

# ENGLISH TRANSLATION

**JOSEPH TISIGA**

Somebody Nobody Was...

**GAZES IN DIALOGUE:  
HÉBERT, LALIBERTÉ, SUZOR-COTÉ,  
AND FLEMING**

**PHILIPPE ALLARD**

Infiltrations

**RAW MATERIALS**

Arman, Kounellis, Bellemare

Fall 2020



MUSÉE D'ART  
DE JOLIETTE

# JOSEPH TISIGA

## Somebody Nobody Was...

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For most of his career Joseph Tisiga resided in Whitehorse, however this past summer he relocated to Montreal and has been producing new work from his apartment-studio. Tisiga studied at the Nova Scotia College of Art and Design in Halifax for a few years and upon returning to the Yukon in 2015 was employed as a social worker. The *Somebody Nobody Was...* touring exhibition of recent work by Joseph Tisiga examines the complexities of identity through a variety of processes that include performance photography, assemblage and redeployment. Such a trajectory represents a new move for this artist, as he is best known in Canada for the peculiar narrative qualities of his watercolour and oil paintings. Perhaps the art encountered by visitors here can best be described as the effort of a bricoleur, who makes and presents objects in a somewhat ad hoc fashion.

Tisiga's aesthetic strategy for *Somebody Nobody Was...* thus parallels his larger considerations of how individual and collective identities are formed as well as enunciated. The idea that a person or people is/are an admixture of their respective past can be communicated in many ways. This artist leverages his Kaska Dena ancestry to bring forth a voice rooted in Indigenous North American traditions, and yet one that is positioned in a constructive relationship to consumerist social values of Western European origin.

The *No Home in Scorched Earth* series of large scale performance photographs wrapped in plastic evoke Tisiga's autobiographical search for a personal Kaska Dena definition in an environment that has been purposefully devastated. Such imagery also references a common colonial tactic of scorching locales as a prelude to exercising dominion over the land, animals, and Indigenous inhabitants. Similarly, the *Masks, Maps and Camps* assemblages represent the vestiges of human occupation, mapping references and storytelling guises through an eclectic combination of found materials and manufactured objects.

Plaster-cast hand-painted cigarette butts and artificial turf are the constants of this series that allude to the human passage of time and/or conversations during the act of smoking, while the plastic grass is a stand in for First Nations' territories.

The grouping of works created by Oliver Jackson (1899 – 1982) on pedestals with roughly made vitrines at the Musée d'art de Joliette are intended to unsettle the exclusiveness of Tisiga's own artistic production. He uses these faux "Indian" artefacts made by Jackson, an Englishman who operated a private roadside "Indian Museum" just outside Kelowna, BC for decades, as an admixture to his own Indigenous identity. Such a perplexing twist of cultural delineation is amplified by the fact that Jackson's entire artistic output is now part of the Sncewips Museum's permanent collection. This institution, operated by the Westbank First Nation, holds thousands of pieces by the Englishman who was born in Norfolk, England in 1899 and died in British Columbia in 1982. Nothing is easy to define in the recent bodies of work presented herein by Joseph Tisiga and like the latent suggestion of exhibition's title: *Somebody Nobody Was...*, any attempt to do so is futile.

Dr. Curtis Collins, Director & Chief Curator, Audain Art Museum

Joseph Tisiga's first retrospective entitled *Tales of an Empty Cabin: Somebody Nobody Was...* in 2019 was produced by the Audain Art Museum in Whistler, BC, with financial assistance from the Canada Council for the Arts and sponsored by Polygon Homes. The touring exhibition was made possible through an Arts Across Canada Grant from the Canada Council for the Arts.

# JOSEPH TISIGA

## Edmonton, Alberta, 1984

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### **1. Series *No Home in Scorched Earth***

2014-2019

Digital print on wood panels with watercolour and wrapped in plastic

152.4 x 213.4 cm each

Collection of Martha Sturdy (1 of 5)

Collection of the artist

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### **2. Series *Scorched Earth***

2014-2019

Digital print on wood panels with watercolour and wrapped in plastic

152.4 x 213.4 cm each

Collection of the artist

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### **3. Series *The Benevolence of Nomadic Ancestors: 3 Masks, 3 Maps, 2 Camps***

2019

Artificial grass and various objects

152.4 x 152.4 cm each

Collection of the artist

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### **4. *Oliver Jackson Works***

2019

Wood, cardboard, plastic film, and various objects

Variable dimensions

Collection of the artist

Sncewips Heritage Museum Collection, Westbank First Nation

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## 5. Mural

2020

Tobacco, rabbit-skin glue

Variable dimensions

Courtesy of the artist

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### Joseph Tisiga Incorporates Oliver Jackson's Faux Productions

Joseph Tisiga explores ideas of composite identities and self-mythology through his selection of faux indigenous artifacts created by Oliver Jackson (1899 – 1982), a non-Indigenous man. Jackson's works are presented by Tisiga in a wall tent, a mobile shelter that alludes to settler-miner arrivals in the Yukon. The artist leverages such false objects in a mini-museum like environment as a twist on the context of Jackson's English ancestry in the construction of 'Indianness' for Euro-Canadian consumption.

