can be appreciated through the markings of each line and space. Besides, as different as we are, we are the individuals that make up Canada. They can represent any of us living in a multi-cultural society

Laura Ellyn  
*Beautiful Monstrosities 1/6* - Ink on bristol

*Beautiful Monstrosities* is a series exploring monstrousness, power, and the normalization/othering of bodies and identities. Historically, monsters have been cast as outsiders – marginal yet omnipresent, feared and respected, but clearly defined by racist, cissexist, classist and ableist interpretations of the natural and the "other". The contemporary commodification of the monstrous has helped make this history even more explicit, but at the same time served to make room for the appropriation of monstrous identities, sexualities, and bodies. I explore these themes through the contextualizing of monstrous imagery, using repetition simple illustration techniques through a variety of media.

Sara Anstis  
*Untitled* - Charcoal & Gold Wrapping Paper

Beyond a red curtain or the final item of clothing is something that exists somewhere else. The solitary gaze of a portrait, set with remnants of wrapping paper and abused by wandering scissors, does not need to be unveiled or deconstructed; it simply is.

Julia Waks  
*The Good News and the Bad News* -  
Assemblage on canvas and wood

This series explores the obsession of beauty, focusing on the significance of lingerie and lipstick as political icons of eroticism, femininity, and female sexuality. These works aim to provoke insight into and reconsider the beauty obsession identity in modern culture.

Pieces of lingerie are combined with drawing, smears of paint, acrylic gel, donated, discarded lipsticks and oil sticks in flesh-toned colours associated with femininity, beauty, sexuality, and sexual orifice. The gestural nature of lines and marks imply a violent energy throughout the works allowing the viewer to encounter and connect with a genuine and tactile representation of 20th and 21st century icons of beauty as the substance for feminine identity.

Each work is a dialogue expressing a guttural push and pull of colours, lines, and marks. Images that emerge bear witness to personal acts of reflection, response, and embracing the intimate.



## INSIDE/OUT

Hermine Contemporain  
1860 Amherst

March 1 -  
March 19, 2011

Vernissage  
March 15, 2011  
6PM - 9PM

Curated by  
Camille Bédard &  
Dounia Salamé

Inside/Out focuses on the experience of the viewers and their interaction with the artworks, thus inspiring a reflection on spaces inside and outside the gallery. In handling small artworks and entering immersive installations, viewers engage with issues regarding the reception of art and its relations to the art world.

The art world, on the one side, and the outside world on the other side, are both needed in the process of reception of a work. Inside/Out provokes an interaction between those two worlds, with the viewer as protagonist of this encounter.

The knowledge of Rothko is fundamental for the understanding of Neah Kelly's knitted paintings, Baby Rothko. Kelly's interpretation of Mark Rothko's abstract expressionist paintings brings this period of art history into the gallery. The viewer activates this relationship between Kelly and Rothko. Equally important is the natural light entering the gallery for Jacques Bellavance's *Recollection*. Light is an intrinsic part of the artwork, almost a medium. Without it, the artwork is not legible, and its photographs will remain veiled. Natural light and the knowledge of Rothko are both essential to the understanding of such works. Any artwork is at the crossing of the art world's references and the outside world.

To acknowledge this duality, Inside/Out plays with the boundaries between the inside and the outside of the artworks. The viewer has to break through their shells. With his look, he peeps inside Alexandre Nunes's *Judas* and in Kandis Friesen's *Kneel Down Low*. With his whole body, he enters Ramona Beneviste's *here & now*, April Martin's *Heard* and Chantal Prémont's *Twelve Baskets but Nine Girls*; and with his feet, he experiences Diyar Mayil's *Uphill shoes*.

In order to experience Martin's *Heard*, the viewer is forced to go outside the gallery into the courtyard. Such passage from the interior of the gallery to its exterior space underlines the boundaries that Inside/Out seeks to highlight. Immersed inside Martin's installation, the viewer is drawn to look through windows that usually mark the boundary between indoors and outdoors. This work creates a circular movement which connects the art world, the outside world, the gallery space and its exterior.

