

BONAVISTA
2017 **BIENNALE**

Art encounters
on the edge

Art et
conjonctures

Catherine Beaudette Patricia Grattan



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**BONAVISTA PENINSULA /
PÉNINSULE DE BONAVISTA**

KEELS

1 Community Hall

DUNTARA

2 2 Rooms Contemporary Art Projects
3 Community Hall

KNIGHT'S COVE

4 Beach / Plage

BONAVISTA

5 Proprietor's House, Ryan Premises /
Maison principale, Établissement-Ryan
6 Ye Matthew Legacy Interpretation Centre
7 Fish Store Mockbeggar Plantation
8 (moved to / relocalisé au Site 24)
9 Wellness Centre
10 Swyers Hill School

ELLISTON

11 St. Mary's Anglican Church
12 Sealers Interpretation Centre
13 Root cellar / Caveau à racines

MABERLY

14 Maberly Lookout

CATALINA

15 Salt Fish Plant

PORT UNION

16 Coaker Factory Building
17 Union Electric Building

PORT REXTON

18 Doran Meadow
19 Two Whales Coffee Shop
20 Port Rexton Brewing Co.
21 Old Post Office
22 Fishers' Loft Conference Centre

TRINITY

23 Lester-Garland House
24 Hiscock House



ART ENCOUNTERS ON THE EDGE

The Bonavista Biennale was inspired by a now-common type of contemporary art event: an exhibition held every two years, in which a large number of artists' work is gathered internationally and brought together as a public experience. In the context of the Bonavista Biennale, this idea is modified to include a model for social change in an effort to contribute to the revitalization of the area, and to stimulate new dialogues.

Located on the eastern-most coast of Canada, the Bonavista Peninsula is a strip of land stretching 100 kilometres from its base inland to the tip of Cape Bonavista. The single highway that wraps around the peninsula's perimeter traces a breathtaking coastline of coves and bays. The commu-

nities that dot the shore were once flourishing fishing outposts where fish as big as children were caught and salted on wooden flakes that lined the harbour. Since the moratorium on cod fishing in 1992 these communities have diminished, and some have disappeared completely. Families moved away and buildings were abandoned. It is within this environment that the Bonavista Biennale was conceived as a means of regional support and renewal on the occasion of Canada's 150th anniversary.

Embedding the artwork within the existing historical and cultural context of the peninsula is an important component of the Biennale, activating both site and work.

Though site specificity was not a consideration in the creation of most of these artworks, a semblance of it has developed by matching artist to site and installing artwork in resonant spaces. Peter von Tiesenhausen's video *Island*, for example, fills the wall of a decommissioned seal processing plant. A solitary figure wields an axe in a vast glacial landscape, carving a

boat out of ice. The action is in slow motion like a dream or memory, which in this context conjures the seal hunt that happened nearby on the ice floes. The layering of meaning derived from the symbiosis of site and artwork is evident everywhere: mason jars filled with botanical specimens glow in the darkness of a root cellar, paintings built structurally in layers hang on stud walls in an unfinished building, drawings made of dust inhabit an old house, Indigenous quill and beadwork is inserted within a replica of *Ye Matthew*, a ship of discovery and colonization. The counterpoints and juxtapositions of contemporary art in a site redolent with history is truly evocative.

Catherine Beaudette

Curator, Bonavista Biennale 2017

Director, 2 Rooms Contemporary Art Projects



Reinhard Reitzenstein, *Waiting/Watching/Waiting*, 2017 (site-specific installation /
installation adaptée au site). Conifer trees, oil, red ochre pigment / Conifères,
huile, pigment rouge ocre.



VISION ACCOMPLISHED: A CONJUNCTION OF ART, PEOPLE AND PLACE

A small green chair on a rock in the ocean, washed in sunlight or lashed by North Atlantic waves. A line of red-painted trees planted upside-down along a rocky beach. A school of windsock “codfish”—150 of them—flying across a seaside meadow. This was Bonavista Biennale 2017—*Art encounters on the edge*.

Commissioned installations by Newfoundland artists Will Gill and Pam Hall and Ontario sculptor Reinhard Reitzenstein heralded a national exhibition of Canadian contemporary art that stretched across Newfoundland’s rural Bonavista Peninsula in late summer. The large-scale, innovative project was created by a small group of individuals convinced of visual art’s power to offer new ways of seeing the world, and seeking to build new audiences.

“Encounters” implies moments of potential, chance opportunities for discovery, learning, pleasure, communication ... Bonavista Biennale 2017 was conceived as a series of encounters with art, place and people, exhibition *and* experience.

“Edge” refers to both the exhibition’s contemporary nature and its location on Newfoundland’s spectacular northeast coast. The Peninsula’s historical significance made it an apt location for a Canada 150 event. John Cabot’s 1497 landfall marked the start of European settlement in Canada, with all the political, social, economic and geographical reverberations that still follow.

It was less apt as an exhibition location—a somewhat remote rural area of small communities, without gallery spaces or visual art infrastructure, which had never hosted a public, curated art exhibition.