Oliver Jackson was born in Norfolk, England, and was fascinated by Indigenous culture from an early age. He moved to Kelowna, B.C. in the late 1920's, during a time when the Canadian government prohibited a variety of Indigenous practices meaning First Nations people were unable to practice their cultural beliefs. Over the years, Jackson created thousands of pseudo Indigenous works, including costumes, arrowheads, and beaded bags among other things, which were borrowed by local First Nations communities for regattas and parades. While Jackson's objects were skillfully created with earnest intentions, they reveal a homogenization of distinct indigenous cultures. Jackson's Indian Museum opened in the late 1950's to house his various faux costumes, artifacts and carvings. The museum was a big draw for school children from all over B.C., and the objects he created are now part of the Sncəwips Heritage Museum collection, which is managed by the Westbank First Nation.

"Today we are reclaiming our heritage by readdressing the Oliver Jackson collection, not to offend but to utilize as a learning tool to better understand the difference between appropriation and appreciation. Sncəwips Heritage museum is owned and operated by Westbank First Nation, which is one of eight First Nations communities that make up the syilx (Okanagan) Nation. At Sncəwips we strive to represent and reclaim our history and heritage and share it from our own perspectives as we believe in the power of our own voice to inspire, educate and transform."

Sncəwips Heritage Museum

## **syilx / Okanagan Land and Reservations**

The recognized territory of the syilx Nation spans North to Mica Creek, South to Wilbur, Washington, East to Kootenay Lake, and West near Merritt; a total of over 69,000 km<sup>2</sup>. The people of the syilx Nation have been living with the land and resources since time immemorial.

The Okanagan serves as one district of several that comprise the entire syilx Nation. The Okanagan people steward the territory from Okanogan, WA to north of Vernon, BC. Prior to contact there were as many as 18 permanent village sites in the Okanagan Valley alone, if not more.

Today the syilx Nation includes the sʔuknaʔqín / Okanagan; n̓təkapmx / Thompson; stuwix / Similkameen/Nicola; sh̓aʔyckstx / Lakes; s̓x̓w̓ʔit̓p / Colville; sn̓p̓awílxəx / San Poil; sh̓spilx / Nespelem.

\*Please note that due to forced migration and epidemics, many sovereign individual tribes are now included within the syilx Nation.

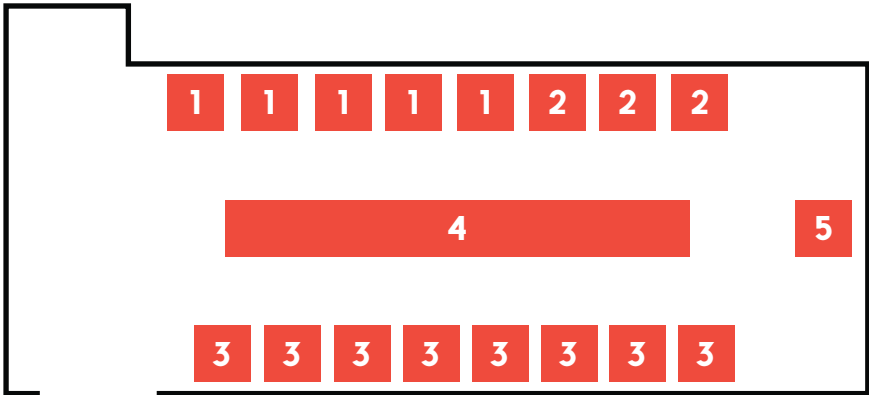
As with most territory in British Columbia, the lands that pertain to the syilx / Okanagan people are unceded, meaning they were never negotiated through treaty, sale or trade. There has never been a formal agreement between the syilx / Okanagan people and the government of any kind to relinquish any title or rights to the land or resources. Reserve boundaries were imposed and implemented through the Indian Act of 1876, a very controversial governing legislature that oversees most reservations and rights of First Nations people across Canada.

Michelle Bolan, Collections Registrar, Sn̓cəwips Heritage Museum

# FLOOR PLAN

## 1<sup>st</sup> floor

Salle Nicole et René Després et Jeannette et Luc Liard



# IN DIALOGUE

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A recent issue of the art journal *esse art + opinion* raised the question of different forms of appropriation by focusing on the shared and distinct qualities of, respectively, cultural appropriation and artistic appropriation, a trend that was popularized in the 1960s. Notions of context, ownership, and authority are central to defining the act of appropriation and its consequences: it is a matter of borrowing, usurping, or copying an image or an object that does not belong to us, doing so without permission, in order to use it in a context other than the one for which it was originally intended. In their respective galleries, Joseph Tisiga and Nicolas Fleming have both imagined installations that prompt us to consider the role played by presentational context in reflecting an object's artistic and cultural value.

Bronze sculptures produced at the turn of the 20th century by Louis-Philippe Hébert, Alfred Laliberté, and Marc-Aurèle de Foy Suzor-Coté are here presented by Nicolas Fleming within a replica of one of the most beautiful old bourgeois homes in Saint-Charles-Borromée. This contextualizing gesture reminds us that art was then linked to social standing and that these works had first been conceived to please the tastes of the day and to adorn the sumptuous interiors of private residences. Appropriation often goes hand in hand with a simplification of an initially complex subject, which becomes an archetype that risks slipping into stereotype. These sculptures are examples of it; they are a romantic representation of an Indigenous reality that the artists did not know firsthand, or of a rural world of which they sensed, nostalgically, the looming disappearance. Fleming's work, which replicates only the skeleton of Maison Antoine-Lacombe, thus suggests that the work of interrogation and revision is an on-going endeavour, since the values that motivate our actions, colour our point of view, influence our thought patterns, change over time.