The exhibition space thus ceases to be the closed white cube. By exiting the gallery, recalling art historical references to understand the artworks, being transported in distinct artistic environment and using the natural light that enters the space, the viewer breaks the boundaries of the gallery.

Ramona Benveniste  
*here & now* - Mixed Media Installation

A tent-like structure, images, light and sound presents two distinct worlds which intersect to examine a new time; now.

My grandmother from Jerusalem warned me never to expose myself to the sun. She feared it would darken my skin and announce I was an 'Oriental'.

A discovery of family photographs from Palestine circa 1910 had me curious about this 'Oriental' exoticism. I placed myself out in the Canadian winter landscape in a staged set of juxtaposed elements inspired from these romanticized images. It made me reevaluate the factual reliability of archival documentation and question how these constructed images came to stand in as cinematic representations for my history.

In the gallery, the same staged setting reappears. From two sides of a tent-like structure, overhead projectors with interchangeable images will permit the viewer to manipulate and deconstruct these formulated settings, and any appropriated connotations that may still persist as it unfolds.

Jacques Bellavance  
*Recollection* - Photograph on muslin

Photography has, ever since its very creation, been endowed with the ability to document facts, to "remember" details. 'Recollection' is a critical look at how we interact with our own memories. Some of our fondest memories are always easier to access than others, but in order to reminisce about any event, one must consciously choose to seek it.

The key idea behind 'Recollection' is to reward curiosity while punishing inaction;

the viewer who chooses to simply walk by will forgo the opportunity to glance through my memories. The images themselves are left inconspicuously on a table and require an action, a desire from the audience to reveal their contents. 'Recollection' wishes to challenge the very preconceived notions of art's boundaries as there is no indication that interaction is encouraged, see essential.

Kandis Friesen  
*Kneel Down Low (The Holy Touch)* - Mixed Media

The Boite D'Optique is a drawing installation and performative animation space based on the 18th century Dutch peepshow-box design, in the tradition of pre-cinema illusionary devices.

Made for a single viewer, *Kneel Down Low (The Holy Touch)* is a versatile drawing installation/performance referencing Christian iconography, erotic peepshow imagery, and the intimacy of interior, private spaces. In its performative presentation, the viewer kneels down, pays a tithe, and watches the show, as the artist animates the interior slides from the top of the box. The show ends in an anti-climactic climax; stained glass, a motionless finger-bang, the holy bright light at the end of the tunnel. As a drawing installation, the cover remains closed and the viewer peeks in as the 8- slide drawing is animated by a rear-projected video of carnival lights, giving the impression that the hand is moving in rhythm with its surroundings.

April Martin  
*Heard* - Found windows and wood

I used found windows to reference a space shared, a past looked into and out of. Taken together they create a rippling dusty glass ceiling. This gathering appears at once as

an animate herd and at the same time as a collection of rooftops, captive memories standing tall and still. Twisted and curved wooden beams form the tiny towers, as if possessing bent knees, in mid-step. From an eye-level perspective, the large assembly of legs seems shared, questioning ideas of the individual and group. The legs interact with one another, creating an image of a forest, an outside wild space.

One of my direct intentions was to create a space that existed outside of our shared reality. A space to give shape to our feelings of awkwardness, through its shifting, rickety, and terrifying nature. A dream space, where one could imagine themselves atop a seemingly physical impossibility.



Neah Kelly

*Baby Rothkos* - Embroidery

These knitted paintings have been sampled from five works by Mark Rothko that have served as the inspiration for my own interpretation of his paintings. I have been affectionately referring to them as "Baby Rothko's". But, in the spirit of Mark I shall refer to the series unofficially as "Untitled".

In these knittings I have used Rothko's paintings as a reference point in which to sample some of his works formal characteristics; such as his proportions of shapes, his division of spacial relationships, some of his colour choices, and the appropriation of his titles. The last of which, the titling, has become pivotal in these works. The titling of these pieces serves to create a bridge and therefore a dialogue between these works and accepted concepts as to what defines a painting; specifically, how the materiality of the object itself affects its classification as an artwork.

