

CONCORDIA UNIVERSITY  
School of Graduate Studies

This is to certify that the Graduate Project Exhibition or Film Project prepared

By: Mylene Raiche  
Entitled: A Silent Conversation  
Held at: Concordia MFA Gallery

and submitted in partial fulfillment of the requirements for the degree of

**Master of Fine Arts (Studio Arts; Fibres and Material Practices)**

complies with the regulations of the University and complies with the accepted standards with respect to originality and quality as approved by the examining committee.

Names of the examining committee:

Kelly Thompson	MFA Studio Arts Advisor
Barbara Layne	Faculty Examiner
MJ Thompson	Faculty Examiner
Kelly Jazvac	Faculty Examiner
Lesley Johnstone	<b>External Examiner</b>

Kelly Thompson \_\_\_\_\_  
Graduate Program Director or Chair of Department

Date and Year            October 25<sup>th</sup>, 2018

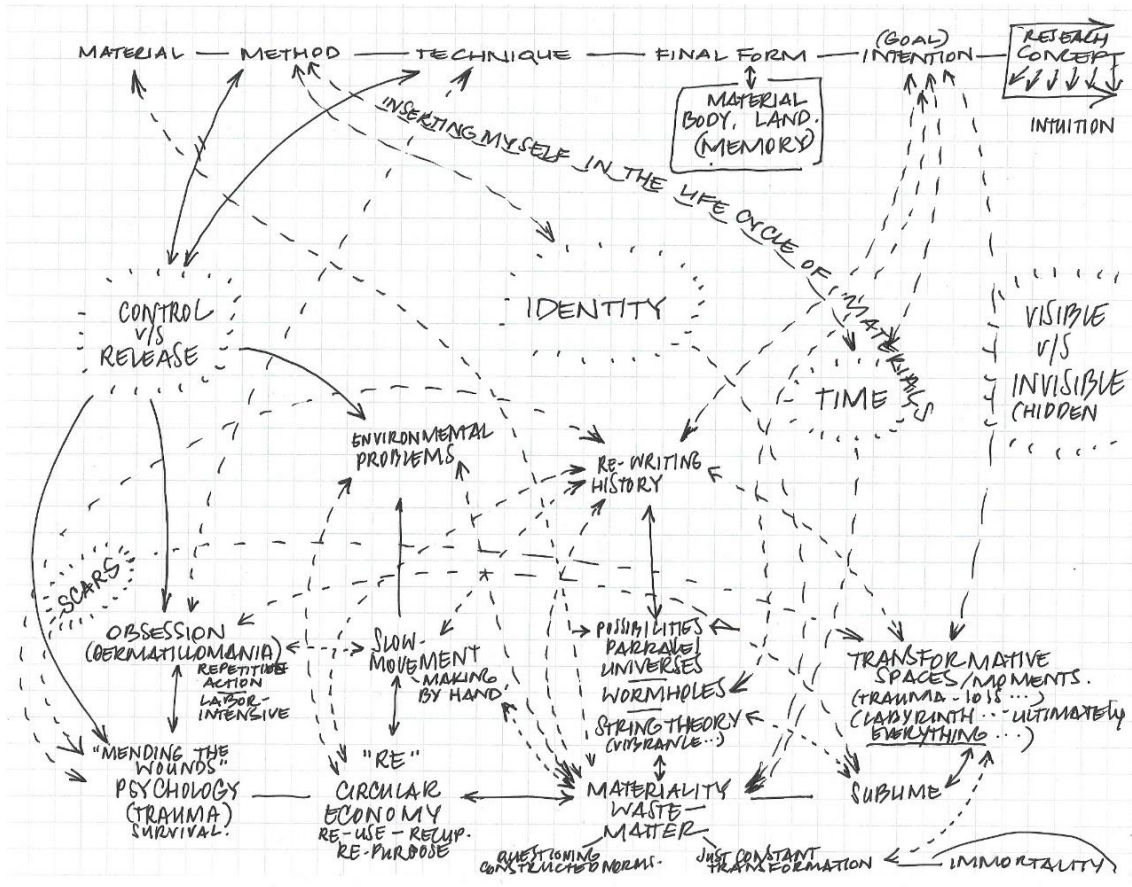
# **A Silent Conversation**

by Mylene Raiche

Concordia University MFA Gallery  
1395 Boul. René-Lévesque Ouest, Montréal, QC  
October 23<sup>th</sup> – 28<sup>th</sup>, 2018