While theatre, music and literary events are part of the area's growing cultural tourism, there is little access to contemporary art beyond summer shows in the tiny private gallery/museum space of 2 Rooms Contemporary Art Projects in Duntara on the peninsula's east side.

But in a 2015 conversation, 2 Rooms' Toronto-based founder, artist Catherine Beaudette, confessed her vision of a large exhibition "someday" which, like popular international urban biennials, would present many works and draw many visitors, supporting regional social and economic renewal. That vision resonated.

My own focus over 35-plus years as a curator and director in the country's public and university gallery system has been on creating exhibition opportunities for Newfoundland artists, presenting other artists' work within the province, and developing new audiences for art. Memorial University Art Gallery had organized provincial and national exhibition tours and projects in non-gallery sites, including Cape Spear's World War II bunkers and a disused 1849 bank. Canada 150 celebrations and new federal funding for the Canada Council for the Arts were offering potential support for exceptional projects. With Catherine and myself as project curators, a small team, mainly resident on the Peninsula, came together. And "someday" turned into "now".

An advance catalogue was not feasible given site-specific installations, some pieces fresh from studios, and on-the-spot adaptations within unorthodox spaces. This is a retrospective view. How fully did we meet our 2015 curatorial objectives and intertwined social, economic and community engagement goals as the project unfolded over four weeks at 23 locations throughout the Bonavista-Trinity region?

As curators, bringing different interests and experience, we set ourselves a complicated challenge. The concept was ambitious—a large national group show (emphasizing artists of Newfoundland and Labrador) at multiple outdoor and indoor sites. The sites would be integral, embedding contemporary art within community structures and space, drawing visitors into a deeper experience of place. Artwork would be characterized by diversity: artists of varied backgrounds, senior to emerging; diversity in media, content and approaches; existing, commissioned and new work.

Essential to the concept was art contemporary in issues and methodologies, and also resonant within the physical, historical and cultural context of the Bonavista Peninsula, given our goal of involving local, mainly new audiences with art and the incoming artists.

Our aim was an exhibition so strong, and an experience so novel and compelling, that we would attract not only local residents and general tourists, but also provincial, national, even international audiences interested in large, unique art events.

A time-consuming inventory of potential exhibition locations was followed by requests for their use. It remains astonishing as well as enormously gratifying that, however outlandish our project must have seemed, town councils, business owners, heritage organizations and individuals said "yes"! Only with this early community support could we move forward.

Necessity became opportunity. The diversity and unusual nature of our sites became a hallmark of the Biennale experience. Area residents encountered unfamiliar objects in familiar places—often suffused with memories—such as Swyers Hill School or the former Catalina salt fish processing plant. Visitors found art by new or nationally- and internationally-recognized artists in places they normally would not have ventured.

Each space had its own physical nature, history, and past or sometimes

present role in its community, from an 18th century fish merchant's Georgian house to a 21st century brew-pub. Our intention, reinforced by our budget, was to intervene as little as possible—for example, only installing drywall "screens" for videos in the salt fish plant's rough industrial space, using only atmospheric natural light in an old school, or spacing Reitzenstein's upside-down trees along Knight's Cove *barachois* so that it still functions as an ATV trail.

Safe public access, security, installation issues, sometimes the ongoing functions of sites were significant factors in shaping exhibition content. As curators, we spent considerable time matching artworks and spaces. However, these were not technically-equipped, conventional, readily accessible gallery spaces: we relied on notes, experience and a great deal of intuition. Only as works were being installed in the week prior to opening could we see whether the interplay of space and art was as exciting as we imagined. In most cases, sites provided unique viewing experiences that enriched artworks' meaning.

For instance, Catherine Blackburn's exquisitely crafted *Our Mother(s) Tongue* refers to Indigenous experiences with residential schools, pain, loss of language and the more recent beginning of healing. Installation among exhibits in a centre celebrating Cabot's voyage sharpened her small works' large political punch. Doug Guildford's sculptures, laboriously crocheted of fishing industry twines and wire, hung, draped and lay among museum artifacts like things plucked from the sea outside the Fishermen's Protective Union Factory building. Natural light and the high vaulted weathered grey space of a one-room schoolhouse made a poetic container for Barb Daniell's alchemy, transforming mundane materials into intricate totemic forms alluding to birch trees and plants' systems.

A question for this curatorial experiment with such widely dispersed locations was whether there were enough linking "threads" to make Bonavista Biennale 2017 a coherent, or at least discernible, exhibition rather than a

series of 34 installations. Given the multi-layered works of many artists, connections could be made in themes, media, methodologies or tone among disparate works and these were appreciated by those who looked for them.

Resource depletion, environmental and climate change issues underlie many works, including those of Kelly Richardson, Mike Flaherty, Marlene Creates and Pam Hall in her lament for the cod fishery, *Re-seeding the Dream East*. Language loss and other challenges to identity and culture are reflected on by Blackburn, Creates, Barry Pottle and Omar Badrin. Hall's *Toward an Encyclopedia of Local Knowledge* project and the elaborate projections of St. Pierre and Bath deal in radically different ways with questions about past and present values and practices.