Joseph Tisiga, for his part, went to the Westbank First Nation Sncewips Heritage Museum, in British Columbia, to borrow heritage material produced by Oliver Jackson, an English immigrant from Norfolk who came to Canada in the 1920s. To create his garments, objects, sculptures, and masks, Jackson drew freely from several Indigenous cultures at a time when the Indian Act outlawed traditional Potlach ceremonies, leading to the confiscation of Indigenous goods and a decrease in their production. Appropriation is also an act of power: it highlights an inequable and asymmetric relationship between the dominated and the dominant, between those who have rights and those who do not, those who have a say and those who are summoned to keep silent. While the amateur artist never suggested that he had produced authentic creations, his objects, paradoxically, could be useful in a teaching environment—the reason for which they had been accepted at the museum. Raised first in Alberta and then in the Yukon, in a context that did not particularly encourage Kaska Dena culture, Tisiga only took an interest in it toward the end of his adolescence. With this installation, he makes a connection with his own experience of acculturation by asking the question: how does one connect with one's history, one's culture, when so much effort has been extended to marginalize and weaken it?

Anne-Marie St-Jean Aubre, Curator of Contemporary Art

# GAZES IN DIALOGUE: HÉBERT, LALIBERTÉ, SUZOR-COTÉ, AND FLEMING

## The A.K. Prakash Collection of Historical Sculptures, A Gift to the Musée d'art de Joliette

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The exhibition *Gazes in Dialogue* offers a new, transhistorical, transcultural look at an extraordinary collection of historical bronzes donated to the Musée d'art de Joliette by Mr. Ash K. Prakash. In an astonishing exchange, works by Louis-Philippe Hébert, Alfred Laliberté, and Marc-Aurèle de Foy Suzor-Coté, three great artists of the early 20th century, meet those of Nicolas Fleming, a Canadian sculptor unreservedly committed to 21st-century modernity.

Magnificent bronzes, of noble and timeless material, rub shoulders with contemporary sculptures created from ordinary building materials of gypsum and wood. Visitors, surprised by such irreverence for elitist codes, can only ponder this relationship to materials.

All four artists share a deep attachment to the past. While the three former masters celebrate “heroes” who had forged French-Canadian identity, such as Adam Dollard des Ormeaux and Madeleine de Verchères, Fleming demonstrates this attachment by creating an immersive installation. Employing his characteristic building aesthetic, Fleming has reproduced the architecture of the Maison Antoine-Lacombe, a jewel of Joliette’s heritage, in the space of the museum. This total work of art embraces both his own works and those of his colleagues of the past, while enveloping the visitor, who has no choice but to enter.

Everyday life is also at the heart of this exhibition. Several of the bronzes feature ordinary subjects drawn from everyday reality. By idealizing the figure of the French-Canadian pioneer and his traditional activities, these sculptors were rendering their nostalgia for an era that was dying out. Fleming’s works ignore any political dimension, but share in the desire to reflect daily life and to

kindle a fresh look at it. He chooses to represent only the most familiar man-made objects. Chairs, tables, bookshelves, and other common objects then lose their utilitarian status to become works of art. The immersive installation leaves visible the raw surfaces and traces of the making—the traces of human action.

Many of the bronzes highlight the importance the three French-Canadian artists give to Indigenous subjects. Though respectful of the “Indian,” these works represent him as the Other, the Stranger, reflecting America’s colonial vision of First Nations at the time. Inspired by a European taste for exoticism, these works translate a stereotypical perception of an otherness that these artists, in fact, had no knowledge of.

Considering these observations, we have chosen to let Indigenous voices speak for themselves. The object of observation becomes in turn the observing subject. Thus, in three short videos accompanying the exhibition, Atikamekw shaman and storyteller Roger Echaquan, W8banaki anthropologist and museologist Nicole O’Bomsawin, and the young Atikamekw Eruoma Ottawa-Chilton tell their version of the history.

The exhibition *Gazes in Dialogue* very humbly wishes to help build bridges between different cultures, generations, and values.

Émilie Grandmont Bérubé and Anne-Élisabeth Vallée, Guest curators

# NICOLAS FLEMING

## Montréal, Québec, 1979

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### *Une maison pour Marc-Aurèle, Louis-Philippe et Alfred*

### **[A House for Marc-Aurèle, Louis-Philippe, and Alfred]**

2020

Installation, various materials

312.4 x 914.4 x 914.4 cm

Collection of the artist

Invited by the Musée d'art de Joliette to take part in a unique dialogue with the bronzes of three great Quebec sculptors from the turn of the 20th century, Nicolas Fleming created an immersive work that integrates the sculptures of Louis-Philippe Hébert, Alfred Laliberté, and Marc-Aurèle de Foy Suzor-Coté, as well as his own. Visitors find themselves at the heart of a scaled-down reproduction of the interior of the Maison Antoine-Lacombe, a jewel in Joliette's heritage, built in the middle of the 19th century—the period in which the three historical sculptors were born. The work is not only visual, but experiential as well: one can wander, explore, even imagine living within it. In this project, Fleming eschews museological codes to propose an encounter with art in the intimate universe of a home environment. Characteristic of his production in recent years, the “under-construction” quality of the work foregrounds raw building materials—drywall (gypsum), plaster, particle board—which are at once very familiar and unusual, since they are most often concealed in a museum context.