*“(It’s) a silent conversation that I carry on with things,  
a continuous dialogue that unfolds far below my verbal awareness  
--- and often, even, independent of my verbal awareness,  
as when my hand readily navigates the space between these scribed pages  
and the coffee cup across the table without having to think about it,  
or when my legs, hiking, continually attune and adjust themselves  
to the varying steepness of the mountain slopes behind this house  
without my verbal consciousness needing to direct those adjustments.  
Whenever I quiet the persistent chatter of words within my head,  
I find this silent or wordless dance always already going on  
— this improvised duet between my animal body  
and the fluid, breathing landscape that it inhabits.”<sup>1</sup>*

David Abraham



# TABLE OF CONTENTS

## Part 1: MATERIALS

<i>A Jump of Heart</i>	5
<i>The Found</i>	6
<i>The Used</i>	7

## Part 2: PROCESS

<i>The Repetitive Gesture</i>	10
<i>The Hand-Made</i>	12
<i>A Feeling in the Bones</i>	13

## Part 3: INTENTION

<i>No Ending, No Beginning, Just Constant Transformation</i>	17
<i>Noticing or Seeing Differently</i>	18
<i>The Fossils that we Leave Behind</i>	20

## Part 4: THE FINAL FORM

<i>Material, Land and Body</i>	24
<i>A Body Seamed with Scars</i>	25
<i>Mapping the Invisible</i>	27

List of Works	31
Bibliography	38

# MATERIALS

## *A Jump of Heart*

I've always thought that, as human beings, we have a special connection to textile. It's the first thing we touch when we're born except the skin of another human being. We are almost always in contact with it, either to protect ourselves from the elements or because of our social constructs that says we need to hide certain parts of our bodies. It seems to be metaphorical to say that it's a second skin, but that's literally what it is if you think that we are the only animal to use the skin of another animal to cover our body.<sup>2</sup> It is part of our language with all of its metaphors; part of every rituals from birth to death; part of every moment of our lives. So much so that we don't realize it, we don't notice it anymore. It's part of us.

I'm working with textiles and found objects because of how they talk about the human condition. I choose textiles and materials for their tactile qualities as well as for their cultural values. Most of the time, it's materials from our own North-American society, even if nowadays, with globalisation, things and people travel so quickly that we are not sure what comes from where. What I mean is I'm using materials that I've found here, that were used here, that are part of our culture, even if it was *made* somewhere else. The properties of the textile can also be an important aspect of the work. For example, in the project *A Zebra Won't Change its Stripes Half-Way*, I chose industrial felt, survival blanket and insulating tape for their properties that were failing because they had been cut out or used in a way that wouldn't maximise these qualities, namely insulation and protection against cold, heat and sound. The project talks about behavioural patterns of over- and/or under-protection of the self in recurrent situations.

Japanese artists that go by the name of Mono-ha, such as Nobuo Sekine, articulate their material choices through expressions such as "jump of heart", "chill in the spine" or "thrill", which indicate a momentary disruption of the everyday by an encounter with matter.<sup>3</sup> Jane Bennet extends this idea by observing how hoarders talk about their "stuff"<sup>4</sup> and she named this effect "Think-Power." She defines it as "the curious ability of inanimate things to animate, to act, to produce effects dramatic and subtle."<sup>5</sup> Similarly to the Mono-ha and possibly because of the power that things have, I invariably choose a material because of how it resonates inside of me, because I can relate to it - when the "thing" vibrates, resonates and found echo in the human body.

