



The Living River Project: Art, Water and Possible Worlds

Curated by Patrick Mahon and Stuart Reid
October 19, 2018 - January 20, 2019

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Images in this publication preceded by "No." correspond to the *Catalogue of Works in the Exhibition* appearing on pages **25 - 27**. Full references to published artworks are included in this section.

Cover Image: Installation view
No. 8 **Soheila Esfahani**, *Wish on Water*, 2014



Installation view, *The Living River Project: Art Water and Possible Worlds*, 2018

Foreword

It is a pleasure to see realized this publication from the exhibition *The Living River: Art, Water and Possible Worlds* in this electronic format. Accessible through the AGW's website, the e-publishing program offers viewers online enjoyment and education. This publication has evolved from both this exhibition and its earlier precedent, an exhibition called *The Source: Rethinking Water through Contemporary Art* organized by Rodman Hall Centre/ Brock University, which was shown in Saint Catharines, Ontario from May 23-September 28, 2014. Originally curated by Stuart Reid, the present exhibit and publication were subsequently co-curated with the London artist, Patrick Mahon. As articulated in the publication *The Source: Rethinking Water through Contemporary Art* (2017), the project aimed to "contemplate water from a nationless, borderless perspective." From changing immigration patterns to the loss of polar ice to rising global borders and hydro-climactic events, *The Source* aimed to bring together artists from settler and non-settler cultures and pose their observations and responses as global concerns.

In comparison with the original exhibition there were changes made for the Windsor presentation. Although not exclusively so, an emphasis was placed on showcasing the responses of artists working in the Windsor-Essex-Detroit corridor. The 2014 exhibition consisted of twenty artists, six of whom showed again in the 2018 iteration. These six included Nadine Bariteau, Elizabeth Chitty, Soheila Esfahani, Gautum Garoo, Patrick Mahon and Colin Miner. In the 2018 Windsor presentation, twenty artists were again shown, fourteen of whom were new to the project. These included Patricia Coates, Jocelyn Gardner, Patrick Mahon with Mona Stonefish and Dickson Bou, Chris Myhr, Troy Ouellette, Lee Rodney with Justin Langlois, Audrey D'Astous, Taien Ng-Chan, and Imogen Clendinning, Quinn Smallboy and Jennifer Willet. The Windsor presentation enabled the AGW to showcase new work by artists from the region and thereby bring visibility to elements of their current work. Consistent with the 2014 exhibition, artists from culturally diverse viewpoints such as Quinn Smallboy and Jocelyne Gardner were included.

In this publication, readers will enjoy a thoughtful thematic essay by the co-curators exploring five key themes: traditional sources and future challenges; searching for the real; river signals; global streams; and water narratives. Biographies of the artists and co-curators enable appreciation of the various subject positions from which they have developed their work. A list of works in the exhibition documents its contents while also chronicling the changes from the 2014 exhibition. Images throughout the publication document elements of the exhibition installation and some of its contents.

The Living River: Art, Water and Possible Worlds is the work of many people. First, I thank the artists for their commitment to visual art, for their participation, and for their visions. Second, I thank the co-curators for their collaboration with the AGW, and their ongoing work with former AGW Curator of Contemporary Art, Dr. Jaclyn Meloche. Mahon, Reid and Meloche worked patiently and consistently together to craft a consistent, yet unique exhibition for Windsor and I thank them all for their commitment to curatorial practice. Thirdly, I thank the entire AGW team which has played a role in loans, design and production of this publication, the exhibition, and its marketing and communications. In particular, Nicole McCabe and Steve Nilsson were core to this work.

Finally, on this the AGW's 75th anniversary year in 2018-2019, I take this opportunity to recognize the many supporters who have enabled continuity of this important and independent charity since our beginnings in 1943. For their sponsorship of the exhibition in Windsor, I thank Leggett & Platt Automotive and Barry Jones and his team. Their continued endorsement means much to the AGW. We are indebted to the ongoing support from both the Ontario Arts Council and the Canada Council for the Arts for their multi-year grants supporting the presentation of living Ontario-based and Canadian artists. Their support assisted in bringing this project to fruition. The City of Windsor's 49-year *gratis* lease agreement wherein this exhibition was presented enables the Gallery's continuing exhibition program.

May this project enable readers to encounter the subject of water differently than they may have beforehand. An enhanced appreciation of the many cultural, social, political, biological and ecological values that inform both individual and communal relationships to water may change the manner in which we as a society regard a finite resource of global concern, no matter how also violent and life-taking water can also be.

Catharine Mastin, PhD
Executive Director

The Living River Project: Art, Water and Possible Worlds

Patrick Mahon and Stuart Reid



No. 24 **Lee Rodney, Taien Ng-Chan, Imogen Clendinning**, *The River is turquoise, not blue*, 2018

Various Tributaries

Our era is marked by rapid climate change, destructive hydro-climactic weather events, loss of polar ice, rising global sea levels and it is witness to shifting shorelines, borders, migration patterns, and lines of economic and cultural exchange. Amidst all of that, one would expect that access to fresh water should be considered an essential human right. Yet in our commoditized world, water is a valuable resource and therefore a global commodity. In view of this complex array of realities and challenges regarding water, is there a role for art?

Contemporary art is, in fact, a framework within which numerous practitioners are addressing changing concepts of water and their associated cultural, political, and aesthetic implications. Such work is not always intended as didactic, yet art projects often bring pressing issues concerning water to our attention, broadening our awareness of the powerful influence of water on human consciousness and contemporary life.

There is no life on Earth without water. Its essence is our essence, and our environmental awareness arises from a deep understanding of the inextricable links between all humans and the importance of that source.

Background and Context for the Exhibition

Given its essential capacities and significance in all of our lives, water is a highly charged ongoing subject of discussion and debate. A collaborative artists' project about water, initiated by Patrick Mahon in 2011, *Immersion Emergencies and Possible Worlds*, focused on research and practice in visual art to address the subject regarding its cultural and environmental importance. Dedicated to the historical practice of picturing nature with the idea that contemporary art offers opportunities for aesthetic and socio-cultural engagement with issues and subjects in the present, *Immersion Emergencies* provided a context for speculation about water and the future. The outcome of the project was the exhibition *The Source: Rethinking Water through Contemporary Art*, curated by Stuart Reid. It linked artists involved in *Immersion Emergencies* with other artists to establish a rich and variable context of engagement at Rodman Hall Art Centre at Brock University, in 2014. The artists involved mobilized contemporary art to ruminate, educate, and also to mourn about water – inviting audiences to pay attention to a substance that is, in the truest sense, us. Among its various and significant outcomes, a publication about the exhibition was released in 2017, containing essays by Mahon and Reid, and one by water policy expert Robert Sanford, entitled, "Water and Hope: Facing Fact and Inspiring Optimism in the Anthropocene".