In his art practice, Fleming draws on his expertise as an exhibition technician to reveal and exploit the aesthetic qualities of building materials while short-circuiting their original function. He directs our attention toward the formal qualities of plain drywall, whether through the grid pattern—widely explored in art history—or by recreating objects that then lose their utilitarian function, becoming sculptural works in themselves, and in so doing, blurs the boundaries

between home, technical, and artistic domains.

A great humility guides Fleming's work, and interaction lies at the heart of his concerns. For him, it is the encounter with art, artworks, and ideas that matters. All craftsmen contributing to the creation of the work are equal in his eyes: the technicians, the sculptors of the last century, and the architect of the Maison Antoine-Lacombe as much as the artist himself. Thus, unapologetically, he opens up a dialogue between his sculptures and those of Suzor-Coté, Hébert, and Laliberté. Noble materials and construction materials intertwine in an installation that speaks to the status of a work of art and to its limits.

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## Thematic texts about the bronze sculptures

### Small Bronze Statuary: An Emerging Market in the Early 1900s

Appearing in the last decade of the 19th century, small bronze statuary broke with the traditional practice of direct sculpting on wood that dominated the history of sculpture in Quebec up to then. Derived from modelling technique, it is achieved by building a clay model, which is fired and then moulded in plaster. This plaster model then serves to create a mould into which the bronze is poured. An art of replication, the bronze statuette was often produced in series and was addressed to a clientele of art collectors, increasingly numerous in Quebec at the turn of the 20th century, as well as middle class proprietors wishing to decorate their residences with luxury ornaments perfectly suited to the eclectism of Victorian-style interiors.

As early as the 1890s, Louis-Philippe Hébert, a pioneer in his field, took charge of the edition and sales of his statuettes while calling upon the services of Belgian and French founders. Among his most successful sculptures is his statuette in the likeness of Miss Verchères—*Mlle de Verchères*. Following in Hébert's footsteps, Marc-Aurèle de Foy Suzor-Coté and Alfred Laliberté would also try their hand in this emerging market. Both of them would take advantage of the yearly salons and participate in fairs to promote their small statuary. They were also represented by art dealers who served as intermediary between the artists and the collectors. While many of Laliberté's compositions earned him critical acclaim, particularly his traditional figurines, he would never achieve the commercial success his colleague Suzor-Coté enjoyed with such works as *The Old Canadian Pioneer* and *The Old Pioneer's Companion*.

## Sculpture Serving the Nation's Heroes

Starting in the 1880s, commemorative sculpture gained unprecedented popularity in Quebec. Monuments were erected in the memory of missionaries, explorers, secular and religious founders, and political personalities who had marked Canadian history. By bringing them back to life in bronze, sculptors of the time helped make national heroes out of these historical figures. The vast project of decorating the facade of the Parliament Building in Quebec City, with its array of statuary forming a veritable pantheon of Canadian glory, falls wholly within this commemorative movement. At the forefront, were Hébert and Laliberté, who together produced over half the twenty-six sculptures adorning the Parliament facade. Hébert's composition *Fisherman with Two-Pronged Spear*, erected in honour of First Nations, is taken from this setting. Suzor-Coté, for his part, was commissioned to produce the statue of the explorer Louis Jolliet (1645-1700), for which he designed three models, among them *The Pioneer* and *The Hydrographer or Surveyor*. These two models were not selected for the Parliament. Nonetheless, the artist had them cast in bronze, in smaller scale, stripping them of any reference to Jolliet in order to produce archetypal representations, which were then well-appreciated by collectors. Hébert, on the other hand, brought his small statuary in line with his monumental production by drawing on subjects of Canadian history steeped in patriotism. His statuettes of Madeleine de Verchères (1678-1747) and of Dollard des Ormeaux (1635-1660) were instrumental in creating a veritable cult around these historical figures who were elevated to the rank of heroes.

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## Indigenous Iconography: Part Stereotype, Part Creative Freedom

By his own admission, Laliberté had never met Indigenous people when he conceived his *Young Indians Hunting* during his studies in Paris. Like other Canadian artists visiting France, the sculptor relied on his subject to distinguish himself from his European colleagues and to get noticed by the critics. His bet paid off, since the work earned him an honorary mention at the Paris Salon in 1905. His countryman Suzor-Coté did the same with his painting *Jacques Cartier Meets the Indians at Stadacona, 1535*, which portrays several Indigenous figures that he would later amalgamate into a single sculpture: *The Iroquois*. Fascinated since childhood by the history of New France and the relationships between European settlers and First Nations, Hébert drew on his imagination in

compositions portraying the “good Indian,” on the one hand, living in harmony with nature, as in *Fisherman with Two-Pronged Spear*, and the “bad Indian,” on the other, the cruel and barbaric warrior, as manifest in *Merciless*. Each of these artists made full use of the attributes of the Indigenous figure: partial nudity revealing an impressive build, loincloth, feathers, bows, arrows and quivers. Beyond these commonplaces, however, Indigenous iconography opened up a range of formal and thematic possibilities, prompting the sculptors to out-do themselves. With hunting scenes, battles, or the female nude, representations of First Nations enabled these artists to venture off the beaten path.