Diyar Mayil

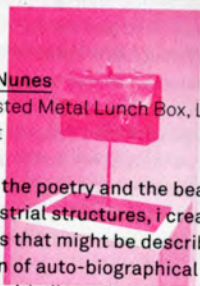
*Uphill Shoes* - Plywood, plexiglass, fastener, stap



Do cities shape people or the people shape the cities? This question is like the chicken and egg question. Certainly Montreal changed the shape of my perception. I invite you to experience the architecture that we are in with a perception that belongs to somewhere else, somewhere out.

Alexandre Nunes

*Judas* - Rusted Metal Lunch Box, Loupe, Photo, Light



Inspired by the poetry and the beauty of decaying industrial structures, I create hybrid installations that might be described as a combination of auto-biographical themes juxtaposed with dirty and old aesthetic objects related to the field of work. My practice is rooted in taking found objects and transfiguring them through physical and semantical changes to the point in which they become ironic or poetic. Each work is linked by recurring formal elements and through subject matter: the process of one person's quest for liberty and self-transformation. To a large extent my work is like a rebus – pictorial writing, where object and image are knitted together through language and together these elements play on the meaning of combined forms and images as we can see in *Judas*, a rusted lunch box, inside a photocomposition of the last supper, visible through a loupe known by another name in French – *Judas Optique*.

Chantal Prémont

*Twelve Baskets but Nine Girls* - Wood, twine, organic hollowed brown eggs, acrylic paint, walnut dyed feathers, and reed



*Twelve Baskets but Nine Girls* (2010) was created to focus on the organic process of art making. By using basketry techniques I was able to weave a frame-like structure able to enframe the human torso. I made twelve individual water soaked reed baskets bound with an interlacing of twine. Inside each basket is a niche of walnut dyed feathers. Cosily resting in nine of the twelve feathered niches are hollowed brown organic eggs. Each egg has been painted as a Russian nesting doll and the visual pun is most likely obvious here. A few of the eggs broke in the hollowing process and that's why some of the nests are still awaiting their expected eggs. The structure as a whole is suspended in the air at 180 degrees while seemingly defying the laws of gravity: beckoning the viewer to experience the piece from an alternative, from within.

# GLASS HOUSES

The Dep[art]ment  
48 Notre-Dame W.  
#101

One Night Only  
March 18, 2011  
7PM - 11PM


Curated by  
Courtenay Mayes &  
Madeleine Pippa  
Bartlett

Bridging the faculties of studio arts, performing arts, design and dance in a dramatic one night event, GLASS HOUSES showcases the prevalence and importance of clothing and 'wearables' within contemporary art. It aims to open a dialogue between the body, tactility, identity, cloth and design by means of garment-based artworks. The common experience of cloth enables the show to provide an insight into a multitude of practices and disciplines. A wide variety of subject matter is addressed through the medium, which functions here as consciously created architecture for the body.

Philosophers, feminists, and art critics have scorned clothing as a medium, choosing instead to ignore the fact that we are physical, organic objects as well as minds. Many of the artists involved have a background in fashion design and choose to use their finely tuned skills in a fine art context. Emily McIntyre's series of uniforms are the result of exhaustive action against mass production. Sabrina Dufour's knitted skins reference the intrinsic relationship our bodies have with textiles; a concept revisited in Benita Whyte's work. Another reoccurring concept is that of archiving, essentially a manifestation of our desire to preserve the past. Working with this, Olivia Mew has created a wearable garment out of unfulfilled desires in her past. Tiny felt replicas of coveted dresses are pieced together to create a whole.


In principle, clothing is made to be worn: seen and felt. And so, finding their ideal showcase on the body, four of the works in GLASS HOUSES will be shown as performance. DERELICT, a collaborative effort between Nicolas Munoz, Peter Rockwell and Kevin Lee, the LED suit utilizes the technology of micro-controllers and accelerometers to discern the wearer's movements. Similarly, the identical, responsive dresses created by Leigh Brennan Murfitt and Nina Bouchard serve to communicate the movements of the wearer, albeit subtly. States of mind, denoted by the body language of the wearer of one dress, are made public on the other. Again, embedded LED technology is used to highlight gesture.