No.13 (foreground) **Patrick Mahon + Dickson Bou with Mona Stonefish** (with Windsor Grade 4&5 Students), *River of Names*, 2018

No. 9 (background) **Gautam Garoo**, *ON THE WATER's EDGE: 25°18'12.31"N 83°00'27.58"E*, 2014

The Living River Project

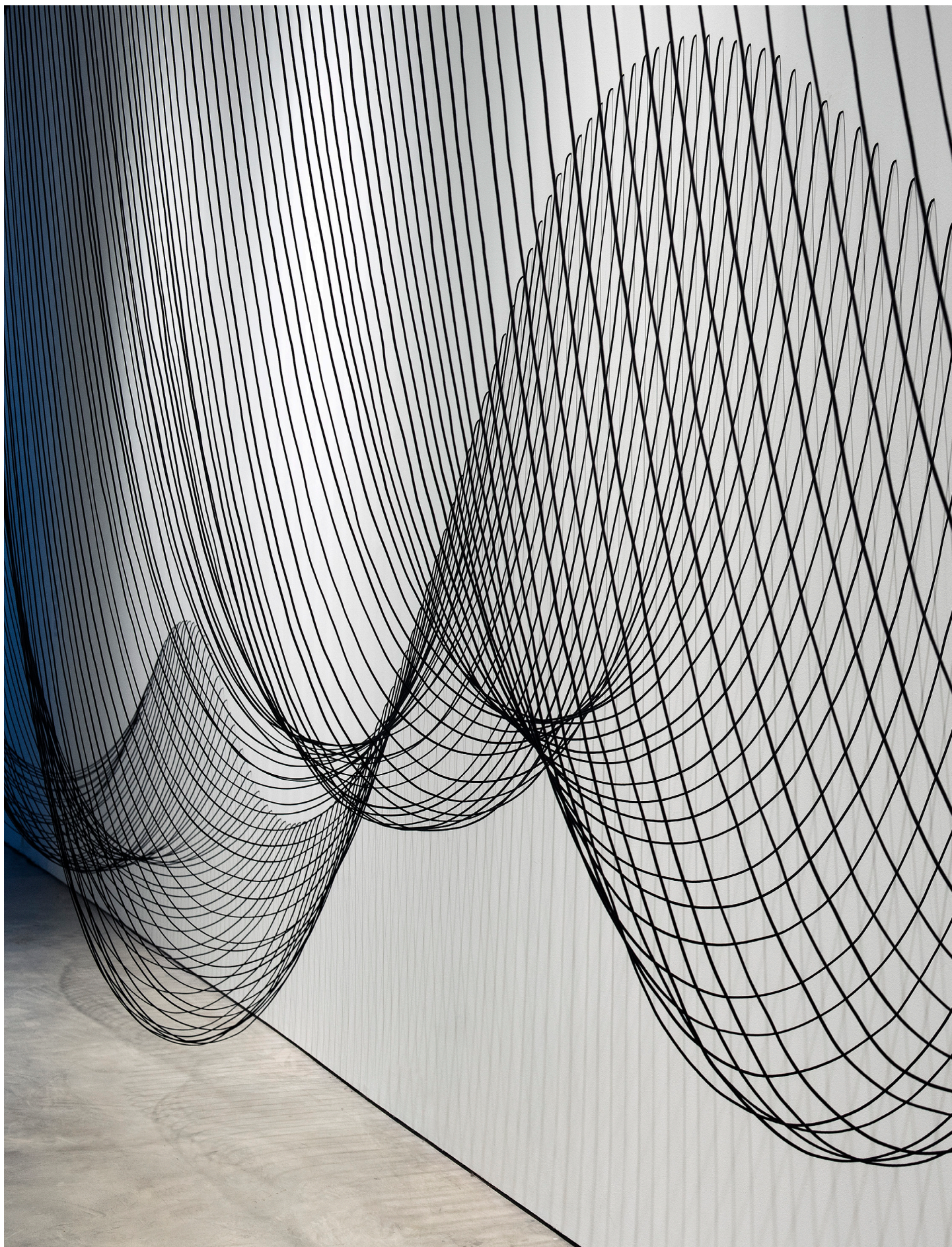
To develop the exhibition that is the subject of this publication, *The Living River Project: Art, Water and Possible Worlds*, mounted especially for the Art Gallery of Windsor, from October 19, 2018 to January 20, 2019, we as co-curators sought to invoke the aforementioned earlier project as foundational, inviting some of the earlier participants to join us, and also solicited a host of new artists to consider the cultural, historical and environmental significance of water issues in the Windsor-Detroit corridor. The Detroit River, which connects Lake St. Clair with Lake Erie is one of the world's busiest waterways and border crossing points, and has the distinction of having dual heritage designation from Canada and America. The river's shores embrace the largest metropolitan area on any international border. It is also one of the first International Wildlife Refuges, known for being a large habitat for many ecosystems and species. Historically, Indigenous peoples have been on the shores from as early as 400 A.D. Settlement by Europeans happened around 1650 with trade, culture and industrialization spurred by the river and its resources. The Detroit River was also an integral part of the Underground Railway, a crossing point for slaves escaping to freedom. Today, water and the environmental issues that attend it are highly important in the region, as witnessed by recent events and news reports drawing attention to problems of water availability and cleanliness in the city of Detroit.

With a primary focus on the region's history as well as the increasingly precarious ecology of the river and its water systems, in the exhibition the artists Nadine Bariteau, Elizabeth Chitty, Patricia Coates, Soheila Esfahani, Joscelyn Gardner, Gautam Garoo, Patrick Mahon + Dickson Bou with Mona Stonefish, Colin Miner, Chris Myhr, Troy Ouellette, Lee Rodney with Justin Langlois, Michael Dara, Hamilton Perambulatory Unit and In/Terminus Research Group, Quinn Smallboy, and Jennifer Willet have come together to reflect on the nature of water itself while advocating for its historical preservation and environmental protection. A related creative project, *River of Names*, involving school children from Marlborough Public School and West Gate Public School in Windsor, working with Indigenous elder, Mona Stonefish, and artists Patrick Mahon and Dickson Bou, also draws attention to water and the notion of stewardship as an essential practice for all citizens.

Water often defines the boundaries between nations and peoples, including in the Windsor-Detroit region, but in the greater scheme of things, it also erases differences. By bringing together Canadian artists representing Indigenous, recent immigrant, and settling cultures, both French- and English-speaking, *The Living River Project* examines and contemplates water in context of the region in which the Detroit River is situated, as well as viewing it from a nationless, borderless perspective. That orientation is one that is ultimately more attentive to our common humanity, including in relation the "more-than-human" – the "others" that share planet Earth with us.



No. 18 **Chris Myhr**, *Suspensions*, 2018



No. 25 **Quinn Smallboy**, *Wave*, 2018

Works in the Exhibition

As curator-writers, we acknowledge that the following observations are but one type of interpretive matrix that recognizes the rich and often troubled complexity inherent to our subject and also the geographic context of the exhibition. We also acknowledge that the words of the artists, shared in conversation with us and in their written statements, have been liberally included amidst our weave of observation and speculation about the exhibition. In that regard, then, this essay may be thought of as a broad, multi-vocal conversation involving the artists, rather than an authoritative treatise solely authored by us, the stewards of the project.

Several themes link the works in *The Living River Project*, demonstrating the interwoven character of the water research and the resulting artworks presented, while also suggesting a series of tributaries that enable our recognition of a divergence of thought and artistic methodology. In developing the exhibition, the curators recognized the necessity to provide a platform for investigations that address the particularities of the regional context with its multiple histories and also in light of potentially competing present-day challenges concerning water. But our awareness that the local is always necessarily implicated by the global, that the Detroit River situation has stories to tell that resonate far beyond itself, was, and is, of tremendous importance to the project, too.