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## The Canadian Pioneer, Icon of an Idyllic Past

Slightly balding and sporting a collar-shaped beard, the old man in *The Old Canadian Pioneer* smokes a pipe while sitting in a rocking chair. His clothes are typical of old rural Canadian style. His particular physique belongs to one of Suzor-Coté’s favourite models, Esdras Cyr, resident of Arthabaska and one of the first settlers in the Bois-Francs region. The critical and commercial success this composition earned him at its first presentation at the Art Association of Montreal’s Exhibition of 1913 testifies to the craze for traditional subjects, tinged with nostalgia for an idyllic era that seemed outdated, or on the way to being so. In Suzor-Coté’s production, as in that of his contemporaries, including Laliberté, the figure of the Canadian pioneer or peasant seemed to serve as a bulwark against the loss of national identity, long-associated with agriculture, that seemed threatened by the urbanization and industrialization of Quebec society. Suzor-Coté’s statuettes devoted to traditional subjects often figured a vigorous peasant, ready to face the rigours of winter (*Father Fleury*) or toiling with physical effort and fatigue (*The Reaper* and *The Portage Carrier*). While Laliberté shares Suzor-Coté’s attraction to folklore, their respective approaches differ considerably. Working little from life models as his colleague did, Laliberté sacrificed physical detail for a simplification of form, relying on the figure’s general attitude or on the universality of the gesture, such as in *The Sower*, the miller (*The Wheat Meal*), and *The Winnowing*.

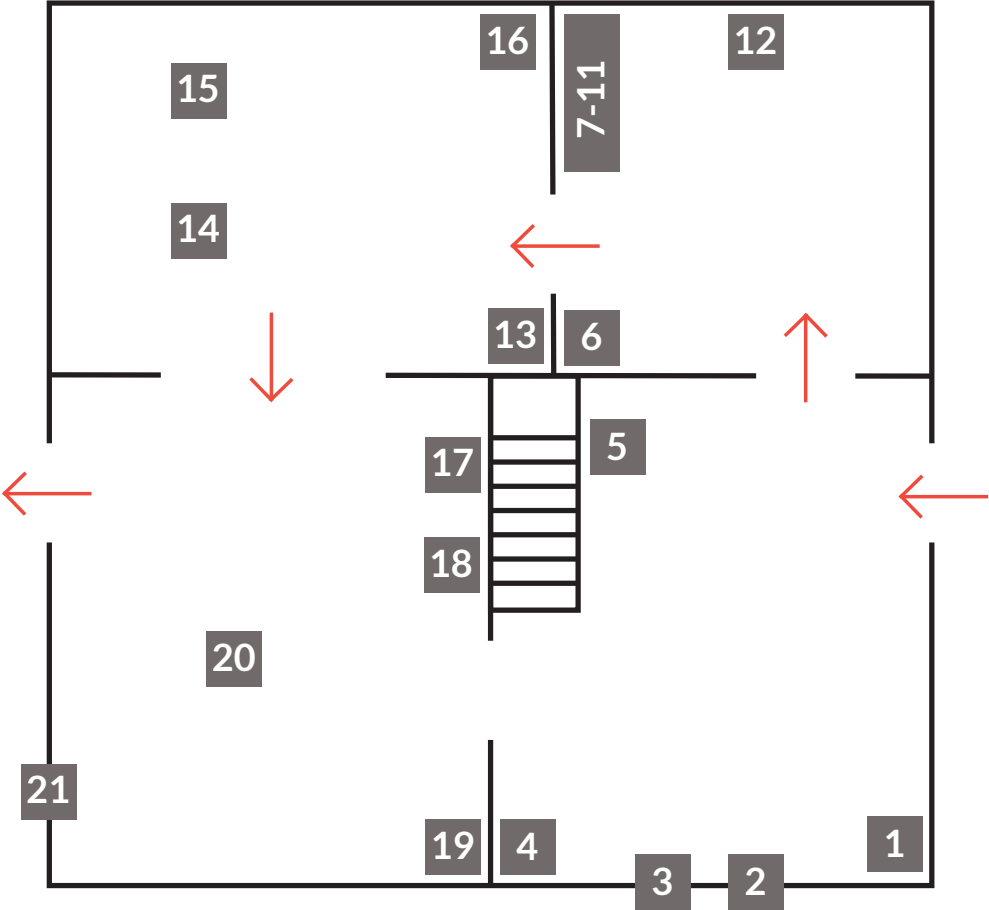
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# FLOOR PLAN

of the bronze sculptures in the house

1<sup>st</sup> floor

Salle EBI





## 1. LOUIS-PHILIPPE HÉBERT

Sainte-Sophie-d'Halifax, Québec, 1850 – Westmount, Québec, 1917

### *L'Gosseux ou Le Sculpteur en herbe* [The Whittler, or Sculptor in the Rough]

Around 1900

Bronze

37.6 x 14 x 14.5 cm

Collection A.K. Prakash

2019.054

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## 2. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *Le Portageur* [The Portage Carrier]

1922

Bronze

41 x 20 x 31.8 cm

Collection A.K. Prakash

2019.063

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## 3. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *Maria Chapdelaine*

1925

Bronze

37.8 x 23 x 19.6 cm

Collection A.K. Prakash

2019.065

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## 4. ALFRED LALIBERTÉ

Ste-Élisabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

### *Autoportrait* [Self-Portrait]

1912

Bronze

35.2 x 16.4 x 12.3 cm

Collection A.K. Prakash

2019.068

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## 5. LOUIS-PHILIPPE HÉBERT

Sainte-Sophie-d'Halifax, Québec, 1850 – Westmount, Québec, 1917

### *M<sup>lle</sup> de Verchères* [Miss Verchères]

About 1905

Bronze

48.3 x 28.5 x 16.5 cm

Collection A.K. Prakash

2019.055

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## 6. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *Calling the Moose*