An elegiac tone suffuses series by photographers Steve Payne and Scott Walden. But Ned Pratt's two groups of photographs are clearly of the present. His portraits of tattooed individuals, hung at Port Rexton Brewing Co., show people asserting identity: landscape-related photographs elsewhere are firmly atypical, unromantic images of the province.

Notable in several artists' work is a deep engagement with materials and intense labour in their making: 150 hand-sewn "codfish" flour bag wind-socks, crocheted fibre pieces, experimentation with solar kilns, Indigenous beadwork. Such materiality has often marked Newfoundland work, while American curator Denise Markonish (*Oh Canada*, MOCCA) has identified a Canadian proclivity for craft practices used with artistic purpose.

Finding art that related to the Bonavista Peninsula context was an easy matter. There are, indeed, specific local references among exhibition works, but in this global and digital era many concerns reverberate across the world—perhaps especially among rural communities and marginalized groups.

Community engagement with the Biennale, with contemporary art and with exhibition visitors was built into our structure and activities, starting

with the 23-site network linking communities within an unprecedented cultural project.

It included: billeting of artists in local homes; local assistance with outdoor installations; public workshops, performances and a Speakers Series at various locations; a week-long Knowledge Exchange at Keels' Community Hall, with Peninsula residents invited to share traditional knowledge and practices with artist Pam Hall; and all those chance encounters as viewers walked and drove the exhibition route, hiked, shopped, filled restaurants, theatres and all available accommodations. Feedback tells us that attendees particularly cherished their contacts with site attendants, local residents of varying ages, who were unjaded and thrilled to meet people from across Canada and other countries.

Collected feedback and statistics tell us that Bonavista Biennale 2017 exceeded all its goals for social and economic impact; gaining national attention among Canadian artists, curators and art media; and drawing provincial, national and some international viewers, with 70 percent journeying specifically to see the array of contemporary Canadian art. Organizers' observations and on-the-ground experiences with visitors and residents, and the palpable excitement and animated exchanges in public venues, confirmed the thoughtful, enthused, amazed comments on social media and in letters received. (This writer had an hour-long conversation about Will Gill's *The Green Chair* with an Elliston fisherman/entrepreneur, another with a young St. John's couple on their second Biennale weekend, nearly vibrating with excitement at discovering contemporary art.)

The exhibition included revered artist Michael Snow's well-known video *Solar Breath*, shot at his long-time retreat on Newfoundland's West Coast. Snow has said of his works, "What I am trying to do is to make people see things in front of them." Many of the 26 Biennale artists similarly call our attention to the world before us. But others illuminate what is unseen,

unheard, unimagined—sounds in ocean depths, the pain of cultural loss, a spectral boat of ice. Bonavista Biennale 2017 was an audacious exhibition, unprecedented in a rural setting, bold in scale, unique in concept, rich in experiences offered: at its core was the desire to celebrate contemporary Canadian art in this Canada 150 year, in this moment of national reflection, potential and hovering possibilities.

Patricia Grattan

WinterPlace Projects

Curator, Bonavista Biennale 2017

LA RÉALISATION D'UN RÊVE : UNIR ARTS, GENS ET LIEUX

Une chaise verte sur un rocher du rivage, baignée de soleil ou battue par l'océan. Une rangée d'arbres peints en rouge, plantés à l'envers sur une plage rocailleuse. Un étendage de 150 manches à air en forme de morues face au littoral. Voilà quelques scènes de la Biennale Bonavista 2017—*Art et conjonctures*.

À la fin de l'été, des installations commandées, signées par les artistes de Terre-Neuve Will Gill et Pam Hall et le sculpteur ontarien Reinhard Reitzenstein, ont annoncé une exposition nationale d'art contemporain dans la péninsule rurale de Bonavista. Ce projet novateur et ambitieux a été créé par quelques personnes convaincues que l'art visuel pouvait élargir notre regard sur le monde et attirer un nouveau public.



Opposite left / Page ci-contre à gauche : Root cellar / « caveau à racines », Elliston.

Opposite right / Page ci-contre à droite : Laura St. Pierre and Jon Bath, *Spectral Garden*, 2017 (detail / détail).

Laura St. Pierre and Jon Bath, *Spectral Garden*, 2017 (installation).
Native plants, wood, LEDs / Plantes indigènes, bois, DEL.



John Hartman, *Conception Bay, NF, From Upper Island Cove to Grates Cove*, 2016. Watercolor on paper / Aquarelle sur papier, 25.5 x 17 cm (10 x 6.75") closed / fermé.

Opposite / Page ci-contre : John Hartman, *Michael Crummey, Western Bay*, 2017. Oil on linen / Huile sur toile, 122 x 173 cm (48 x 68").

SARA ANGELUCCI

BORN / NÉE À Hamilton, ON

LIVES / HABITE À Toronto, ON

Sara Angelucci's research on the history of photography reveals the ways in which photographs are constructed to tell particular stories, create histories and participate in memorialization. Her audio works present the human voice through song, mimicked sounds and spoken word. The breadth of Angelucci's practice is represented through works in three Bonavista Biennale locations: *Arboretum* is a series of photographs installed at Fishers' Loft Conference Centre in Port Rexton, *Venetian Forest* is an audio work in the community hall in Duntara, and *Maritime Forest* is a performance.