Traditional Sources and Future Challenges:

Mona Stonefish, Patrick Mahon + Dickson Bou; Quinn Smallboy,

The project *River of Names*, proceeds from some of the teachings of local Indigenous Elder, Mona Stonefish, a Doctor of Traditional Medicine and Grandmother Water Walker – teachings that were shared in a series of workshops in Windsor in spring 2018. Building upon the ethos inherent to the Ceremonial Water Walks Mona has led over many years, that remind participants of the sacredness of water and create awareness of our shared responsibility to care for it, the project involved 100 school children from downtown Windsor. Intended both as a critical undertaking and to generate a sculptural expression emblemizing the watershed of the Detroit River, it manifested contributions from grade 4 and 5 students from Marlborough and West Gate Public Schools in Windsor who worked with Stonefish and London artist, Patrick Mahon. The resulting work, *River of Names*, brings together the individual expressions of children in a poetic sculptural meditation on water's transient yet insistent character. The printed textile structures that are key components of the piece bear the children's interconnected names to suggest the continuity of water and how connected we all must be in order to sustain it. An elegant accompaniment, a crumpled, "floating" map of the Detroit River watershed produced by Patrick's longstanding collaborator, London's Dickson Bou, is a reminder of the fragility of water, a planetary resource ever in motion. In this element of the work, Bou has skilfully sculpted the map so that it portrays a wave-like structure that nevertheless appears to "welcome" viewers in a gesture of ostensible embrace. Alongside it, an accompanying printed, wall-mounted bookwork shows each of the original images of the children's name-drawings, and contains biographic and visual evidence of Mona Stonefish's important water stewardship and advocacy, to complete the multi-medium expression linking community activism and aesthetic expression.

Another artistic expression that links First Nations histories and present-day realities is Indigenous artist, Quinn Smallboy's spectacular installation, *Wave*. Along with the accompanying drum-inspired piece entitled, *Water*, the work integrates spare aesthetic terms that allude to critical questions about water, particularly regarding its availability on First Nations territories in Canada. As Moose Factory-born Smallboy has noted, "bringing such a topic into my work is very important to me, acknowledging that this kind of work brings forward issues that Indigenous people are facing each day. The biggest issues are a 'boil water advisories,' which are very common in remote Northern communities in Canada."

The artist has installed *Wave* previously, demonstrating that his way of working is portable and mobile. It therefore suggestively argues for creative forms of art practice that utilize resources austere and thoughtfully to produce bold expressions.



No. 13 (top) **Dickson Bou** (Installation view), 2018

No. 27 (bottom) **Jennifer Willet**, *The Great Lakes Algae Organ*, 2018

With the drum-shaped *Water*, where repeated strings appear to run through the rigid wooden wall-structure as a calligraphic set of lyrical lines, there is an invocation of sounds – the sounds of the drum, and of water. This piece reminds us of the timeless and continuous presence of water on the Earth, and the key relationship Indigenous people share with it, an extended history, indeed. So, in *Living River*, Smallboy's projects act as bearers of traditional knowledge while utilizing contemporary materials and formats to insist on the urgency of their subjects.

Searching for the Real: Jennifer Willet; Chris Myhr

The “science of water” is a vast and essential area of investigation and yet the label itself suggests a delimited form of inquiry unavailable to the non-specialist. In the works of Windsor artist, Jennifer Willet, and Hamilton-based Chris Myhr, seriously playful, speculative approaches to the study of water reveal information that enables us to understand how attitudes to this “universal” substance are inflected over time, and through particular processes, locations, and practices.

Jennifer Willet's program as an artist encompasses bioart. In Willet's own words, “bioart is a growing field where artists use organic life forms and the tools of the biological sciences as media towards the production of art. My practice relies on the basic argument that the laboratory is in fact a complicated ecology directly linked to the earth's planetary ecology.” For *The Living River Project*, Willet contributed *The Great Lakes Algae Organ*, which is based on the form of a Dutch street organ – in this case, one that is capable of playing music for transient audiences while simultaneously growing, displaying, and enabling tastings of a living health supplement algae, *Spirulina*. Among the compelling aspects of Willet's project, it's intersecting of scientific inquiry, street culture, and a folkloric type of entertainment brings ideas about water as a generative source of “life” into charming everyday parlance. Here problems of food access and the suggestion of water as a viable site for the growth of food in response, as well as our capacity as citizens to participate in real inquiry into water issues and the range of public concerns surrounding them, rise to the fore in a delightful way.

Chris Myhr's *Suspensions*, is a series of seven large-format photographs documenting blue-green algae samples from blooms in Hamilton Harbour (located on the western tip of Lake Ontario). Myhr's sublime images belie their referent: a toxic photosynthetic bacteria which now blankets large sections of the Great Lakes as the result of warming seasonal temperatures, agricultural trends, and wastewater overflow. Myhr notes that, “the images were created by evaporating drops of contaminated water onto scientific glass and optical lenses. Glass elements were then arranged, layered, and rendered into large-scale digital images using a high-definition film scanner.” The resulting series presents a “scientific gaze” that enables our desire (or is it a compulsion?) to examine evidence, while it also evokes the anxieties that readily result when we acknowledge that environmental degradation sometimes produces wondrous, even sublime effects.

Seriality also links Myhr's sonic installation, *Sounding Waters: Tokyo Rivers*, another work produced by recording “the real” as a type of witness and an opportunity for analytical engagement. The piece, presented through a series of twelve overhead speakers, is composed of underwater recordings captured from beneath every bridge along the Tama River, which runs through the Western region of Tokyo. Myhr, who was resident in Japan from 1998 to 2005, is interested in the life of the river waters, the tidal flats, and the flood plains of the tributary – which provide an important land/water interface supporting a diverse range of wildlife, transportation, and human activity. In the installation, the speakers are suspended at coordinates in space that correspond with the respective geographic locations where the recordings were made. The resulting composite “sound path” transits subtly from the highest to lowest audible frequencies captured to produce a stirring abstract soundscape based on real experience. It is further confirmation that an art of observation can provide evidence that educates and inspires, but also announces a call to action.

River Signals: Elizabeth Chitty; Lee Rodney, Justin Langlois & the In/Terminus Research Group

In contemporary art, the word “research” has varied and sometimes-contested meanings. But certainly when set alongside the word “creation” to assert the framework “research-creation,” the notion of a Mobius-like interlinking of *investigation* and *making* results. In the works of St. Catharines-based artist, Elizabeth Chitty, and the collaborative undertakings of Windsor-based Lee Rodney with Justin Langlois, Holly Schmidt, and the In/Terminus Research Group, an important commitment to exploration in the specific context of the Detroit River region informs two projects in the exhibition that contribute approaches to place-making and interrogation that are specific and local, while being expansive regarding to larger questions.

Elizabeth Chitty’s single channel video, accompanied by spatialized surrounding audio, *Swallow*, offers viewers an opportunity to experience the river close-up, with ambient sounds and a voice-over track that is by turns socio-scientifically informative, and poetically ruminative. Chitty’s commitment to coming to know the context of her work intimately resonates with her earlier project for *The Source*, that was entitled *Streaming Twelve*, which focused on the historical waterway, Twelve Mile Creek in the Niagara Region. In both cases, a deep interest in the water’s past and present regarding Indigenous experience, and critical questions around environmental responsibility and the need to “read the river” according to those preoccupations, prevails.



No. 3 **Elizabeth Chitty**, *Swallow*, 2018

Elizabeth Chitty admits to “approach(ing) the Detroit River from the perspective of remediation, specifically the City of Windsor Riverfront Sewer Basin and the Tree Swallow Monitoring Program carried out by Detroit River Canadian Clean-up with Environment and Climate Change Canada. Remediation speaks not only of past mistakes but of courage. I also approach the river through governance and other documents; they are full of stories of how we got to where we are. Real time and movement run through this work and my human body is always close by as is yours in the seeing and listening. We are entangled with the water within and without us.” Indeed, in Chitty’s *Living River* piece a sense that the river is speaking, providing signals to each one of us regarding present realities that must inform immediate and future decisions and commitment to local waters, is powerful and urgent.