1925 or 1926

Bronze

52.5 x 21.2 x 31 cm

Collection A.K. Prakash

2019.062

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## 7. ALFRED LALIBERTÉ

Ste-Élisabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

***Le Vanneur***

**[The Winnower]**

1910-1911

Bronze

13.7 x 9 x 9 cm

Collection A.K. Prakash

2019.071

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## 8. ALFRED LALIBERTÉ

Ste-Élisabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

***Le Minot de blé***

**[The Wheat Meal]**

1910-1911

Bronze

14 x 8 x 9.2 cm

Collection A.K. Prakash

2019.070

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## 9. ALFRED LALIBERTÉ

Ste-Élisabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

***Le Semeur***

**[The Sower]**

1910-1911

Bronze

20.4 x 10.5 x 14.3 cm

Collection A.K. Prakash

2019.069

## 10. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *Le Pionnier* [The Pioneer]

1925

Bronze

51.5 x 26 x 21 cm

Collection A.K. Prakash

2019.067

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## 11. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *L'Hydrographe ou L'Arpenteur* [The Hydrographer or Surveyor]

1924-1926

Bronze

52.5 x 21 x 21 cm

Collection A.K. Prakash

2019.066

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## 12. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *Le Père Fleury* [Father Fleury]

1908

Bronze

26 x 28 x 20 cm

Collection A.K. Prakash

2019.060

### 13. LOUIS-PHILIPPE HÉBERT

Sainte-Sophie-d'Halifax, Québec, 1850 – Westmount, Québec, 1917

#### *Dollard des Ormeaux*

1916

Bronze

92.3 x 46.5 x 33.5 cm

Collection A.K. Prakash

2019.051

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### 14. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

#### *La Compagne du vieux pionnier* [The Old Pioneer's Companion]

1912

Bronze

40 x 22.6 x 40.5 cm

Collection A.K. Prakash

2019.059

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### 15. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

#### *Le Vieux Pionnier canadien* [The Old Canadian Pioneer]

1912

Bronze

38.8 x 21.2 x 36.9 cm

Collection A.K. Prakash

2019.058

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## 16. LOUIS-PHILIPPE HÉBERT

Sainte-Sophie-d'Halifax, Québec, 1850 – Westmount, Québec, 1917

### *Fleur des bois* [Forest Flower]

1897

Bronze

53.5 x 32 x 17 cm

Collection A.K. Prakash

2019.053

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## 17. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *Le Faucheur* [The Reaper]

1907

Bronze

29.6 x 19 x 25 cm

Collection A.K. Prakash

2019.061

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## 18. LOUIS-PHILIPPE HÉBERT

Sainte-Sophie-d'Halifax, Québec, 1850 – Westmount, Québec, 1917

### *Pêcheur à la nigogue* [Fisherman with Two-Pronged Spear]

1916

Bronze

67.6 x 27 x 25 cm

Collection A.K. Prakash

2019.057

## 19. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, États-Unis, 1937

### *L'Iroquois* [The Iroquois]

1907

Bronze, posthumous cast

43.5 x 27.2 x 36 cm

Collection A.K. Prakash

2019.064

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## 20. LOUIS-PHILIPPE HÉBERT

Sainte-Sophie-d'Halifax, Québec, 1850 – Westmount, Québec, 1917

### *Sans merci* [Merciless]

1893

Bronze

46.4 x 27.7 x 34 cm

Collection A.K. Prakash

2019.056

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## 21. ALFRED LALIBERTÉ

Ste-Élisabeth-de-Warwick, Québec, 1877 – Montréal, Québec, 1953

### *Jeunes Indiens chassant* [Young Indians Hunting]

1904-1905

Bronze

37.3 x 35 x 24.5 cm

Collection A.K. Prakash

2019.072

## VIDEO DOCUMENTS

### ***S'arrêter pour écouter ce que ça éveille en nous*** **[Stop to listen to what rises inside]**

2020

3 HD videos

Approximately 6 minutes each

Contributors: Roger Echaquan, Eruoma Ottawa-Chilton, Nicole O'Bomsawin

Production: La Boîte Rouge VIF and Yändata' Productions

These videos were produced in the context of the exhibition

*Gazes in Dialogue: Hébert, Laliberté, Suzor-Coté, and Fleming. The A.K. Prakash Collection of Historical Sculptures, A Gift to the Musée d'art de Joliette,*

thanks to the financial support of A.K. Prakash Foundation.

Many thanks to the Centre d'amitié autochtone de Lanaudière for their support.

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# PHILIPPE ALLARD

## Infiltrations

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Industry's transformation of the environment is a predominant theme in Philippe Allard's practice. For the past several years, the Montreal artist's choice of materials has reflected his interest in people's consumer habits. Equally inspired by nature and its degradation, he encourages viewers to consider the proximity between human-made and natural worlds. His installations act as metaphors for the dilemma of our modern existence. Without being didactic, many of them make us reflect on the environmental impact of our behaviour.