Arboretum features found 19th-century cabinet cards whose painted forest backdrops have been transformed into lush forests that take over the figures, pushing them into the background. The cabinet card, a popular way to have a family portrait taken for posterity, often presented idealized nature as background. Fishers' Loft Conference Centre, itself nestled into a forested hillside of moss-covered tuckamore, mirrors the arboreal environment of Angelucci's photographs. The amalgam of complex sentient trees with human portraits suggests the social and family networks contained in both, reminding us of our interconnectedness with nature.

Maritime Forest conjures an imaginary gathering of birds in an imaginary place, a morning chorus of bird songs made using toy bird whistles collected from around the world. The celestial piece was performed in a sacred space, Church of the Most Holy Trinity, where voices are traditionally raised in songs of praise. An enveloping sound filled the small wooden structure transporting the listener deep into a magical forest. *Venetian Forest* is an audio work presented in a collaborative installation with two other artists' works, a trinity of land, sky and sea in an ode to the elements.

CB

Sara Angelucci, *Maritime Forest*, 2017. Audio performance / Performance sonore.

***Arboretum* 2016**

Photography / Photographie

Site 22 – Fishers' Loft

Conference Centre,

Port Rexton

***Venetian Forest* 2013**

Audio work / Création sonore

Site 2 – Community Hall,

Duntara

***Maritime Forest* 2017**

Audio performance /

Création sonore

Church of the Most Holy

Trinity, Trinity

Les recherches de Sara Angelucci sur l'histoire de la photographie révèlent la façon dont les photos racontent, imaginent ou commémorent. Ses œuvres sonores présentent la voix humaine par le chant, l'imitation de sons et la parole. L'éventail de son art se déploie dans ses œuvres présentées dans trois sites de la Biennale Bonavista. *Arboretum* est une série de photographies exposées au *Fishers' Loft Conference Centre*, à Port Rexton. *Venetian Forest* est une œuvre sonore présentée au centre communautaire de Duntara, *Maritime Forest* est une performance dans l'église la plus ancienne de Trinity.

Arboretum présente des portraits photographiques du 19^e siècle dans lesquels le décor forestier peint a été transformé pour laisser les arbres gagner sur les personnages et les reléguer à l'arrière-plan. Ces photos de « format cabinet » étaient prisées pour immortaliser un portrait de famille, souvent en studio sur des fonds de nature idéalisée. Le *Fishers' Loft Conference Centre*, niché sur le versant d'un boisé de tuckamores couverts de mousse, fait écho au cadre sylvestre des photographies de Sara Angelucci. La fusion du tissu complexe de ces arbres sensibles avec des portraits humains suggère les liens sociaux et familiaux présents dans ces deux milieux et nous rappelle notre interconnexion avec la nature.

Maritime Forest met en scène un vol d'oiseaux imaginaires dont le chant matinal est interprété par des sifflets-oiseaux recueillis dans le monde entier. Cette œuvre céleste a été interprétée dans un lieu sacré, la *Church of the Most Holy Trinity*, qui résonne habituellement de chants de prière. Le son emplissait l'espace de la petite construction de bois pour transporter l'auditeur au cœur d'une forêt magique. *Venetian Forest*, une œuvre sonore, fait partie d'une installation collaborative avec deux autres artistes; véritable trinité terre-mer-ciel et ode dédiée aux éléments.

CB







Opposite left/ Page ci-contre à gauche :
Sara Angelucci, *Arboretum (Boy/
Double Ash)*, 2016. Inkjet print /
Impression à jet d'encre, 79 x 112 cm
(31 x 44"). Courtesy of / Gracieuseté
de Stephen Bulger Gallery.

Opposite right / Page ci-contre à droit :
Sara Angelucci, *Arboretum (Man/
Woman/Pines)*, 2016. Inkjet print /
Impression à jet d'encre, 79 x 112 cm
(31 x 44"). Courtesy of / Gracieuseté
de Stephen Bulger Gallery.

Sara Angelucci, *Arboretum (Women/
Winter/Forest)*, 2016. Inkjet print /
Impression à jet d'encre, 61 x 86.5 cm
(24 x 34"). Courtesy of / Gracieuseté
de Stephen Bulger Gallery.

OMAR BADRIN

BORN / NÉ À Kuala Lumpur, Malaysia / Malaisie

LIVES / HABITE À Toronto, ON

Born in Malaysia and raised in Newfoundland, Omar Badrin uses his personal biography to explore race and cultural identity through his sculptural artworks. As a “transracial adoptee”, Omar was often perceived as an outsider in the community in which he grew up. The masks he crochets reflect the emptiness and isolation he often felt; they are elegies to belonging and acceptance, life and death. *Cast/Off*, a crocheted series of exaggerated sculptural masks, is presented in a grouping by the window. Crochet has long been a traditional Newfoundland craft passed down from one generation to the next. The combination of materials and the associations they have with net knitting, fishing and building provide a means for Badrin to participate in Newfoundland culture and integrate his own sense of belonging.