## *The Found Object*

*"Gravity compels matter to cascade to the floors and collect at the base of walls. Tiles slip their moorings, glass shatters and disperses shards, mortar and bricks crumble and shed dust, plaster cracks and disintegrates, wallpaper shears off walls, and paint blisters and peels in ornate fashion."*<sup>6</sup>

*"Ruins thus swarm with ghostly intimations of the past, and objects bear these traces, haunting us with inarticulate memories, intimations and sensations about people we never met and about lives we never knew."*<sup>7</sup>

Tim Edensor

*"Il n'y a pas de hasard, il n'y a que des rendez-vous."*

Paul Éluard

*"(...) It marks the intrusion of the past in the present."*<sup>8</sup>

Walter Moser

I work almost exclusively with materials and objects that were either found - on the street, in nature, in second-hand stores, in flea markets - or that were given to me. It can be embroidery circles; yarns, threads and clothes; unidentified objects found at low tide, on the street or in a dump; or meters of felt fabric. As a maker and as a texture-lover, I need the contact with the materials, but the world is already so full of stuff that I have an ethical problem with adding more things into the mix. Therefore, I decided to work almost exclusively with existing, second-hand and used materials. Here I specify almost because sometimes I have to buy a new roll of thread, wood in the shape that I need or a gallon of paint, but I try to do it as little as possible.

Working with found objects brought me to reflect on the accidental. Was the discovery of this object entirely due to chance, to coincidence? Or was it something else? I said previously that I choose the material, but did I choose it, or did it choose me? The Oxford dictionary defines fatalism as "the belief that all events are predetermined and therefore inevitable" and as "a submissive attitude to events, resulting from a fatalistic attitude."<sup>9</sup> Personally, I deeply think that everything happens for a reason, that everything is interrelated. I believe that the tiniest of action can still have an impact a thousand years later, on another continent. Therefore, I think that the idea of control is an illusion. We have trouble controlling what's inside of us, so what about the "other", what's outside of us? As human beings, it makes us feel good to think that we are controlling things, but we truly don't. So, my entire practice is a series, a succession of moments where I (feel like I) take control and where I let go of that control and submit entirely to what the "thing" has to say, to chance and to accidents. The process of choosing materials is a moment where I just let go of that control, I open myself to the world, I listen, and I let it talk to me.

## *The Used*

*“Only when they are degraded or discardable (in market terms) do objects at last begin to reveal their true nature: a nature that is not only richer and deeper than anything imagined by those who merely fetishize commodities, but also, according to Benjamin, one that is at the same time potentially subversive of everything false in modern life.”<sup>10</sup>*

David Gross

The materials I choose are ranging from those that are recycled from the wastes of a consumer society to those that were submitted to the forces of time, gravity or the elements. They already had an existence, a life before coming into my hands and they often display the traces, the scars of that previous life. For example, a series of circular shapes were cut into yards of the grey industrial felt I used to make the installation *Bending the Line to Make a Circle*. For the project *A Zebra Won't Change its Stripes Half-Way*, it was squares and rectangles that were cut out in the beige felt. These traces are even more obvious in *Repositoare* where the objects are irrevocably damaged, crushed and rusted. Visibly, they spent a long time at the mercy of the elements. For most of them, we don't even know what they were, what was their purpose.

Walter Benjamin said that waste matter is important because “there is something that propels the mind backward, leading one to reflect on certain earlier points in time when the object was fully what it was intended to be and not the meaningless historical debris it eventually became for later generations.”<sup>11</sup> I see these objects and materials as time or memorial capsules, as information bearers; they carry their own histories and they trigger memories and feelings in the artist and in the viewer.

According to David Gross, waste matter is important because firstly, “it can reveal something about the nature of the society that both defines what waste is and determines just when and how certain objects come to be declared worthless.” Secondly, it “can reveal a great deal about what that same society views as valuable and therefore worth preserving from the corrosive effects of time.”<sup>12</sup> Which brings me to ask: How do we judge that something is waste? What are the rules? What is the system? How did we come to have those judgments? There is no material that is intrinsically trash. The designer and activist Laura François said: “trash is trash if we don't use it. Trash doesn't exist.”<sup>13</sup> The geography professor and writer Tim Edensor wrote that it's “matter out of place.”<sup>14</sup> To determine that something is “trash leads back to a fundamental system of value that is time and place specific.”<sup>15</sup> It's a socially and culturally constructed concept, like so many others, that we surround ourselves with in an attempt to normatively order the world, in an attempt to control something, to give us the illusion that we are in charge.