Allard often begins his projects by collecting so-called "poor" or everyday materials from his immediate environment. As part of his urban gleaning process, he meets a variety of people who subsequently inform the development of his work. Although his projects promote environmental awareness, it is primarily a material's physical properties and formal potential that interests him. Above all, Allard seeks to create unexpected experiences that will spark viewers' imaginations, therefore, presenting his monumental projects in situ, whether outdoors or in public buildings, is fundamental to his process. For example, *De plastique et d'espoir* [Of Plastic and Hope] (2007), an installation in the atrium of Montreal's Eaton Centre, used 65,000 reclaimed water bottles. Highlighting the material's light-filtering properties, Allard created a suspended piece that addressed the issue of water consumption and the commodification of an essential, life-giving raw material, while also evoking the idea of plastic bottles drifting in the ocean. Allard is also well known for his collaborative projects with Justin Duchesneau (2012-2014). Using milk crates as their primary building material, the duo produced architectural forms that bewildered passersby and altered their relationship to this repurposed everyday object. The impact of their projects lies in their composition, which is based on the accumulation and repetition of simple units—water bottles, windshield washer fluid jugs, milk crates, wood pallets—that create imposing structures whose massive scale helps us consider the effects of our overconsumption and the pollution it creates. This same tactic will be used for Allard's architectural intervention at the Musée d'art de Joliette.

For many years, Philippe Allard's projects have focused on the presence of plastic in every facet of our lives, and in large part have grown out of his experiences and observations of daily life. Noticing the plastic containers piling up in his recycling bin, Allard wondered if the COVID-19 pandemic might have a significant impact on our current recycling crisis and the production of residual materials. Will the recent lockdown and the growing use of disposable gloves, masks, bags, and containers have a lasting effect on our consumer habits, to the point of exacerbating the environmental crisis? The works presented in *Infiltrations*, some of them for the first time, others recontextualized in the light of current circumstances, help us reflect on the overlapping effects of the environmental and health crises. It reminds us that human beings do not exist in a vacuum and that sometimes, we may not realize the consequences of our actions until it's too late. The circular motif, which calls to mind the idea of a cycle, is also recurrent in the exhibition. While recycling is based on the reuse of materials within a circuit that should be as closed and efficient as possible, our consistently bad consumer habits creates its own horrible cycle that is nearly impossible to avoid, thus transforming this motif into a somewhat ambiguous symbol. Will this pandemic make us forget the recent strides we've made in response to the environmental crisis?

Anne-Marie St-Jean Aubre, Curator of Contemporary Art

# 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

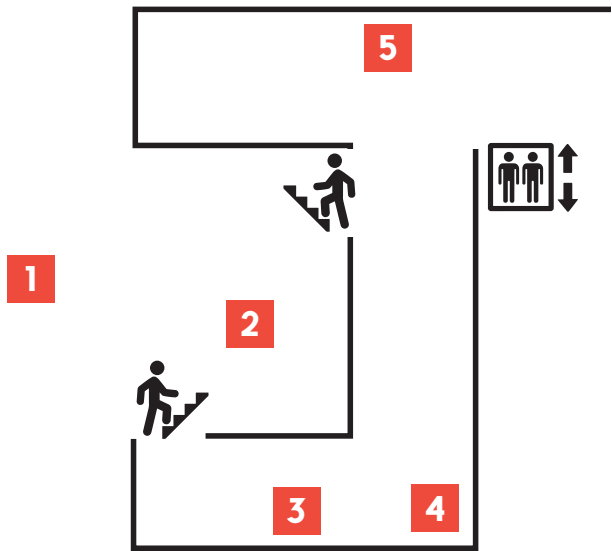
Production support: B612

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

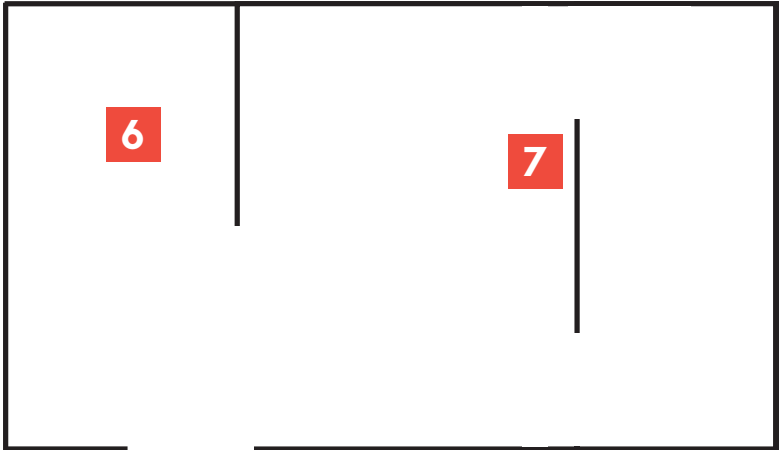
Espace Georgette Menuau-Préville,  
Espace 2e étage