Suspended from the ceiling at the Sealers Interpretation Centre, the masks are in dialogue with a permanent display of paintings by John McDonald that illuminate the 1914 sealing tragedy of the *SS Newfoundland*. The masks appear both sinister and humorous and, in this context, call to mind the balaclavas that protected a sealer’s face from exposure. Some of the masks are elongated, stretching from ceiling to floor, others are skull-shaped with inserted teeth, ghosts from the past. Where Badrin uses line or rope as a form of expression, the sealers in McDonald’s paintings bear it as a means of survival.

On a beach nearby, a lone dancer embodies the world of Badrin’s neon creatures, relaying a stark contrast between the landscape and the figure. *In My Skin*, a collaboration with dancer Sarah Joy Stoker, explores themes of otherness, identity and belonging.

CB

Opposite / Page ci-contre : *Cast/Off* (detail), 2016–2017. Industrial fishing line, mason’s line, flagging tape. / Ligne de pêche industrielle, ligne de maçon, ruban de balisage.

***Cast/Off* 2016–2017**

Site 12 – Sealers Interpretation Centre, Elliston

Né en Malaisie, Omar Badrin est un enfant de l’adoption transraciale, qui s’est démarqué à Terre-Neuve où il a grandi. Son parcours lui a inspiré une réflexion sur l’identité raciale et culturelle par la sculpture. Les masques qu’il tricote au crochet expriment le vide et l’isolement qu’il a souvent ressentis. Ce sont des élégies à l’appartenance, à l’acceptation, à la vie et à la mort. *Cast/Off*, une série de masques sculpturaux exagérés réalisés au crochet, est présentée en groupe près de la fenêtre. Le crochet, typiquement terre-neuvien, s’est transmis de génération en génération. Ainsi, par la combinaison des matériaux et leurs liens avec le tissage de filets et la pêche, Badrin participe à la culture de Terre-Neuve en symbolisant son sentiment d’appartenance.

Suspendus au plafond du *Sealers Interpretation Centre*, les masques entretiennent un dialogue avec l’exposition permanente de peintures de John McDonald qui relate la tragédie du bateau de chasse aux phoques *SS Newfoundland*, survenue en 1914. Les masques, à la fois sinistres et drôles, rappellent les passe-montagnes qui protégeaient le visage des pêcheurs. Certains masques s’étirent du plafond au plancher, d’autres ont la forme d’un crâne serti de dents, tels des fantômes surgis du passé. Si les cordages sont pour Badrin des moyens d’expression, ce sont des liens de survie pour les pêcheurs des peintures de McDonald.

Sur une plage voisine, un danseur solitaire incarne les créatures néon du monde de Badrin. Sa silhouette se découpe avec un puissant contraste sur le paysage côtier. La performance *In my Skin*, une collaboration avec la danseuse Sarah Joy Stoker, explore les thèmes de l’autre, de l’identité et de l’appartenance.

CB





CATHERINE BLACKBURN

BORN / NÉE À Ile-a-la-Crosse, SK

LIVES / HABITE À Leask, SK

The work of Dene artist Catherine Blackburn is inserted within the story of Venetian navigator and explorer Giovanni Caboto. In 1497, under the commission of Henry VII of England, Caboto (John Cabot) landed his ship the *Matthew* at Cape Bonavista, Newfoundland, marking the first European exploration of North America since the Norse visits in the 11th century. Confronted with a contentious historical site, Blackburn uses traditional crafts and skills to address Aboriginal issues that stem from Canada's colonial past.

Blackburn's work merges elements of traditional Dene culture with contemporary art practices to portray the complexities of memory, history and cultural identity. Combining beadwork, porcupine quills, fur and other natural elements with Dene syllabics (*nu nee, ee leh, tti, ee*), Blackburn examines marginalization and resilience from her perspective as a woman of Aboriginal and European ancestry. Accounts of residential school survivors' experiences, including those of her own family, have inspired *Our Mother(s) Tongue*, an encounter with absence, loss and survival.

Blackburn's exquisitely crafted pieces are positioned as an intervention within the story of John Cabot's landing. Historical artifacts displayed on tables in the *Ye Matthew Legacy Interpretation Centre* are shadowed by images of open mouths that appear to witness the invasion. Embroidered cushions with tongues pierced by pins in the form of Dene syllabics are displayed in a Victorian china cabinet. The juxtaposition of colonial objects and traditional hand-sewn works, between the realization of the past in the present, is embodied in tongues sticking out, screaming. The rich black velvet and meticulous beadwork in Blackburn's pieces submit us to the pain they portray. An accompanying piece, *Tongue Tally*, spells out the Dene word for mother, honouring Blackburn's own mother—a residential school survivor, who against all odds, retained her language and assisted her daughter with the phonetic titles of this work.

CB

Opposite / Page ci-contre : Catherine Blackburn, *Our Mother(s) Tongue – us, no, tti, ee, me*, 2017 (installation view at / montage de l'installation à *Ye Matthew Legacy*).