While gazing at the New York Sanitation Department's marine transfer where she worked on her project *Flow City*, Mierle Laderman Ukeles said: “What you are looking at in these barges are a million of human choices regarding production, transportation, distribution, purchasing, consumption. When you look at a mattress or some Venetian blinds (...) and label it as ‘garbage’, you take away its individual differentiation. We're looking at an undeveloped mode of thought.”<sup>16</sup> Since the industrial revolution we have been living in a unidirectional model of production; a linear economy of “take, make, dispose” (extraction, transformation, consumption, throw – with transportation in between each step) and of “single use,” as if we have access to an infinite amount of resources. It's a concern that in the



span of only two months, oil formed 3.4 million years ago is “extracted, transported, traded, transformed and transformed again before it’s sold and ultimately trashed.”<sup>17</sup> This model of mass production and mass consumption is unsustainable as it is testing the limits of the globe and threatening the stability of our future.<sup>18</sup>

Often placed in opposition to this system is the circular economy; a growing economic model centered on the valuation of the residual materials, where trash doesn’t exist, where there is no or almost no waste all along the process. There are more and more businesses that are following this curved line. We can think about Loop juices made from ugly fruits and vegetables, and the ones that are so ripe that they won’t survive the transportation to the grocery store. Even the pulp is used to make dog food. Another example is les Ateliers d’Antoine, an enterprise devoted to social inclusion in Hochelaga-Maisonneuve, which recuperate the wood of the sick ash trees of Montreal, contaminated by the emerald ash borer (*agrile du frêne – agrilus planipennis*). They cut out the sick parts and use the rest to build urban furniture such as park benches. Consequently, Montreal is getting its lost trees back but, in another form, while giving work to some of its lower income citizens. The circular economy brings us to think otherwise about production, exchange and consumption.<sup>19</sup>

Edensor wrote that the discarded objects gradually transform their character and lose their discreteness through processes of decay and non-human intervention. “They become charged with alternative aesthetic properties, they impose their materiality upon the sensory experience of visitors”<sup>20</sup> and their texture, due to their unfamiliarity invite the body to interact with them or cause a sensory apprehension.<sup>21</sup> Their “spatial recontextualization (...) draws attention to their material qualities, making evident the matter out of which they are made.”<sup>22</sup> Closely associated with global capitalism, the displaced artefacts have a symbolic power<sup>23</sup> and once stripped of their use and exchange values and of the magic of the commodity, they can be reinterpreted anew. Replete with memories, fantasies, desires and conjecture, they offer ways for interacting otherwise with the material world.<sup>24</sup> They evoke the body in decay and remind us of the presence of death in life - of our own mortality. Many people would consider the materials I found as not useful in this capitalist, production and profit-oriented society. I consider this choice inscribed in a circular economy model and I believe that by reusing and repurposing, it can bring to engage with something truer in life than obsolete socially and culturally constructed norms.

---

<sup>1</sup> David Abraham is an American Writer and philosopher. Quoted by Warren Seelig, “Warren Seelig: Materiality and Meaning,” YouTube video: 19:40-20:35, posted by American Craft Council, April 13, 2012, <https://www.youtube.com/watch?v=dq8LK83Shbk>.

<sup>2</sup> Discussed by Beverly Gordon in the second chapter, “Living on the Earth” of *Textiles: The Whole Story: Uses, Meanings, Significance* (New York: Thames & Hudson, 2011), p.58-113.

<sup>3</sup> Petra Lange-Berndt, “Introduction: How to be Complicit with Materials,” in *Materiality. Documents of Contemporary Art*, ed. Petra Lange-Berndt (London: MIT Press, 2015), p.14.

---

<sup>4</sup> In her lecture “Artistry and Agency in a World of Vibrant Matter – The New School,” YouTube video, posted by The New School, September 27, 2011. <https://www.youtube.com/watch?v=q607Ni23QjA&t=2s>.

<sup>5</sup> Bennett, *Vibrant Matter* (Durham: Duke University Press, 2010), p.6.

<sup>6</sup> Tim Edensor, "Waste Matter – The Debris of Industrial Ruins and the Disordering of the Material World," *Journal of Material Culture* 10, no. 3 (November 2005) EBSCOhost (accessed July 28, 2018), pp.318-19.

<sup>7</sup> Ibid, 328.

<sup>8</sup> In “The Acculturation of Waste,” *Waste-Side Stories: The Recycling of Memory* (Albany: State University of New York Press, 2002), p.102.