The familiarity of clothing makes the exhibition accessible, which is not to say that it is not still challenging. The medium is distinctive because of its interdependence with identity, personal political and economic statuses, history, and the human body. Clothing represents our continual changes in thought, and a way of presenting oneself in our world; in short, it is an ideal medium for our time.



Benita Whyte  
*UNTITLED (SKIN)* - Photo / Projection

Skin hides and reveals, protects and betrays. Animals and insects shed skins, coats, and shells, their organisms following encoded biological rhythms to free them of defunct trappings. The shedding of an unneeded layer is a transformative act of renewal and regeneration. Having collected the fabric remains of long-discarded personal items, I choose now to revisit their material and confront corresponding memories and emotions. This fabric charms me with its vocabulary of generic nostalgia while saddening me, as it is a connection to memories of personal experience and pain. In their original form these scraps functioned as skins; I wear them now in an act of reclamation to own them for my body, an effort to defy their links to adversity. By fashioning myself a second skin, I allow the opportunity to shed this relic as a chance at personal rebirth and self-liberation.



Zoë Ritts  
*Butterfly Moth (Mourning Shawl)* - Hand Woven

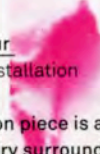
The work presented here is an exploration in themes of ephemerality. The materials used are chosen for, and exploited to experiment with fragility. Butterfly Moth (Mourning Shawl) suggests fragility (as well as decay) in its material composition, but even more so in its reference to the dusty, elusive insect from which it gets its name.

The work furthers this dialogue in its presentation: it is presented as trapped behind glass, housed as a precious (dead) object. Its frame mimics 'curiosity boxes' as well as entomological specimen boxes. As such, the worth of the piece changes—it is not a worn rag, but enshrined collectible. The idea of a 'specimen' as a decaying, but precious item is a continued theme in the artists' work.



Nicolás Muñoz, Peter Rockwell, Kevin Lee  
*DERELICT* - Fabric/LEDs/Performance

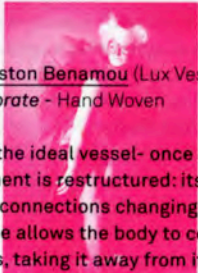
DERELICT is a wearable electronics project that employs a light suit to augment performance and experiment with movement, space and time. The project is a collaboration between Nicolas Munoz, Peter Rockwell and Kevin Lee to create a garment with customizable LED patterns that highlight the wearer's body and illuminate his surroundings. Strips of conductive velcro are sown to the surface of the suit allowing LED units to be placed in different configurations across the body. The circuit uses micro-controllers to modulate power to the LEDs, controlling the intensity of LED groups while accelerometers sense the performer's movements. The performances, while ephemeral, create lasting light graffiti in the documentation we collect which chart the performer's trajectory through space with streaks of light. These light traces demonstrate the chaotic gestures of the body and reveal the space surrounding the performer in a dark environment.



Sabrina Dufour  
*Skin* - Wool/Installation

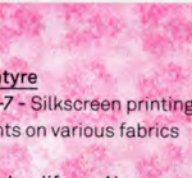
The installation piece is a personal and abstract inquiry surrounding the concept of dwelling. Skin, an organ composed of several tissue layers, is our residence as well as our protective envelope. Likewise, tissue-clothes delineate the perimeter of our body and can be perceived as a second skin. Knitting seems lay upon as the perfect labour process to manifest the notion of the built nature of the body, taking inspiration from insects that construct their cocoons. It becomes an envelope that bears witness of labour, time and metamorphosis. Knitting is a stitch assemblage technique engaging gestural repetitive actions that bring a meditative aspect to the piece where comfort and

intimacy are subject. The work references a window display, and illustrates dead bodies by the way it is hung.