The multi-medium research tableau presented by Lee Rodney and a host of collaborators, *Buoyant Cartographies: Alternative Mapping Practice* on the Detroit River, gives evidence of social and environmental research and creative production as both activism and witness. Based on a workshop of the same title co-organized by Lee Rodney and Justin Langlois, which took place from August 31 to September 1, 2018, the installation is a spatial document of a series of investigative site visits at the City of Detroit and the City of Windsor shorelines, as well as to Pêche Island. Collaborating artists Holly Schmidt and Justin Langlois led the Detroit visit, while Lee Rodney, Talysha Bujold-Abu, and Michael Darroch led the the Windsor excursion, and Donna Akrey and Taien Ng-Chan led the visit to Pêche. In the *Living River* installation, the complexity inherent to gathering a team of researcher artists – and others – is made palpable through the wide variety of materials utilized in the presentation (photographs, handmade flags; bookworks; video), while the sense that an overarching commitment that synthesizes the various strands of the shared work is strongly in evidence. Viewers to the exhibition are ultimately beckoned to enter into their own process of questioning, observing, and “reading” – in the broadest sense – that inherently argues for the necessity for a wider circle of commitment to the project’s aspirations towards positive environmental and social transformation.

Global Streams: Soheila Esfahani; Joscelyn Gardner; Gautam Garoo

Among its aims, *The Living River Project* is intended to relate the local concerns of the Windsor-Detroit region regarding water with global preoccupations. This intention involves showing parallels and discrepancies between the lived realities that climate change and related exigencies insist upon this local region, and also in places as far flung as Varanasi, India, and Tehran, Iran. Therefore the opportunity to observe specifics, chart similarities, and contrast differences regarding geographies in the works of Soheila Esfahani, Nadine Bariteau, and Gautam Garoo are extremely important operations within the ethos of the exhibition.

In the practice of Soheila Esfahani, who is originally from Tehran but has lived in Canada for approximately 30 years, the terrain of cultural translation and the processes involved in cultural transfer and transformation are at stake. In works that address water and other subjects for their cultural importance, Esfahani returns to the etymological roots of translation as “carrying or bringing across,” such that she is able to explore ornamentation as a form of “portable culture” that can be carried across cultures and nations.

The iconic work, *Wish on Water*, originally shown in *The Source*, presents a spectacular field of drinking bowls to refer to cultural practice of providing drinking water to travelers in Iran and other Middle Eastern countries. “*Sagha Khaneh* (meaning house of water-carrier/provider) provided drinking water to travelers and passers by in Iran for centuries,” Soheila has said. “These water stations were commonly built close to natural springs by travel routes. The thirsty traveler would receive a drink of water traditionally in a bowl. In return, travelers would say a prayer, light a candle or donate money in hopes of realization of a wish. My work is centered on cultural practices associated with *Sagha Khaneh*. It also draw a comparison between the tradition of wishing on water in *Sagha Khaneh* and various traditions of wishing on water around the world from wishing wells to tossing coins in the water features of shopping malls.” Indeed, Esfahani draws attention to the ubiquity with which water appears to be simultaneously be ritualized across cultures, and also often becomes invisible within public spaces, suggesting its expendability.

In an accompanying pair of works, Esfahani questions the act of colonizing that started with settlers arriving by sea in Canada. During her time on Canada C3 ship (a Canada 150 signature expedition from coast to coast to coast), she collected various stereotypical souvenir objects that represent each location and laser-etched them with an arabesque design from the city of Isfahan in Iran, where her ancestors are from. In *I was here 150 years later* and *Mi'kmaq was here before Bluenose*, she reflects on her experience of arriving by ship to visit the Confederation room in Charlottetown, PEI, on the sesquicentennial Canada Day. Soheila questions decolonizing, displacement, dissemination, and reinsertion of culture by covering the collected souvenir plates depicting the confederation room and Bluenose with culturally specific ornamentation. An arabesque design from city of Isfahan conceals most of the confederation room except the image of water, and a Mi'kmaq quillwork design (based on a gift to Canada C3 ship by Mi'kmaq indigenous chief) covers Bluenose. Soheila reminds us that, “these works subtly unsettle the



No. 12 (left) **Joscelyn Gardner**, *Scroll of spit and spume*, 2018
 No. 26 (right) **Quinn Smallboy**, *Water*, 2018

historical narrative and aim to open up the third space of in-betweenness, where the act of negotiation regarding the notion of decolonizing occurs."

Decolonizing is also at the heart of Barbados-born, London artist, Joscelyn Gardner's multimedia installation *omi ebor* (Yoruba for "spirits of the waters"), which presents a floor-projected video wherein submerged syllables and words float up from beneath the ocean's turbulent surface. Simultaneously a cacophony of haunting voices... moaning, groaning, gasping, whispering... attempt to "tell the story that cannot be told yet must be told", the story of the murder by drowning of some 133 slaves on the slave ship *Zong* in November 1781. The work is directly inspired by M. NourbeSe Philips' poem "Zong!" (2008). In a stirring way, *omi ebor* lifts the poem off the page and immerses it amidst the dark waters, gathering sounds and words from within it, much as the poet plucked words from the legal case *Gregson v. Gilbert*, documenting the massacre of slaves on board the fated ship.

After straying off course on a voyage from Africa to Jamaica, the ship's captain had taken the decision to throw some of his sickly slave cargo overboard when the ship's water reserves ran low. Two days later when the rains came, he continued to order their murder with a view to later collecting insurance monies for the loss. In the video, the conflicting voices of these silenced subjects struggle for speech, their garbled voices muddying the waters of the historical tomb of the sea, which appears as though it shall never be calmed.

In a related, digital-print work, the history of 17th and 18th century slave ships crossing the Atlantic from Africa, bringing their tightly packed human cargo to the Americas in "floating tombs," is further invoked by Gardner. *Scroll of spit and spume* unfurls a printed text such that letters and syllables merge to form words that allude to the unimaginable horrors of those voyages. Photographed by the artist from a wind-swept cliff overlooking the

ocean on the east coast of her homeland, Barbados – the very waters where the slave ships plied their trade – the agitated seawaters froth and foam. Ultimately, they regurgitate the fetid reality of a turbulent history that refuses to be buried at sea.

Indian-born artist Gautam Garoo's work, *On the Water's Edge: 25°18'12.31"N/83°00'27.58"E*, was shot in India in an alleyway near the ghats (steps leading down to the water) on the great Ganges River. This engaging 13 minute video documents the relationship that exists between the people and water in the city of Varanasi. Viewers here observe that residents must use electric water pumps to push water upstairs to their apartments during the period of the day when electricity is available. The pumps often have to be primed by sucking the water through a tube.



No.19 (left) **Troy Ouellette**, *Float*, 2018

No. 9 (top) **Gautam Garoo**, *ON THE WATER's EDGE: 25°18'12.31"N 83°00'27.58"E*, 2014

No. 10 (bottom) **Gautam Garoo**, *ON THE WATER's EDGE : 57°00'13.98"N 111°027'34.47"W*, 2013-14

The video, shot at a low angle, shows the passing of life in this alleyway: an old woman sweeps the alley with a broom, a small dog passes by, and a woman visits her pump several times, priming it and returning to check on its progress. The comings and goings of people are directly linked to the necessity for access to water and how that relationship informs the actions of daily life. The work resonates in *Living River*, with its invocation of problems of availability of clean water worldwide.

