

# LIST OF ARTWORKS

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## 1. *PEHD-19*

### [HDPE-19]

2020

In situ installation, high- and low-density polyethylene, silicon

Variable dimensions

Collection of the artist

*PEHD-19* is an installation made of recycled plastic that was reclaimed from a sorting centre. A proliferation of multi-coloured discs—reminiscent of the rainbow symbol on social media and in public spaces that appeared during the coronavirus pandemic—dot the museum's façade. The discs are composed of thousands of tiny plastic particles that are combined to form a dense but light-filtering material. Their accumulation reminds us of how this widely used material is now omnipresent in the environment. Interpreted in the context of current events, *PEHD-19* spreads out on the museum like a viral wave of infection.

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## 2. *Chandelis d'éthylène*

### [Ethylene candel-stikke]

2020

Polyethylene terephthalate (PET), aluminum, steel rope, nylon string

426.7 x 304.8 x 304.8 cm

Collection of the artist

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### **3. *Progression initiatique* [Initiatory progression]**

2019

Bread-bag clips, acrylic

116.8 x 116.8 x 5.1 cm

Collection of the artist

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### **4. *Étourdisseur n° 4* [Spinner no. 4]**

2015

Milk crate residues (acrylic), water, motor, glass, halogen, steel

188 x 30.5 x 30.5 cm

For many years, “the seventh continent” has been used as a metaphor for the tonnes of plastic debris that float in each of the planet’s five oceans. The first garbage patch was discovered by chance by oceanographer Charles Moore in 1997, and so the world has known about this situation for more than twenty years, but it continues to worsen. While the oceans are full of floating garbage, researchers have also noted the presence of what they call “plastic soup”: massive accumulations of tiny particles of polyethylene, polypropylene and polyethylene terephthalate that are smaller than 5mm in diameter. According to a study by the World Wildlife Federation published in 2019, the average person ingests up to 5 grams of plastic every week due to the exponential growth of microparticles that infiltrate the ocean’s food chain. Following the circular flow of water currents, these particles accumulate into immense vortexes called oceanic gyres. Largely invisible, the masses of plastic in these vortexes extend from the water’s surface to a depth of more than 30 metres. Philippe Allard’s *Étourdisseur n° 4* was created in response to this phenomenon. His kinetic installation reuses plastic retrieved from the milk crates that formed *Transition*, a piece he created in 2013 for the International Contemporary Art Symposium of Baie-Saint-Paul. Through this gesture, Allard integrates the idea of reuse into his own chain of artistic production.

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## **5. *Lingots*** **[Ingots]**

2012

Moulded polyethylene terephthalate (PET)

Variable dimensions

Collection of the artist

What do we prioritize? What principles guide our actions and choices? In our current context, where the government's response to the COVID-19 health crisis has caused unprecedented upheavals to our daily lives, we must ask ourselves why political leaders are so slow to react when faced with the planet's other major threat: the climate crisis. Economic risk factors are often used to justify governments' inadequate responses to climate change. Ironically, while our own federal government promised to finally ban single-use plastics by 2021 and hold industry accountable for the production of plastic waste, because of COVID-19, the implementation of this policy seems unlikely to happen any time soon. One year ago, 70% of the population was in favour of these measures, but according to a poll by researchers at Dalhousie University, since the start of the pandemic support has dropped to 58%. Less than 10% of the plastic produced in Canada is recycled, and the fight against the coronavirus has actually caused a resurgence in the use of plastics. In times of crisis, gold is often used as a safe haven. This was confirmed this summer when the price of gold reached its highest level since 2011. Philippe Allard's plastic particle ingots are an ironic metaphor for our seemingly incorrigible dependence on this material despite everything we know about its devastating environmental impact. What effect will the pandemic have on our conflictual relationship with plastic?