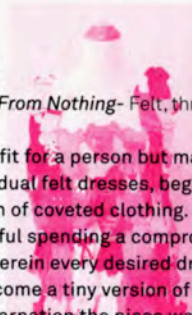
Alexis Johnston Benamou (Lux Vespera)  
*The Invertebrate* - Hand Woven

The body - the ideal vessel- once adorned with a garment is restructured: its lines blurred, its connections changing purpose. The costume allows the body to consider new actions, taking it away from its habitual stance. What is solid becomes ephemeral, what is flesh fuses with electricity, fabric and hair: the body moves differently, adapting, while the costume adapts. Issues of identity, mysticism, vulnerability and transformation rise from the marriage of the electronic and the living where abstract insect-like and Neo-Baroque play; a shell protecting the turtle while the turtle defends its shell.



Emily McIntyre  
*Uniforms 1-7* - Silkscreen printing, discharge and pigments on various fabrics

Throughout her life my Nana wore a shirt made out of a print that I have been memorizing since I was a little girl. Physically re-creating this print has given me the opportunity to explore the effect of identity and personal memories in my work, and how to translate them on cloth. By hand applying the print to fabric, designing, cutting and sewing multiple suits for myself I created a commemorative personal uniform to live in and act out the values instilled in me by my Nana. Among these values is an emphasis on and importance of hand labor. Through my experience with cloth and making I realize I am not only revisiting my personal family history and giving it a new life but questioning the current state of meaning associated with clothing and if it has become a façade and an abstraction of human needs.



Olivia Mew  
*Something From Nothing*- Felt, thread

This piece, fit for a person but made up of 77 individual felt dresses, began as a compilation of coveted clothing. In a bid to curb wasteful spending a compromise was devised wherein every desired dress would instead become a tiny version of itself. In its original incarnation the piece was a list of sorts: a compendium of saved money, closet space and buyer's remorse.

The construction of the dress itself became a further compromise - a way of marrying an impulse to create very small things with the constant pressure to expand artistically and make something human-sized. In the end, the garment serves as self-reassurance that with the ability to craft seemingly worthless tiny felt pieces the end product can be something that somehow seems whole and valuable.



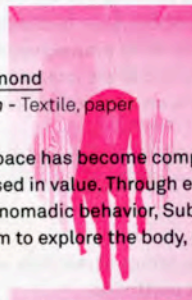
Laurence Poirier  
*Passeport* - Photography & Video

Passeport présente différents personnages interprétés par la même personne. C'est une série photographique où l'on performe une identité différente de la nôtre en utilisant les caractéristiques de la carte d'identité. On joue alors avec les différents rôles que l'on peut occuper, les déguisements que l'on doit construire pour faire partie de la société. La vidéo Auditions est une série de portrait où chacun, à sa façon, montre le meilleur de sa personne, livre la performance qui lui vaudra un rôle plus grand que lui-même dans un spectacle inconnu. Le jeu est une façon de s'évader, de devenir quelqu'un d'autre, de tenter de comprendre ce qui nous est étranger. Le travail de photographie et de performance présenté ici explore l'identité et aussi le désir d'expérimenter la vie sous différentes formes.



Leigh Brennan Murfitt & Nina Bouchard  
*Soft Expression* - Fibers, Microcontrollers, LEDs

Language is a capacity of communicating by sets of codes, signs or sounds. All languages rely on the process of semiosis to relate them with a particular meaning. Soft Expression is a work that relates to hidden subtleties within language and the body. In fact, our body movements are a set of signals that communicate clues of our subconscious emotions or state. We can notice behaviors such as anxiety, defensiveness, insecurity, availability, confidence, nervousness or the need to be believed. We found it interesting to map our physical movements and communicate them without being conscious of actually making these movements or verbally expressing them. This idea has brought us to sew two identical dresses that communicate the movements of one wearer by lighting specific emotionally meaningful areas of the body upon the other dress to signal this hidden emotion.