Our Mother(s) Tongue 2017

Mixed media / Matériaux mixtes

Site 6 – *Ye Matthew Legacy Interpretation Centre, Bonavista*

L'œuvre de l'artiste dénée Catherine Blackburn s'inscrit dans l'épopée de Jean Cabot, explorateur et navigateur vénitien. En 1497, au nom du roi Henry VII d'Angleterre, Jean Cabot est arrivé au cap Bonavista à bord du *Matthew*. Il s'agissait de la première exploration européenne de l'Amérique du Nord depuis les premières incursions des Vikings au 11^e siècle. Interpellée par ce site historique controversé, Catherine Blackburn se sert d'éléments d'artisanat traditionnel pour aborder les enjeux autochtones issus du passé colonial.

Son oeuvre marie concepts contemporains et éléments de la culture traditionnelle dénée pour évoquer la complexité de la mémoire, de l'histoire et de l'identité. Dans son approche qui intègre les perles, les piquants de porc-épic, la fourrure et autres matières naturelles à l'écriture et à des images dénées, elle s'interroge, comme femme d'origine autochtone et européenne, sur la marginalisation et la résilience. Des témoignages d'élèves des pensionnats—y compris des membres de sa famille—lui ont inspiré le projet *Our Mother(s) Tongue* qui aborde les thèmes de l'absence, de la perte et de la survie.

Les pièces minutieusement travaillées de Catherine Blackburn s'invitent dans le récit du débarquement de Jean Cabot. Au *Ye Matthew Legacy Interpretation Centre*, des images de bouches béantes surplombent les artefacts exposés sur des tables comme si elles étaient témoins de l'invasion. Des coussins brodés de langues percées d'épingles en forme de lettres dénées sont exposés dans un vaisselier victorien. La juxtaposition d'objets coloniaux et de pièces traditionnelles cousues à la main et la prise de conscience actuelle du passé s'incarnent par des langues tirées dans un hurlement muet. Le riche velours noir et le perlage méticuleux des pièces de Catherine Blackburn nous font ressentir la douleur qu'ils illustrent. Dans la pièce *Tongue Tally*, une langue épèle le mot « mère » en déné, en hommage à sa mère—une survivante des pensionnats—qui a néanmoins réussi à conserver sa langue. Elle a d'ailleurs aidé sa fille à écrire les titres phonétiques de cette œuvre.

CB





Catherine Blackburn, *Our Mother(s)*
Tongue – nu nee, eel eh, tti, ee, se,
2017 (installation view / montage de
l'installation). From left / À partir de la
gauche : *nu nee, ee, tti.* Seed beads,
pins, velvet, gel photo transfer,
cotton / Petites perles, aiguilles,
transfert photo au gel, coton.

BARBARA DANIELL

BORN / NÉE À Toronto, ON

LIVES / HABITE À Woody Point, NL / TN

Barb Daniell's sculptures were installed in the former Swyers Hill School, Bonavista within its single, high-vaulted, grey wooden space. The installation of existing and specially-made pieces in the large naturally-lit room illustrated what curators hoped for within the exhibition: an intertwining of art and space to create a palpable magic.

Now living in the Gros Morne National Park area, the Toronto-born artist makes work almost entirely based on this spectacular environment. Never representational, it nonetheless responds to the colours, forms, light and energies of the place, literally incorporating natural materials. Especially notable is her imaginative use of widely varied materials, the laborious hand-crafted nature of her working process and her comfort with working at a large scale.

Daniell's *Totems* had their genesis in *PLEXUS*, a huge wall installation shown at Grenfell College Gallery, Corner Brook in 2014. "Plexus" means "an interwoven combination of parts or elements in a structure or system". Daniell has been exploring the complex vocabulary of the natural world, first its microscopic forms, then larger ones. The three new *Birch Totems*, two hanging units and the central upright form with the root "skirts", refer to white birch trees' structure, catkins and shedding bark through the artist's transformation of mundane materials.

PG

Opposite / Page ci-contre : Barb Daniell, *Plant Totems*, 2013–2017 ongoing from / en cours de *PLEXUS* (installation at / à Swyers Hill School.) Mixed media sculptures / Sculptures, matériaux mixtes, Media including : 2.4 m (8') spruce slabs, acrylic paint, peony stalks, plant fibres, papers, pantyhose, mesh produce bags, found wood, synthetic shoe insoles, cow parsnip stalks, willow twigs, sanding disks, metal / Matériaux utilisés : 2.4 m (8') planches de bois, peinture acrylique, tiges de pinovine, fibres végétales, bas-culotte, treillis synthétique, bois récupéré, semelles des chaussures, branches de berce laineuse, branches de saule, disques à poncer, métal. Left to right / De gauche à droite : *Black Totem*, *Grey Totem*, *White Totem*, *Birch I*, *Red Totem*, *Birch II*, *Birch III*. Photo : Barb Daniell

Plant Totems 2013–2017 ongoing / en cours

Mixed media sculpture / Sculpture, matériaux mixtes

Site 10 – Swyers Hill School, Bonavista

Les sculptures de Barb Daniell ont été exposées dans l'ancienne *Swyers Hill School*, à Bonavista, dans un espace ouvert de bois gris à plafond haut voûté. La présence de ses pièces et de celles créées pour l'occasion dans une vaste pièce baignée de lumière naturelle rendait à merveille la magie de la fusion entre l'art et l'espace voulue par les conservatrices.