In a second piece by Garoo, ornate geometric patterning in a drawing that references the edges of water in both the ghats along the Ganges River, and the tailings ponds of the tar sands in Alberta, Canada, offers a marvel of detail and complexity. A powerful tension exists in the drawing, as two styles clash on its surface: the orderly geometry of the stepwells and the scar-like splatter of the tailings ponds. Garoo has also argued that, "There is also a great contrast in how those two patterns reference two divergent modes of human interaction with water sources. The ghats along the Ganges provide people access to sacred waters for bathing, ceremonies, celebration and as cremation sites. The ghats are places of interaction and spiritual transformation. The tailings ponds are systems of dams and dykes that create a settling basin for the by-products of the oil sands processing: a thick mixture of water, sand, clay and oil. These patterns of ponds are the spills of waste from the human activity of forcing hot water through the sand and clay to separate out the bitumen that will be refined into oil." In Garoo's project, the tension between engagement with water for spiritual transformation versus for capitalistic gain points



No. 14 (left) **Colin Miner**, *Untitled (blue eye)*, 2014
 No. 17 (middle) **Colin Miner**, *Untitled (afterimage)*, 2018
 No.19 (right) **Troy Ouellette**, *Float*, 2018

to a complicated contrast between the West and the developing world, in terms of culture, wealth distribution and economic development. Thus the rhetoric of this exquisite floor drawing asserts a powerful challenge to contemporary political and economic realities.

Water Narratives: Nadine Bariteau; Colin Miner; Troy Ouellette; Patricia Coates

Narrative is an aspect of modern and contemporary art that ebbs and flows at various temporal junctures, sometimes asserting itself with greater intensity in relation to the subject of the work, or perhaps in response to the tenor of the times. The presence of complex and often powerful narratives in *The Living River Project* is potentially owing to the urgency with which many artists are considering water, and the need to deploy an art of “saying” in response. The works of Nadine Bariteau, Colin Miner, Troy Ouellette and Patricia Coates, while engaging a range of narrative strategies, bespeak a common sense of purpose and commitment to narrating “stories of water” to compelling effect.

The work of Nadine Bariteau comprises two videos. In *Geurison en quatre saisons*, which was originally shown in *The Source*, the artist acts as performer and director, piecing together actions performed against landscapes from various parts of Canada in each of the four seasons. Performing visceral, yet subtle acts of mourning in response to the then recent accidental death of her mother, in each action Bariteau employs two large fish hooks, both attached to a long line and a body harness. On a partially frozen river in Banff during springtime the artist is hooked onto a downed tree, pulling and tugging the immovable trunk. In deep winter on the icy shore of the



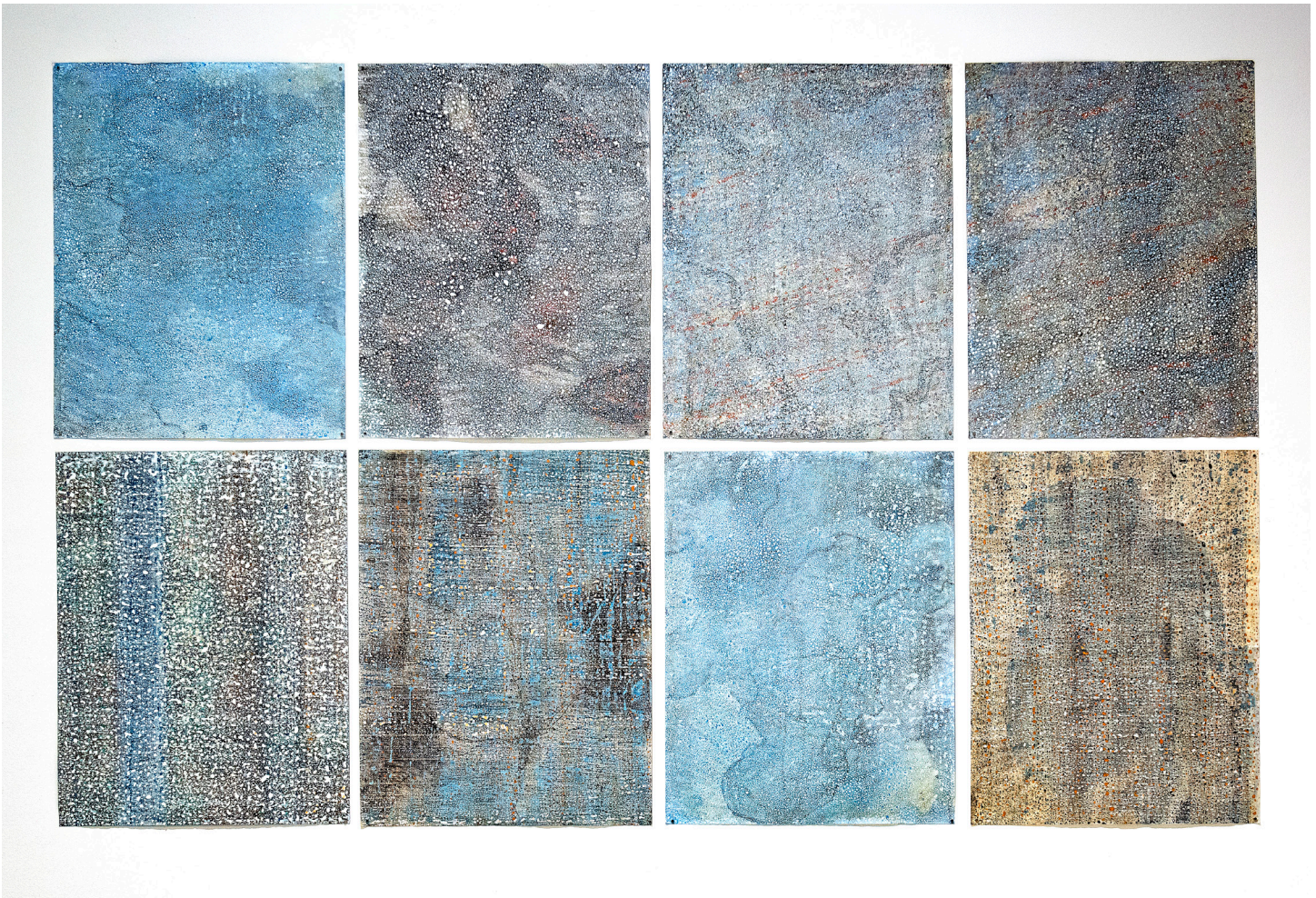
No. 2 **Nadine Bariteau**, *Guerison en quatre saisons (Four Seasons for Healing)*, 2013-14

Toronto Islands, the artist hooks herself onto a towering ice face and tries to propel herself forward, but constantly loses her footing on the sheer surface. Another sequence finds the artist cantilevered out over a still lake near her father's Quebec cottage in autumn, hooked to a tree on the shore. Here she doesn't pull, but hangs in stillness above her reflection. In the final chapter, the artist walks the ocean shore south of Halifax—the hooks drags behind her latched onto a beach rake that gathers up seaweed, driftwood and sticks. Nadine Bariteau has said: "These actions permit me to imagine an eventual life beyond death while practicing a certain level of resilience. This piece resonates with an echo of what all human beings must confront at some point in their lives: the inevitable passage of mourning."

A second video work, produced for *The Living River, Océan*, explores the "meaning" of the ocean through the story of two people who live on opposite sides of Canada but who share the experience of a similar life event. The diptych refers to their personal narratives of losing someone they love, at sea. The bisected visual format displays the subjects simultaneously facing each other, ostensibly looking across the vast unknowable expanse of Canada, and also appearing to face "out to sea." Here narrativity gives over to the sense that sometimes little can truly be told in the face of tragic loss. Bariteau's subtle handling of these stories of water asserts the necessity to keep telling such stories, even the ones where words ultimately elude us.