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## **6. *Étourdisseur n° 6*** **[Spinner no. 6]**

2020

Plastic leaves, steel, motor, speed controller

193 x 129.5 x 129.5 cm

Collection of the artist

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## **7. *Débordement 14 %* [Overflowing 14%]**

2020

Polyethylene terephthalate (PET), polyepoxyde, salvaged frame  
165 x 34 x 19 cm

Collection of the artist

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## **8. *Télescopes* [Pile-ups]**

2016

HD video, black and white, sound

2 min 31 s

Collection of the artist

Camera, editing, sound: Tomi Grgicevic

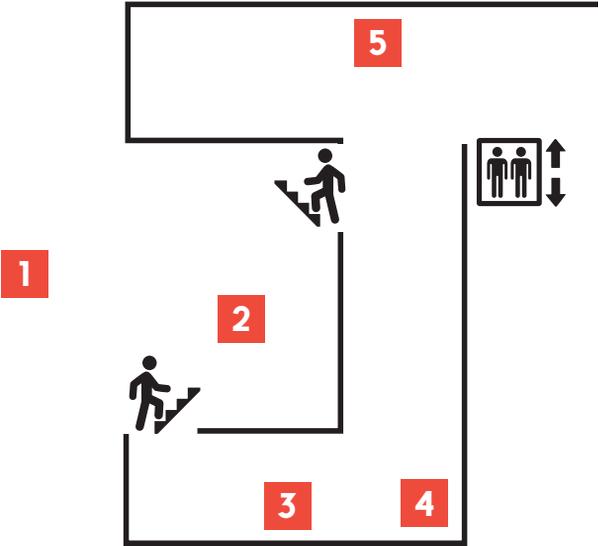
Production support: B612

Filmed in an auto graveyard in Repentigny, *Télescopes* shows an improbable sequence of 25 cars erected vertically like headstones, and, triggered by an unknown force, toppling onto one another like giant dominoes. As the cars come crashing down, the sounds of crushing metal and breaking glass momentarily break the usual stillness of the surrounding natural environment. The image of dominoes is the perfect metaphor for a chain reaction with immeasurable repercussions in an environment where everything is interrelated. However, the briefness of the impact and subsequent return to stillness speak of our resilience in the face of threats and our capacity to quickly override the warning signs of disaster. Our consumer habits are problematic on many levels; they are part of what causes catastrophic climate change which, in turn, has a significant impact around the globe. As the UN has stated: "Rising temperatures are fueling environmental degradation, natural disasters, weather extremes, food and water insecurity, economic disruption, conflict, and terrorism. Sea levels are rising, the Arctic is melting, coral reefs are dying, oceans are acidifying, and forests are burning." We must stop this domino effect, namely by standing up to the petrochemical industry that has used the current health crisis to restore its public image and lobby government for its own self-interest.

# FLOOR PLANS

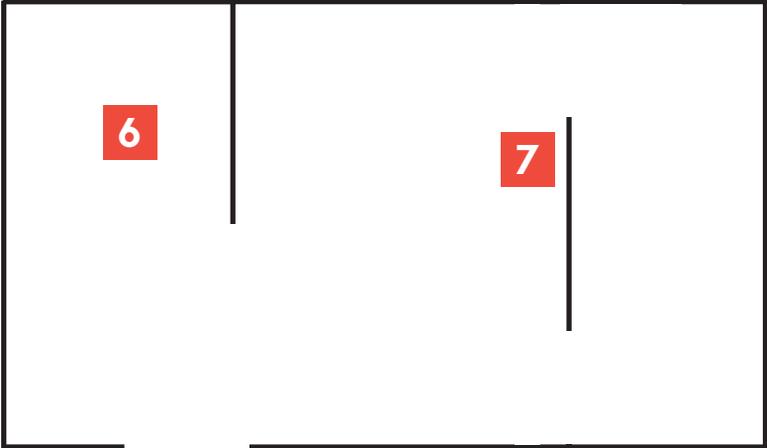
## Outdoors, hall, and 2<sup>nd</sup> floor hallway

Espace Georgette Menuau-Préville,  
Espace 2e étage



# 2<sup>nd</sup> floor

Salle Marie-Éveline Prévile et Luc Ratelle



# 3<sup>rd</sup> floor

Salle Yvan Guibault