<sup>9</sup> *Oxford Dictionaries*, s.v. “fatalism,” accessed September 17<sup>th</sup>, 2018, <https://en.oxforddictionaries.com/definition/fatalism>.

<sup>10</sup> David Gross, “Objects from the Past,” in *Waste-Side Stories: The Recycling of Memory* (Albany: State University of New York Press, 2002), p. 36.

<sup>11</sup> Ibid., p.34.

<sup>12</sup> Ibid., p.34.

<sup>13</sup> Quoted from a conference given by Ethik and Fem International, “Écosessions: Textile Waste/Déchets Textiles” at the HEC (Montreal, January 24, 2018).

<sup>14</sup> Edensor, “Waste Matter – The Debris of Industrial Ruins and the Disordering of the Material World,” p.315.

<sup>15</sup> Gillian Whiteley, “Junk: Art and the Politics of Trash” (2011), in *Materiality. Documents of Contemporary Art*, p.109.

<sup>16</sup> In “Flow City: In Conversation with Anne Doran” (1996), in *Materiality. Documents of Contemporary Art*, p.114.

<sup>17</sup> Heather Davis, “Life & Death in the Anthropocene: A Short History of Plastic,” In *Art in the Anthropocene: Encounters among Aesthetic, Politics, Environments and Epistemologies*, ed. Heather Davis and Étienne Turpin, (London: Open Humanities Press, 2015), p.352.

<sup>18</sup> Discussed by Esposito, Tse and Soufani, “Introducing a Circular Economy: New Thinking with New Managerial and Policy Implications,” *California Management Review* 60, no. 3 (Spring2018 2018): 5. *Business Source Complete*, EBSCOhost (accessed July 28, 2018).

<sup>19</sup> Discussed in “Économie Circulaire.” UniVert Urbain. Realized by Lamia Chraibi. 2017. Montréal: Canal Savoir.

<sup>20</sup> Edensor, "Waste Matter – The Debris of Industrial Ruins and the Disordering of the Material World," p.311.

<sup>21</sup> Ibid., pp.325-326.

<sup>22</sup> Ibid., p.324.

<sup>23</sup> Whiteley, “Junk: Art and the Politics of Trash,” p.109.

<sup>24</sup> Edensor, “Waste Matter – The Debris of Industrial Ruins and the Disordering of the Material World,” p.330.

# Process

## *The Repetitive Gesture*

*"Obsession violates every standard of behavior considered respectable, "normal," and responsible."*<sup>1</sup>

*Kathleen Whitney*

I insert myself in the lifecycle of the abandoned matter and I alter it. I consciously change its destiny, re-write its history, or at the very least, compose an epilogue. Maybe also I find a parallel universe where the thing is not trash but, on the contrary, a valuable matter. Another way of seeing it would be that these things insert themselves in my lifecycle, alter it and change my destiny.

In the case of this exhibition, I applied my imprint in four different ways. For instance, I installed the found textiles and objects without altering them to make *A Zebra Won't Change its Stripes Half-Way* and *Repositoare*. For the installation *Bending the Line to Make a Circle*, the grey industrial felt remnants were heavily hand sewn using (over 1000m of) fishing line and blanket stitches. For the piece *Hiding Is Only Showing More*, I inserted found materials (cardboard remains from the laser cutting machine, textiles, threads and yarns) into a woven structure. Finally, I carefully covered the hand-woven textile with coats and coats of matte black paint, until the color was fully and entirely concealed, leaving only the texture to be seen.



Images: 1. Chohreh Feyzjou, *Boutique Product of Chohreh Feyzjou* (detail of installation), 1973-1993 (<http://universes-in-universe.de/car/documenta/11/frid/e-feyzjou-zoom1.htm>). 2. Louise Nevelson, *Sky Cathedral*, 1958 (<https://www.pinterest.ca/pin/46091596169154581/>). 3. Mylene Raiche, *Hiding Is Only Showing More* (detail, September 17<sup>th</sup>, 2018).