Lauren Osmond  
*Subtraction* - Textile, paper

Personal space has become compact and has increased in value. Through employing aspects of nomadic behavior, Subtraction acts as a uniform to explore the body, identity and comfort.

Referencing a film reel of stills that consist of a nude figure unfolding and functioning, this textile installation aims to capture and reclaim the body's space through designing a skin-like uniform. A method of subtraction-cutting is applied in order to stylistically and technically draft the negative space created by the body's proximity to its environment, and in this case its shadows as well. The uniform is paired with corresponding unidentifiable pattern pieces as a gesture for further investigation.

## ASSOCIATIONS

### Fine Arts Student Alliance (FASA)

Location  
EV 5.777

Contact for Appointment  
fasa@alcor.concordia.ca

The Fine Arts Student Alliance is the fraternity of Undergraduate Fine Arts students at Concordia University. All students become members upon admittance to the Fine Arts faculty, and fees are collected in the form of a levy on your tuition. The benefits of this membership are many; we provide grants for small scale projects, facilitate the creation of student clubs, and provide funding for said clubs. We are interested in ideas that will improve the Fine Arts student experience; creative ideas, useful ideas, ideas in general. To learn more and participate, please visit our website. [www.fineartsstudentalliance.ca](http://www.fineartsstudentalliance.ca)

### Fine Arts Reading Room (FARR)

Location  
EV 2.785

Hours  
Monday - Friday  
10AM - 6PM

The Reading Room offers a wealth of resources for Fine Arts students at Concordia.

In our space on the 2nd floor of the EV building you will find a growing collection of rare and essential contemporary art publications. You will also find a comfortable lounge and study area equipped with computers & a scanner, giving free access to the internet, word processing, printing, and the most reliable unsolicited advice.

Every year, the Reading Room Residency Project provides two undergraduate students with resources and support to develop innovative research and creative work.

In addition, we host a monthly reading group, screenings, workshops, and soon, an online gallery of student portfolios. [readingroom.concordia.ca](http://readingroom.concordia.ca)

### VAV Gallery

Location  
1395 René-Levesque W.

Hours  
Monday - Friday  
9AM - 9PM

The VAV Gallery is a democratically-run student exhibition space located in the Visual Arts building at Concordia. We seek to reflect the excellence and diversity of artworks created by students to both the university community and the public at large. The VAV seeks to support emerging artists by acting as both an exhibition space and as a resource center that offers workshops, lectures by visiting artists and special exhibitions such as the Annual Undergraduate Exhibition and Graduating Students Exhibition. Students actively participate in all of the VAV's activities by volunteering their time, sitting on a selection jury, and by assuming the positions of VAV Director and Gallery Technician. [www.vavgallery.com](http://www.vavgallery.com)

### Café X

Locations  
EV 7.750  
VA 229

Hours  
Monday - Friday  
During Class Hours

Café X is the only student owned and run café on Concordia's campus. As a non-profit, our goal is to provide students with affordable food options. We serve locally prepared meals, fair trade organic coffee, vegan and gluten free options. We aim to support ecological business practices; all of our take out products are compostable.

Café X is also the home of Gallery X. Gallery X provides students with the opportunity to build exhibition experience, or curate shows. [cafex.concordia.ca](http://cafex.concordia.ca)

**Sustainability Action Fund (SAF)**

As youth and global citizens, Concordia University undergraduate students are striving to ensure that our common future will be a prosperous one. We seek to inspire necessary positive changes by funding sustainable initiatives on campus. We seek to better ecological and social systems by allocating resources to sustainable development at Concordia, with the recognition that our actions in Montréal resound globally.

**The Sustainability Action Fund is proud to be a sponsor of the Art Matters Festival, helping to make this program printed on 100% post-consumer paper.**

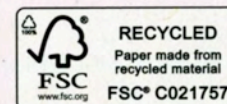
If you would like to learn more about the Sustainability Action Fund, please visit our website ([saf.concordia.ca](http://saf.concordia.ca)) or contact Khalil Haddad at [safconcordia@gmail.com](mailto:safconcordia@gmail.com).