La Torontoise d'origine, qui habite dans la région du parc national du Gros-Morne, s'inspire presque exclusivement de son cadre naturel spectaculaire. Même s'il n'est jamais figuratif, son travail fait vivre les couleurs, les formes, la lumière et l'énergie des lieux par une véritable intégration de matériaux naturels. Elle se distingue par son usage imaginatif d'une vaste palette de matières, son travail manuel patient et son aisance avec les grands formats.

Les *Totems* de Barb Daniell sont issus de *PLEXUS*, une immense murale présentée à la *Grenfell College Gallery*, à Corner Brook, en 2014. « *Plexus* désigne un réseau de pièces ou d'éléments formant une structure ou un système. » L'artiste explore le vocabulaire complexe du monde naturel, des entités microscopiques aux formes de vie plus grandes. Les trois nouveaux *Birch Totems*, deux unités suspendues, une forme centrale verticale et les « jupes de racines » rappellent la silhouette blanche des bouleaux, leur écorce effilochée et leurs chatons par la transformation par l'artiste de matériaux ordinaires.

PG







Opposite from left / Page ci-contre
à partir de la gauche : Barb Daniell,
Birch I, 2017 (detail / détail).

Photo : artist / artiste

Barb Daniell, *Birch I*, 2017
(left / gauche), *Red Totem*, 2014
(right / droit). Photo : artist / artiste

Barb Daniell, *Birch II*, 2017 and /
et *Birch III*, 2017 with / avec
Red Totem (rear / arrière-plan).
Photo : artist / artiste

This page from left / Cette page à
partir de la gauche : Barb Daniell,
Birch I, 2017 (detail / détail).
Photo : artist / artiste

Artist / Artiste Barb Daniell, August /
août 2017.

Pam Hall, *Re-Seeding the Dream East*, 2017 (installation, Doran Meadow, Port Rexton). Steel poles, line, 150 handmade flour bag "codfish" / Perches d'acier, lignes, « morues » cousues main dans des sacs de farine. Site-specific installation commissioned by / Installation adaptée au site, commande de la Bonavista Biennale. Photo right / à droite : Katie Butler Major.





IRIS HÄUSSLER

BORN / NÉE À Friedrichshafen, Germany / Allemagne

LIVES / HABITE À Toronto, ON

Iris Häussler is internationally known for her unsettling, immersive narrative installations where visitors explore the lives and spaces she imagines for her fictitious characters. For her project *Dust at Dawn*, she has made the invisible visible by collecting dust from empty dwellings and houses. Using transparent tape, following the cracks and gaps, she gathers dust that has settled on doors, windows and carpets. The strips are adhered to large sheets of mylar paper, semi-opaque with irregular spots like Morse code or a shorthand alphabet. The resulting “drawings” are delicate and ephemeral, marking the passing of time through the accumulation of debris.

Installed in the old parlour of 2 Rooms Contemporary Art Projects in Duntara, a stripped-down 19th-century saltbox house, the drawings form semi-transparent walls in the small confined room. Hung vertically from ceiling to floor they induce a mild claustrophobia. The white mylar appears like ruled paper, patterned with horizontal strips of tape repeated in the white clapboard walls. The effect of white on white is calming, like an Agnes Martin painting. The placement of dust drawings in the once inhabited room reanimates the surfaces beneath whitewashed walls. The stillness is unsettled by the persistence of the data-like tiny marks; dust, lint, hair and dead flies activate the space with the suggestion of movement. A video tucked in one corner of the room shows the artist performing her piece. She guides long strips of tape over ledges, walls and floors collecting unseen particles that adhere in hieroglyphs to the paper. Her actions are vigorous and intentional, caressing surfaces with her body and her feet. The transfer of dust to tape, tape to paper, movement to stillness is complete when the paper is affixed to the ceiling and dawn ensues.

CB

Opposite / Page ci-contre : Iris Häussler, *Dust at Dawn*, 2017 (installation view / montage de l'installation).

Dust at Dawn 2017

Mixed media / Matériaux mixtes

Site 2 – 2 Rooms Contemporary Art Projects, Duntara

Iris Häussler est reconnue à l'échelle internationale pour ses installations narratives, immersives et déroutantes dans lesquelles les visiteurs découvrent la vie et les espaces qu'elle imagine pour ses personnages fictifs. Pour son nouveau projet *Dust at Dawn*, elle a rendu visible l'invisible en recueillant de la poussière dans des maisons et logements vides. À l'aide de papier collant transparent qui suit les fentes, elle recueille la poussière déposée sur les portes, les fenêtres et les tapis. Les bandes ensuite collées sur de grandes feuilles de papier apparaissent comme des points irréguliers qui rappellent le code morse et la sténographie. Les « dessins » ainsi créés, fragiles et éphémères, marquent le lent passage du temps.