Colin Miner, based in Toronto, has created an installation of three photographic images that explores water, fluidity and transformation as evidence of the cyclical nature of time. Miner's visual proposition avoids a didactic opinion on water, instead posing narrative questions about our assumptions regarding water's pure state, its nature as a constant resource, and the disruption of its cycles by climate change as witnessed in our age.

Two of Miner's images reference an exposed "eye" of blue ice photographed on the Columbia Icefield during an artists' residency at the Banff Centre in 2012. The blue eye of ice is evidence of the quick retreat of the glaciers on the Icefield. When Miner revisited in late 2014, looking for the site he was struck with dramatic change—the terrain had shifted. The ice was blackened with a soot-like substance, perhaps a by-product of nearby forest fires. That day, rain and lack of light prevented a second photograph. It was back in the studio that the artist decided to recompose the original image through an "inversion" of colour. Both images, from two disparate points in time,



No. 17 **Troy Ouellette**, *Weather Loops*, 2012/14

are cropped within a background that hints at the infinite expanse of the cosmos. Miner's juxtaposition of the two images, the two "eyes" facing one another, shows a transition from dark to light telling a troubling story of how rapidly nature and water can and do shift.

The third image in the suite is a composite photograph of three images of a neon sculpture that Miner fabricated for *The Source: Rethinking Water Through Contemporary Art* in 2014. The work integrates three photos that document the neon piece at various stages of its being: from the fabrication studio, to its first installation at Rodman Hall Art Centre in 2014 to a recent showing at Modern Fuel Gallery. Inherent in the layering of imagery is the phenomenon of the residual light "shadow" on the viewer's retina—the highlights in the photograph burn white. Perching on the frame, the artist has attached a sprue (a bronze casting byproduct taken from the conduit to the mold in the foundry process) to which he clips a card with a geometric shape and an excision of the highlights from one of his photographs. The white frail paper mapping acts as a visual key to the larger work. In this complex manifestation, the artist raises the paradox of presence and absence in art. The artist reminds us that water has a liquid intelligence that offers a potentiality—it is only when objects emerge, becoming separate from water, that they acquire the limitations of time.

The narrative threads of the exhibition lead in several different directions in the works of Windsor-educated, London artist Troy Ouellette. A series of works on paper of uniform size, variously titled, a large-scale painting with spray foam embellishments, and a sculpture employing water and recorded sounds all allude to delicately divergent stories of water. Ouellette speaks of his preoccupations in the following way, "As an artist, my interest in water has shown up in depictions of weather, condensation and rain. As someone who is interested in technologies, systems esthetics has played an important role in my practice. It has also enhanced my understanding of how electronics and mechanisms can play a vital role in the ways we interact with water as a resource.



No. 20 **Troy Ouellette**, *Language, Life, Bubbles*, 2018

It is through this lens, that I examine and discuss water systems culturally, socially, biologically, linguistically and geologically — showing how these topics intertwine.”

The titles of the paper pieces include *Mixing Theory*, *Weather Loops*, and *Assemblage Theory*. According to Ouellette, *Mixing Theory* came about by accident, in the studio: “I inadvertently splattered ink onto prepared piece of paper. I immediately connected my ideas concerning poiesis—mixing theory and practice with colour and other wet applications of materials. In this work the ink was both absorbed and defined its own parameters on the surface. We can think of geological processes where there is a trace of a mark on landscape through wearing down. In this case the graphite frottage is also present as an actant of potential thought and reflection on other works.” *Weather Loops* is more directly invested in research into climate conditions at the micro and macro levels, with its overt plays of scale within the field of the work. And with *Assemblage Theory* such distinctions tend to blur in the direction of pure, painterly abstraction.

The large, abstract painting, *Float*, with its integration of a dramatically and surprisingly discordant palette, including bright red and turquoise, and foam sprayed occurring variously overtop and beneath the paint, boldly asserts a tale (of water) in trauma. Whereas the earlier paper works delicately hint at water narratives as gently poetic, this work fairly screams on behalf of water and the planet. But despite the appearance of non-objective referent, Ouellette also means to conjure his childhood memories of foam floating on the Niagara River, caused by petrochemical run-off.

A sculptural piece entitled *Language, Life, Bubbles*, aspires to express how bubbles (rising in water) form a kinship with language. Ouellette asserts a discussion about water by reimagining the life-giving properties of hydrothermal vents and combines this with new physical theories regarding the structure and expansion of dialects expressed through the same mathematics used to describe bubbles. In a recording inserted within this work, he recites texts on hydrothermal vents in terms of chemical/mineral exchanges. This also brings to the fore the power of language



No. 5 (left) **Patricia Coates**, *Winter*, 2016

No. 4 (right) **Patricia Coates**, *Lucy Palustris: The Dinner Party*, 2016

as a creative force. This recreation consists of a recording that produces a kind of “variation of language” being sounded through another medium. The sound is then transmitted to a voice-activated relay, which in turn provides power to an aquarium pump. The pump supplies air to a number of bubble generators, which animate the awkward and quirky apparatus. So, in the work, water and language assert a playful metaphor that questions the fluctuating role of the human regarding the “natural” and our interconnection with it.

The final works in the exhibition that demand our consideration, which portray at-times baroque narratives regarding water and the planet, are the complex and evocative videos of Patricia Coates, who has a home in Amherstburg, Ontario. In the dramatic and humorous *Lucy Palustris*, the protagonist, Lucy, appears as a solitary woman in the landscape (the wetlands of southern Ontario), acting as perhaps a manifestation of our psyches and also our animal selves. Here, in Coates’s filmic world, illogical associations of disparate objects suggest the strangeness and intensity of a dream. Disjuncture and incongruity colour the character’s actions, costume and surroundings, to create a psychic tension. Yet, Lucy’s role is ambiguous: Is she an agent of care? Is she a psychologically (de)-stabilizing force—or a menacing presence? The film attempts to uncover something about who we are and how we may have come to a tipping point of (environmental and other kinds of) crisis. And yet, Lucy’s presence also asserts somewhat affirmatively that delirious times demand delirious measures. Coates confirms this mindset, and her artistic ambitions: “Living now means existing on one of those fault-lines of history where things are deeply going to change in our lifetime. Will we survive the 21st Century? Subversion is one way artists can resist.”

An accompanying work, *Winter*, unfolds through the female protagonist’s engagement with the land—a place both threatened and threatening. The work presents a montage combining the beauty and brutality of a degraded landscape, which points to our own fragmented and transient existence within such contexts. *Winter* alludes to



No. 17 **Chris Myhr**, *Sounding Waters: Tamagawa Soundscape*, 2013/18



No. 22 **Lee Rodney** with **Justin Langlois**, *Buoyant Cartographies: Alternative Mapping Practice on the Detroit River*, August 31 - September 1, 2018

issues regarding the Anthropocene, while moving further into the physiological landscape of the character, Lucy Palustris. In this work, the idea of 'care' becomes a form of resistance and a means of survival and optimism. Coates argues that, "in this moment, 'care' is relevant and urgent. Yet, here, Palustris is more Sisyphus than (Florence) Nightingale: she labours, travelling through forest and field, gleaning for the future, or attempting survival in the present, raising questions as to whether her resilience will sustain her, and whether 'nature' will mend itself." In this as in the earlier work, the state of water and the planet, is a troubled one, demanding all-out, often radical "action." Such action may not, at times, be recognizable as helpful, but in the world of Coates—our world—to actively be grasping, constantly reaching, always trying, is to be alive and therefore, necessarily, moving—along with others on this Earth.