**Contact Art Matters**

Art Matters Festival  
1455 de Maisonneuve Blvd. W.  
Montreal, Quebec H3G 1M8  
VA-038

[artmattersfestival@gmail.com](mailto:artmattersfestival@gmail.com)  
514 848 2424 x5011

[www.artmattersfestival.com](http://www.artmattersfestival.com)



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## Vernissage Schedule

- Saturday, February 26**  
8:30PM  
**The Dep[art]ment**  
Decadance (Nuit Blanche)
- Tuesday, March 1**  
6:00PM - 9:00PM  
**Eastern Bloc**  
The Receptacle (One Night Only)  
Enter The Foam & Achieve Second Sight  
Alive and Kicking  
The Closer We Are to Death, The More We Feel Alive
- Wednesday, March 2**  
6:00PM - 9:00PM  
**VAV Gallery**  
DEFACED
- Thursday, March 3**  
5:00PM - 8:00PM  
**Les Territoires** (Belgo Building)  
I Could Tell You About The River, or We Could Just Get In  
-  
6:00PM - 8:00PM  
**Galerie Lilian Rodriguez** (Belgo Building)  
The New Abstraction: The Rebirth of Abstract Painting in Contemporary Art
- Friday, March 4**  
9:00PM  
**Espace Reunion**  
Art Matters Festival 2011 Opening Party
- Saturday, March 5**  
7:00PM & 9:00PM  
**Studio 303** (Belgo Building)  
We've Been Here Before (One Night Only)
- Monday, March 7**  
5:00PM - 8:00PM  
**La Galerie ESPACE**  
PUSH-PULL
- Wednesday, March 9**  
8:30PM  
**La Sala Rossa**  
Frequencies (One Night Only)
- Thursday, March 10**  
6:00PM - 9:00PM  
**Articule**  
Photo/Performance; Caught it. Got it. (One Night Only)
- Friday, March 11**  
6:00PM - 9:00PM  
**Articule**  
Possibility Spaces (One Night Only)
- Monday, March 14**  
6:00PM - 9:00PM  
**CTRL LAB**  
Home, Paralleled
- Tuesday, March 15**  
6:00PM - 9:00PM  
**Galerie Rye**  
Beauty in Obsession  
-  
**Hermine Contemporain**  
Inside/Out
- Friday, March 18**  
7:00PM - 11:00PM  
**The Dep[art]ment**  
GLASS HOUSES (One Night Only)