This is comparable to the work of Louise Nevelson and Chohreh Feyzjou. The Iranian artist who is known for her large black installations, covered all of the objects she presented with black pigments. In an interview with Pennina Barnett, she said that "black is like darkness, you feel much better when you can no longer see the things you fear. (...) Black allows me to concentrate on (tactile qualities) in a way that I can't with colour."<sup>2</sup> Although I'm not certain about darkness making you feel better and about color as something to be feared, I see black the same way. It covers all of the colors, allowing one to see and focus on what interests me:

the textures. For Nevelson, black wasn't a negation as it is for Feyzdjou and myself, but rather a totality, as it contains all of the colors.<sup>3</sup>

*Imagine that you are simply sitting at the table, reading a book, or drawing something. One of your hands is busy holding the book or the pen while the other wanders. It touches your arm, your leg, your chin. Eventually, the tip of your fingers hits a bump. The bump is a tiny little scab that appeared on your skin after you hurt yourself when playing outside last night. That bump on your skin is odd. It's not supposed to be there. The texture of the skin on your arm must be smooth, without any other texture to distract from it. In between your ears there is that bump that begin to grow and end up taking all the space in your head. You will have no peace before it's gone. So, you scratch it away. You have to.*

*The next day there will be a new scab. A little bigger. And the day after, it will be a little bigger, and so on, and so on. Because you can't help to remove it as soon as it is formed, never leaving it a chance to heal.*

*As a kid, your body was covered with these. You didn't want to wear shorts or t-shirts in public. The parents, convinced that it was the sugar that you eat that excites you (for some reasons), restrained you from eating it. It's as a teenager and a young adult that you began trying to explain it as a sort of perfectionism. And even after hours of meeting with dermatologists and of researching the internet, when you finally found out what it is, when you found out that there were other people like you, the parents are still saying it's the sugar. They have trouble referring to it as obsessive-compulsive disorder. But you can't help it. You have to do it or else you will have no rest. Only anxiety.*

*Later, you knew a girl who used to lock herself in the bathroom and used tweezers to pick at the skin of her face. Tweezers are dangerous and scary.*

On one part, my work is driven by an obsession and a compulsion. DSM-V describes excoriation disorder (skin-picking disorder or dermatillomania) as characterized by the recurrent picking of one's skin resulting in skin lesions. Individuals may pick at healthy skin, at minor skin irregularities, at lesions such as pimples or calluses, or at scabs from previous picking. The body-focused repetitive behavior may be preceded or accompanied by various emotional states, such as feelings of anxiety or boredom. It may also be preceded by an increasing sense of tension or may lead to gratification, pleasure, or a sense of relief when the skin is picked. Individuals with this disorder often attempt to conceal or camouflage such lesions (e.g., with makeup or clothing). Skin picking causes clinically significant distress such as feeling a loss of control, embarrassment, and shame, or impairment in social, occupational, or other important areas of functioning.<sup>4</sup>

This condition translates into my work in a need for a continuous movement of the hands, ideally using both hands. It also talks about a need for a work well-done without any regards for the risk and the absurdity regarding the time investment. The New Mexican sculptor and writer, Kathleen Whitney, sees the obsessive artwork as characterized by the intensity of its labor and a total commitment to hyper-productivity. The obsessed artist determines her own system, thus creating "its own kind of totalizing logic."<sup>5</sup> For example, Suzanne Paquette, a Texan artist, uses the architecture of the floor as a starting point, or myself who made works from traces of nails in walls (*The Imposter*, 2015 and *The Skin of the Imposter*, 2016). She adds "Like true obsessives, they cannot imagine simpler or more streamlined means to produce their effects."<sup>6</sup> I recognize myself in her writings. I need to spend the time sitting quietly, sewing by hand, stitch by stitch.



Images: 1. Suzanne Paquette, *Four Squares*, 2000 (Illustrated in Kathleen Whitney's article, "Obsessed."). 2. Mylene Raiche, *The Imposter's Skin* in progress (October 6<sup>th</sup>, 2015). 3. Mylene Raiche, *The Imposter's Skin* at the Leather Lace Metal Glass exhibition (March 17<sup>th</sup>, 2016).

The Australian artist Justine Khamara said that she “developed quite specialised techniques that will probably never be useful in any other context” and that “it feels like a bit of a parody of the tendency today to over-specialise in particular fields of study or work.”<sup>7</sup> Following the same idea, I would be very surprised if my skill to realize by hand a very regular blanket stitch become useful for anything else than my artworks.

The repetitive gesture allows me to talk about the body, complex relationship with labour and time as both process and aesthetic. The long process of making, where body and material are bound, is a sort of durational performance as time slowly materialises repetition in a cumulation of gestures that makes the final work.