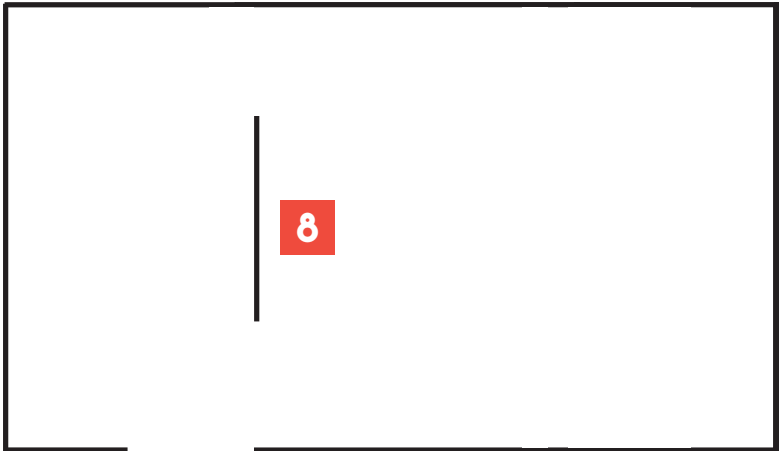
2<sup>nd</sup> floor

Salle Marie-Éveline Préville et Luc Ratelle



3<sup>rd</sup> floor

Salle Yvan Guibault



# RAW MATERIALS

Arman, Kounellis, Bellemare

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## ARMAN

Nice, France, 1928 –

New York, United States, 2005

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### **1. *Accumulation Paint Brushes***

1985

Paintbrushes and acrylic on canvas

113 x 76.2 x 4.3 cm

Gift of Jack Greenwald

1998.086

Arman was a major figure in New Realism, a French art movement started in the early 1960s that proposed new perceptual approaches to the real. Arman (a shortening of his full name, Armand Pierre Fernandez) abandoned abstract painting to devote himself fully to objects in the late 1950s.

After he discovered the Dadaist artist Kurt Schwitters, Arman reimagined and radicalized his practice. He began to gather everyday objects in his immediate environment, presenting them in the form of accumulations. Starting with his series *Cachets* and *Colères*, the object and its multiplication, accumulation, and, sometimes, destruction became the basis of his visual language.

*Accumulation Paint Brushes* features dozens of identical paintbrushes that have been dipped in red paint and then attached to the canvas, leaving a colourful imprint on the white background that is still visible in places. The form of the artwork, half-sculpture, half-painting, is determined by the characteristics of the object: light and small in size, the paintbrush lends itself to multiplication and accumulation. Its expressive significance is defined by the evocative power of accumulated objects.

# JANNIS KOUNELLIS

## Piraeus, Greece, 1936 – Rome, Italy, 2017

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### **2. *Senza titolo (Trittico)*** **[Untitled (Triptych)]**

1998

Three lithographs, printed with a stone on Sicars rag paper, with folded newspaper pages, printed with a second stone, Edition 48/60  
50 x 40 cm each

Collection Landriault-Paradis

2019.032.1-3

This triptych is a group of three lithographs printed on rag paper, with folded newspaper pages glued and printed on top of them. The rag paper was printed with a first stone and presents a scribble of wide black lines crossing the surface, leaving gaps here and there that allow the white of the paper to show through. Onto the centre of these prints are glued newspaper pages, folded randomly, on which Kounellis used a second stone to print abstract black shapes.

Jannis Kounellis was one of the foremost proponents of Arte Povera. This art movement arose in Italy in the mid-1960s around art historian and critic Germano Celant; Arte Povera artists used everyday materials – charcoal, stones and cobblestones, steel, jute canvas, iron, string, and thread, among others – and simple methods.

As early as 1961, Kounellis began to paint on newspaper pages in reaction to the social and political changes of the time. His works on paper generally had a black-and-white palette, like the ones here, and most were untitled. Throughout his career, he constantly incorporated found elements and objects into his work, producing highly structured arrangements. He embraced spatialization and living things in his paintings, sculptures, installations, and performances, although he defined his production mainly in terms of painting.

# ROGER BELLEMARE

Montréal, Québec, 1942

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## **3. *Blanc de mémoire (Fin de la guerre)* [Amnesia (End of the War)]**

1991

Acrylic, newsprint, frame, steel wire, and nail on panel

79.8 x 65 x 3.5 cm

Gift of Gérald Bolduc

1997.171

Multidisciplinary artist Roger Bellemare has been exploiting and exploring a variety of materials and concepts for forty years. In his production, he makes poetic connections among words, images, and music. Like artists in the Arte Povera movement, Bellemare likes to use “throwaway” materials, which he recycles and rehabilitates to infuse them with new meaning. He examines themes related to war, memory, and eternally starting again.

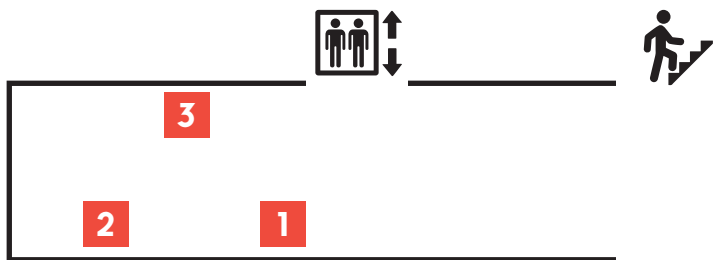
For *Blanc de mémoire (Fin de la guerre)*, Bellemare made a collage of newspaper articles, both historical and timely. The articles in the centre mark the end of the Second World War. Around them, different clippings about the Gulf War are partly obscured by white paint. When the artwork was created, these articles reflected current events, but they were already disappearing behind a haze. Through his personal approach to global political events, Bellemare places past and present on the same plane, encouraging us to reflect on how history is connected to morality and human memory.

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# FLOOR PLAN

3<sup>rd</sup> floor in the hallway

Espace 3e étage









**[museejoliette.org](http://museejoliette.org)**

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