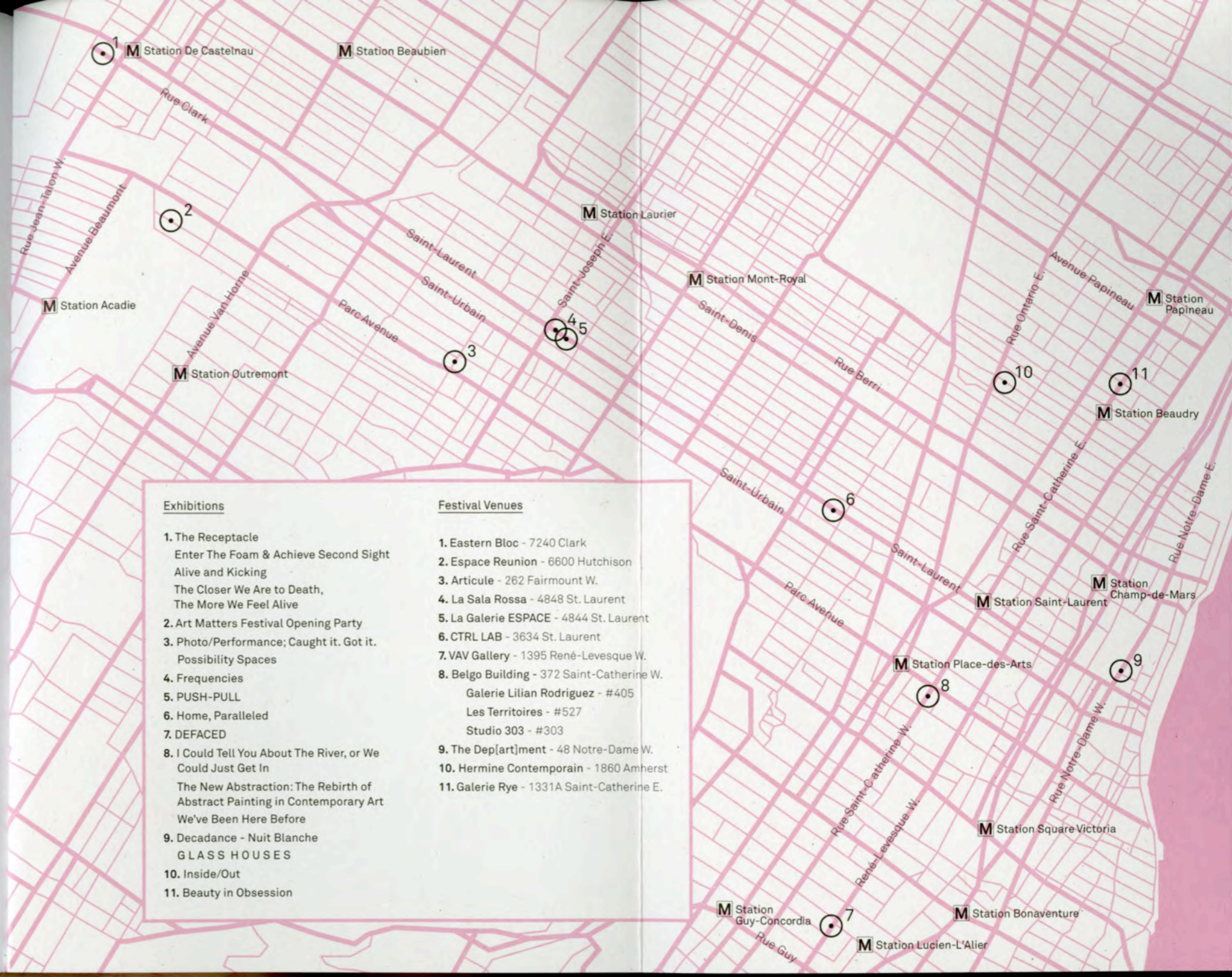
## Schedule & Map

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Program Designed by  
Sean Yendrys

Vernissage Schedule

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	<b>Hermine Contemporain</b> Inside/Out
<b>Friday, March 18</b> 7:00PM - 11:00PM	<b>The Dep[art]ment</b> GLASS HOUSES (One Night Only)



<u>Exhibitions</u>	<u>Festival Venues</u>
1. The Receptacle Enter The Foam & Achieve Second Sight Alive and Kicking The Closer We Are to Death, The More We Feel Alive	1. Eastern Bloc - 7240 Clark
2. Art Matters Festival Opening Party	2. Espace Reunion - 6600 Hutchison
3. Photo/Performance; Caught it. Got it. Possibility Spaces	3. Articule - 262 Fairmount W.
4. Frequencies	4. La Sala Rossa - 4848 St. Laurent
5. PUSH-PULL	5. La Galerie ESPACE - 4844 St. Laurent
6. Home, Paralleled	6. CTRL LAB - 3634 St. Laurent
7. DEFACED	7. VAV Gallery - 1395 René-Levesque W.
8. I Could Tell You About The River, or We Could Just Get In The New Abstraction: The Rebirth of Abstract Painting in Contemporary Art We've Been Here Before	8. Belgo Building - 372 Saint-Catherine W. Galerie Lilian Rodriguez - #405 Les Territoires - #527 Studio 303 - #303
9. Decadance - Nuit Blanche GLASS HOUSES	9. The Dep[art]ment - 48 Notre-Dame W.
10. Inside/Out	10. Hermine Contemporain - 1860 Amherst
11. Beauty in Obsession	11. Galerie Rye - 1331A Saint-Catherine E.