Exposés dans le vieux salon de *2 Rooms Contemporary Art Projects*, à Duntara, un saloir du 19^e siècle rénové, les dessins forment des murs semi-transparents dans la pièce exiguë. Suspendus au plafond, ils provoquent chez le visiteur une vague sensation de claustrophobie. Le mylar blanc ressemble à du papier ligné, strié de bandes horizontales de papier collant qui trouve son écho dans le motif des planches blanches des murs. L'effet blanc sur blanc est apaisant comme une peinture d'Agnes Martin. La présence de ces dessins de poussière dans cette pièce autrefois habitée réanime les surfaces derrière les murs blanchis à la chaux. L'immobilité est troublée par l'insistance de petits points ; la poussière, la peluche, les cheveux et les mouches mortes insufflent à l'espace une impression de mouvement. Nichée dans un coin, une vidéo explique la démarche de l'artiste. Elle place de longues bandes de papier collant sur les rebords, les murs et les planchers pour recueillir des particules invisibles qui s'impriment comme des hiéroglyphes. De gestes vigoureux et délibérés, elle effleure les surfaces avec le corps et les pieds. Le transfert de la poussière au collant, du collant au papier, du mobile à l'immobile est complété lorsque le papier est fixé au plafond.

CB



MICHAEL SNOW

BORN / NÉ À Toronto, ON

LIVES / HABITE À Toronto, ON

Sounds can be heard in the next room: a person shuffling around, occasional footsteps, a chair scraping on the floor, the sounds of a meal at the kitchen table, the movement of curtains in the breeze. Michael Snow's experiential film *Solar Breath* positions the audience in the room where it was filmed. As in *cinéma vérité*, *Solar Breath* records an event in which the subject and audience are unaware of the camera's presence, an observational fly on the wall. Snow's film, which documents a curtain wafting in the open window, is positioned over an actual window in the screening room. It appears as a convincing simulacrum, confusing one space with another.

One of Canada's iconic contemporary artists, Snow's long-standing practice includes work in sculpture, painting, photography, holography, installation, bookworks, video, film and music. In *Solar Breath*, Snow examines a particular wind formation that occurs at his coastal log cabin, framing it as an unassuming and supernatural event. The fixed-camera documentary records a window curtain billowing in the wind and puckering against the screen, held each time in a different pattern of folds. Echoing past work in Snow's massive *oeuvre*, including his "foldages" of the 1960s, *Solar Breath* focuses on a subject beyond the control of the artist, creating work that is near-art or next-to-art, allowing both chance and choice to co-exist.

The movement of the curtain is mesmerizing. It holds the viewer in anticipation, waiting for the next offering of compositional folds. Drawing attention to what is already there, highlighting what exists of its own accord, Snow unveils the curtain's improvisation as phenomena. Installed in the classroom of a former high school, the piece transports its audience to another time when schoolchildren gazed out the window daydreaming the hours away. Snow's cabin, site of *Solar Breath*, is on the west coast of Newfoundland, where he and his partner spend summers in the omnipresence of wind.

CB

Solar Breath (Northern Caryatids) 2002

Video / Vidéo

Site 9 – Wellness Centre, Bonavista

De la pièce voisine parviennent des sons : une personne qui s'affaire, des pas, une chaise tirée sur le sol, un repas pris à la table de la cuisine, l'ondulation de rideaux dans la brise. *Solar Breath*, le film expérimental de Michael Snow, place le spectateur dans la pièce où il a été filmé. Comme dans le cinéma-vérité, *Solar Breath* relate une scène dans laquelle ni le sujet ni l'auditoire ne sont conscients de la présence de la caméra, véritable mouche sur le mur. Le film, qui met en scène un rideau qui ondule devant une fenêtre ouverte, est projeté par-dessus une vraie fenêtre dans la salle de visionnement. L'illusion naît de la confusion d'un espace avec l'autre.

Michael Snow est l'un des artistes contemporains phares au Canada. Sa longue carrière s'exprime par la sculpture, la peinture, la photographie, l'holographie, l'installation, l'édition, la vidéo, le film et la musique. Dans *Solar Breath*, il étudie un phénomène à la fois discret et surnaturel qui survient dans son camp en bois. Une caméra fixe enregistre les ondulations et les plis changeants du rideau d'une fenêtre animé par le vent. En écho aux créations passées de Michael Snow, notamment ses « pliages » des années 1960, *Solar Breath* met en scène un sujet qui échappe à la volonté de l'artiste, dans une forme de quasi-art qui marie choix délibéré et hasard pur.

Le mouvement garde en haleine le spectateur hypnotisé qui attend la surprise de la prochaine composition textile. En attirant notre attention sur ce qui existe déjà en soi, Michael Snow dévoile l'improvisation du rideau comme un phénomène naturel. Exposée dans la classe d'une ancienne école, l'œuvre ramène le spectateur à l'époque où les écoliers rêvassaient en regardant par la fenêtre. Le chalet de l'artiste, site de *Solar Breath*, est situé sur la côte ouest de Terre-Neuve. Il y passe ses étés avec sa conjointe, inspiré par l'omniprésence du vent.

CB



Michael Snow, *Solar Breath (Northern Caryatids)*, 2002. Video projection, sound, speakers, chairs / Projection vidéo, son, haut-parleurs, chaises. 62 min.