Patrick Mahon and Stuart Reid
January 2019

Biographies

Nadine Bariteau was born and raised in Montreal. She is a multidisciplinary artist whose practice is rooted in printmaking, sculpture, installation and video performance. Bariteau studied at Concordia University in Montreal and York University in Toronto. She teaches printmaking at the Ontario College of Art and Design University in Toronto.

Dickson Bou's practice is primarily in sculpture and installation. He received his BFA and BSc at Western University in 2009, and completed his MFA at the University of Victoria in 2011. His work has been featured in exhibitions at the Forest City, London, at Katzman Contemporary, Toronto, and a site-specific installation was featured in the foyer at the University Centre, Western in 2013-16. He is the cofounder of Good Sport, an artist run gallery/studio space in London Ontario, which collaborates with the local bicycle shop Bou co-owns, called N+1.

Elizabeth Chitty is an artist based in St. Catharines, Ontario with an extensive body of work spanning 43 years. Her primary material is movement – of digital images, sound and the human body. For many years her work has reflected on the relationships between Indigenous and settler peoples in Canada. Her use of governance and other archival documents intensified in this decade but has precedents in earlier work. Much of her recent work examines place, approached through waterways. What does it mean to be in a body, a place, with others?

Imogen Clendinning is a media artist and arts administrator interested in engaging youth and strengthening communities through the arts. Clendinning hails from North Bay Ontario, where they acted as youth facilitator and music co-ordinator for the White Water Gallery. Clendinning's interest in new media and community engagement including their work with the Black Water Arts Collective, Ice Follies and the Nipissing Regional Curatorial Collective. Over the past year Clendinning organized the Mend/Revive Artcote Member's show, has worked with the IN/TERMINUS Research Group as a research assistant, and participated in Noiseborder Festival at the University of Windsor's School of Creative Arts and is Program Coordinator, Artcote Inc., Windsor.

Patricia Coates lives in Amherstburg, Ontario. She studied at University of Windsor. She works in performance, multimedia installation and, more recently, social media. Common threads in the work — entropy and the absurd — raise questions about our power relations within our built and living environments, and among ourselves.

Audrey D'Astous is a French Canadian artist, a recent graduate of the Fine Arts and Women's Studies programs at the University of Waterloo and currently resides in Toronto. Working primarily in soft sculpture using primarily household items, she is most interested in exploring everyday themes in her artwork. Audrey pays special attention to the titles of her pieces to reflect the role of perception in understand our surroundings. The physical labour required by the process based approach is important as it calls on the idea of women's work that goes unnoticed and undervalued. Recently she received the Office of the President Curator's Choice Award (2014), the Excellence Award (2014) and the Lynn Holmes Memorial Award (2013) from the Fine Arts Department at the University of Waterloo. Audrey has worked as a teacher's assistant for the second year ceramics class (2012-14) at the University of Waterloo as well as an artist assistant to ceramist Bruce Taylor. She has recently exhibited at The Black Cat Artspace, Cedar Ridge Studio Gallery and at the Art Gallery of Art Gallery of Mississauga in their 37th Juried Show. Audrey has exhibited in multiple group exhibitions, at Gallery 1313 (2014), The Black Cat Gallery (2014), the Red Head Gallery (2014), the World of Threads Festival 2014 The Red and the Black (2014), the University of Waterloo Art Gallery (UWAG) (2014), Art Mûr (2013), the Artery Gallery (multiple times from 2012 to 2014), as well as at Galerie Espacemi (2010).

Soheila Esfahani was born in Tehran, Iran and moved to Canada in 1992. She studied at Western University, London and University of Waterloo, Ontario. Her work navigates the terrains of cultural translation and explores the processes involved in cultural transfer and transformation. Esfahani is a lecturer at the University of Waterloo and works from her studio at Kitchener's artist-run-centre, Globe Studios.

Joscelyn Gardner is a Barbados-born Canadian artist who has held solo exhibitions in the USA, Canada, Spain, and across the Caribbean. Her multimedia installations and prints have been shown in numerous international biennials in South and Central America and Europe, as well as in curated group shows in several prestigious

museums. International awards include the Grand Prize of the 7th International Printmaking Biennial (Quebec, 2011). Her work is held in several public collections worldwide including Yale University Art Gallery; Yale Center for British Art; Tropenmuseum (Amsterdam); Museum of Contemporary Art of Puerto Rico; and the V & A Museum.

Gautam Garoo is a native of Kashmir, India and currently resides in Toronto, Ontario. He studied at Western University, London and Delhi University, India. Garoo is interested in working between that which manifests before us and that which is non-manifest which makes his use of ordinary objects all the more complex.

IN/TERMINUS brings together researchers and artists committed to exploring the boundaries between media, arts, science, technologies, and the built environment. Our research activity begins with the understanding that arts, media, science, and technologies form a constantly shifting environment that transforms human relations and social memory. As such, the Centre's understanding of ecology places as much emphasis upon the histories of media, art, architecture and urban planning as upon contemporary issues in digital mediation, biotechnologies, and sustainable urban design. The Centre works to foster greater civic engagement between the University of Windsor research community and the City of Windsor, as well as the City of Detroit and surrounding regions. For a full listing of participating artists see www.interminus.org.

Justin Langlois is an artist, educator, and organizer. His practice explores collaborative structures, critical pedagogy, and custodial frameworks as tools for gathering, learning, and making. He is the co-founder and research director of Broken City Lab, the founder of The School for Eventual Vacancy, and curator of The Neighbourhood Time Exchange. He is currently an Associate Professor and Assistant Dean of Integrated Learning in the Faculty of Culture + Community at Emily Carr University of Art and Design, and the Lead Artist on Locals Only with AKA Artist-Run in Saskatoon, supported through the Canada Council's New Chapter initiative. He lives and works in on unceded Coast Salish Territory in Vancouver, Canada.

Patrick Mahon is an artist, writer, and a professor in Visual Arts at Western University. His SSHRC-funded projects, *Art and Cold Cash*, (2004-08); *Immersion Emergencies and Possible Worlds*, (2010-14), and *Mountains and Rivers Without End* (2015-16), have been shown nationally and internationally, documented in catalogue publications, and widely reviewed. He is currently the Director of the School for Advanced Studies in the Arts & Humanities, and was recently named a Distinguished University Professor at Western.

Colin Miner was born in Halifax, Nova Scotia and currently lives and works in Toronto, Ontario. He studied at Western University, London, Ontario and the University of British Columbia. His work draws attention to photography's relationship to the scientific as well as to the materiality of photographs.

Chris Myhr is an interdisciplinary media artist based in Hamilton, Ontario. Born in Calgary, he studied at Simon Fraser University, the University of Lethbridge, and NSCAD, where he completed his MFA (2010). Myhr's work examines phenomena, history, and material culture through sound, the moving image, and photography – integrating research into acoustics, cartography, and cybernetics. Myhr teaches in the Department of Communication Studies & Multimedia at McMaster University.

Taien Ng-Chan is a writer, scholar and media artist whose work investigates everyday urban life through hybrid forms of experimental and locative cinema, cartography, poetry, and documentary. She has published widely, and shown her video-poems and media works across Canada and internationally. Currently, she teaches Media Art at York University. Taien is also a founding member of the artist-research collective Hamilton Perambulatory Unit (HPU). For more info, visit her website: www.soyfishmedia.com. Thanks to Donna Akrey, Daven Bigelow and Darryl Gold (the D team), Canada Council for the Arts, and the Ontario Arts Council for all their assistance.

Troy David Ouellette is an artist/researcher specializing in assemblage theory, technology and conceptual art. He received his PhD in Visual Arts from York University in 2014, and his M.F.A. from the University of Windsor in 2007. From 1999 until 2006 he was the Sculpture Facilitator at the Banff Centre for the Arts in Banff, Alberta. His work has been included in solo and group exhibitions in Canada, Australia and the United States. He resides in London, Ontario.

Stuart Reid is an award-winning writer and curator of contemporary art. He has held curatorial posts in major public art galleries in Ontario such as Art Gallery of Mississauga, Tom Thomson Art Gallery and Rodman Hall Art Centre/Brock University; and also served as Executive Director of the Mackenzie Art Gallery in Regina SK. He is a former president of the Ontario Association of Art Galleries. A graduate of York University in Toronto, he also completed the J. Paul Getty Trust Museum Leadership Institute training at the University of California at Berkeley in 2002. Reid is also a member of IKT International Association of Curators of Contemporary Art, Osnabrueck, Germany.

Lee Rodney is Associate Professor of Art History and Visual Culture at University of Windsor. She also studied at Goldsmiths College, University of London, UK; York University, Toronto; and Nova Scotia College of Art and Design, Halifax. Currently, she is research director of the *Border Bookmobile* project, an urban research platform and traveling exhibition of books, artist projects, photographs and ephemera about the urban history of the Windsor-Detroit region and other border cities around the world

Holly Schmidt is a Vancouver artist with a research-based practice that engages processes of collaboration and informal pedagogy. Moving across disciplinary boundaries, she explores the relationships between practices of making, knowledge creation and the formation of temporary communities. Her exhibition, public art and residency projects include Pollen Index (2016) Charles H. Scott Gallery, Till (2014/15) with the Santa Fe Art Institute Food Justice Residency, Mess Hall (2013) Banff Centre Residency, Moveable Feast (2012) Burnaby Art Gallery, Grow (2011) Other Sights for Artists' Projects. Upcoming projects are Midnight Picnic (2018) Boca Del Lupo, Locals Only (2018) AKA Gallery, and Accretion (2018) 10 Different Things with ECUAD Living Labs, City Studio and Vancouver Public Art

Quinn Smallboy is originally from Moose Factory, Ontario, and a member of the Moose Cree First Nation. He has exhibited in the Southern Ontario region, including in London, and at the Woodland Cultural Centre in Brantford, and installed a permanent sculptural commission on Manitoulin Island in 2017. Quinn Smallboy received his MFA in Visual Arts at Western University in 2017, and lives in London, Ontario.

Elder **Mona Stonefish** is an educator, artist, activist, environmentalist, philanthropist, actor and model. She has dedicated her life advocating for human rights, restorative justice, education and those with special needs. She is from the Mohawk Nation-Iroquois Confederacy and the Potawatomi Nation-Three Fires Confederacy. She is Bear Clan, a Doctor of Traditional Medicine, a Keeper of Wisdom, Grandmother, Water-Walker, Traditional Dancer and a leader of anti-violence against women. Her recent awards include the Queen Elizabeth II Diamond Jubilee and the prestigious University of Windsor Clark Award.

Jennifer Willet is a Canada Research Chair in Art, Science, and Ecology and an Associate Professor in the School of Creative Arts at the University of Windsor. Willet is Director of INCUBATOR Lab a BSL2 bioart research facility and INCUBATOR Studio a BSL1 artist studio in Downtown Windsor. She is an internationally successful artist and curator in the emerging field of bioart. Her work resides at the intersection of art and science, and explores notions of representation, the body, ecologies, and interspecies interrelations in the biotechnological field.

Catalogue of Works in the Exhibition

No. 1

Nadine Bariteau

Ocean, 2018

video, 5 min., 41 sec.

Courtesy of the Artist

No. 2

Nadine Bariteau

Guerison en quatre saisons (Four Seasons for Healing)

2013-14

Directed and performed by Nadine Bariteau,

Filmed by Gautam Garoo

video projection; 9 min., 24 sec.

Courtesy of the Artist

No. 3

Elizabeth Chitty

Swallow, 2018

1 channel video and 4 channel spatialized audio installation

Courtesy of the Artist

No. 4

Patricia Coates

Lucy Palustris: The Dinner Party, 2016

video projection

Courtesy of the Artist

No. 5

Patricia Coates

Winter, 2018

video

Courtesy of the Artist

No. 6

Soheila Esfahani

"I was here 150 years later", 2017

glass painted on collected porcelain plate

Courtesy of the Artist

No. 7

Soheila Esfahani

"Mi'kmaq was here before Bluenose", 2017

glass painted on collected porcelain plate

Courtesy of the Artist

No. 8

Soheila Esfahani

Wish on Water, 2014

117 glazed slip-cast porcelain bowls, water

Courtesy of the Artist

No. 9

Gautam Garoo

ON THE WATER'S EDGE: 25°18'12.31"N 83°00'27.58"E

2014

video; 13 min., 31 sec.

Courtesy of the Artist

No. 10

Gautam Garoo

ON THE WATER'S EDGE : 57000'13.98"N 111027'34.47"W

2013-4

graphite and ink on handmade paper

Courtesy of the Artist

No. 11

Joscelyn Gardner

omi ebora, 2014/17

video projection

Courtesy of the Artist

No. 12

Joscelyn Gardner

Scroll of spit and spume, 2018

double sided archival digital print on Entrada rag paper

Courtesy of the Artist

No. 13

Patrick Mahon + Dickson Bou with **Mona Stonefish** (with Windsor Grade 4&5 Students)

River of Names, 2018

fabric and metal

Courtesy of the Artists

No. 14

Colin Miner

Untitled (blue eye), 2014

chromogenic print

Courtesy of the Artist

No. 15

Colin Miner

Untitled (invert), 2018

inkjet print

Courtesy of the Artist

No. 16

Colin Miner

Untitled (afterimage), 2018

inkjet prints, artist frame, bronze, silver, card, tape, wax

Courtesy of the Artist

No. 17

Chris Myhr

Sounding Waters: Tamagawa Soundscape, 2013/18

suspended speakers sound installation

Courtesy of the Artist

No. 18

Chris Myhr

Suspensions, 2018

large format photographs

Courtesy of the Artist

No. 19

Troy Ouellette

Float, 2018

acrylic paint and industrial foam

Courtesy of the Artist

No. 20

Troy Ouellette

Language, Life, Bubbles, 2018

multimedia floor-based sculpture with sound

Courtesy of the Artist

No. 21

Troy Ouellette

Weather Loops, 2012-14

mixed media

Courtesy of the Artist

No. 22

Lee Rodney with **Justin Langlois**

Buoyant Cartographies: Alternative Mapping Practice on the Detroit River

August 31 - September 1, 2018

workshop co-organized by Lee Rodney and Justin Langlois

Courtesy of the Artists

No. 23

Lee Rodney with **Audrey D'Astous**

Semaphore Flags: A bend in the river (Sandwich-Springwells), 2018

documentation of workshop, walking tours, map

Courtesy of the Artists

No. 24

Lee Rodney, Taien Ng-Chan, Imogen Clendinning

The River is turquoise, not blue, 2018

documentation of workshop, walking tours, map

Courtesy of the Artists

No. 25

Quinn Smallboy

Wave, 2018

string and wood

Courtesy of the Artist

No. 26

Quinn Smallboy

Water, 2018

string and wood

Courtesy of the Artist

No. 27

Jennifer Willet

The Great Lakes Algae Organ, 2018

free-standing mobile trailer, bicycle and algae colony

Courtesy of the Artist

The Living River Project: Art, Water and Possible Worlds

October 19, 2018 - January 20, 2019

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