### *The Hand-Made*

As a child, I used to spend a lot of time at my grandparents' farm on the bank of the Chateauguay River. I was my grandmother's helper at cooking breakfast, lunch and dinner. We would pick tomatoes, cucumbers, potatoes, onions, ground cherries and eat them on the same day. If the harvest was significant, she would make jams, marinades, preserving and canning it. My grandfather fished for brown bullhead and he opened the fish to remove the guts right on the picnic table on the front land. I've never seen an uglier fish. Once in a while he would kill a chicken. My granny would pluck it sitting on the porch before emptying it of its organs and cook it for dinner. I can still smell the odor of the process. It smelled like death but like life too.

I remember that my grandfather had very old rusty and greasy tools in his shed. The kitchen cabinets were filled with old pots and utensils that are still around in the family. They would use everything until it broke. And when it broke, they would repair it. I grew up in that environment where, either by necessity or by will, making things by hand and doing things yourself was highly valued. Even if the materials I use are often residues from technological processes (for example, the felt and cardboard remains used in the different works), my pieces are mostly hand-made, I rarely use technology to make them. I see it as an act of resistance against a world that is going too fast, that doesn't take the time to live ordinary moments<sup>8</sup> and that lost or at least weakened its connections to culture, people, place, food, etc.<sup>9</sup> This way of thinking is in the vein of the slow movement which has become increasingly important

in the last twenty years. The Denver lawyer, Stephen J. Harhai, suggests that this longing for a slower life is a “natural reaction to the freneticism of the information age.”<sup>10</sup> Along similar lines, the American art historian Michael Ann Holly and the theorist Bill Brown affirm that the renewed fascination for the art object that is happening in the art world might be, in fact, a reaction to the threat of digitalization.<sup>11</sup> I agree with the artist Warren Seelig who said that working by hand fills a need to connect with the physical and the sensual world.<sup>12</sup> I think it opens a window on seeing and living time differently, on another scale than our fast-pace life. It’s about taking the time to reconnect with the world.

The panels of *Hiding Is Only Showing More* has been hand-woven and in *Bending the Line to Make a Circle*, the meters of grey felt have been sewn by hand. The movement of the hand which is holding the needle between my taped fingers, slowly but relentlessly pulling and pushing the thread into the rough fabric, slowly making a seam that will gradually become a form. The slow motion is very meditative, almost hypnotic. It’s slowing down the rhythm of the body. The very time-consuming and labor-intensive process of making the work is a form of immersion and becomes part of the content. Then, the journey of going places become as important as the arrival<sup>13</sup> – the process and the evolution become as important as the final form.

### *A Feeling in the Bones*

*“Mais la musique ne se réduit pas à la technique. Elle commence après la technique, au moment où celle-ci ne sert plus à rien et doit s’effacer. Et la perfection – la connaissance parfaite des notes et des instruments – n’est plus alors d’aucune utilité. C’est même une certaine imperfection qui devient nécessaire et il n’y a pas de cours d’imperfection dans les conservatoires de musique.”<sup>14</sup>*

Pierre Bayard

*“Music is the silence between the notes.”*

Claude Debussy

If someone asks me when a piece is done, the best way I can explain it is when it starts to sing. It’s the answer I can find that is the closest to the truth, to my reality: when all the pieces of the puzzle finally and suddenly fit together and starts to sing. I guess it’s similar to Derrida’s phrase, to “make the *matériel* laugh.”<sup>15</sup> It’s a feeling, an emotion that I can feel in my belly, as certain as the earth is round; it *needs* to be that way. We could call this feeling that I feel in my abdomen “gut feeling” or intuition. But how to talk about a process if it’s based on intuition? Le Larousse Dictionary defines intuition as the immediate perception of truth without the help of reason.<sup>16</sup> That’s a heavy burden; it implies that we have the truth in us, that we don’t need the reason, the mind or everything we have learned to do what we do. It implies that there is something that we can’t learn, that we can’t teach. It throws into question the principle of art education itself, and consequently, this very text I’m writing. It’s as if intuition was a wild card and when you drop it on the table, that’s it. The game and the conversation is over. So, I’m going to pause here, go back a little and play the game.

Louis Arnaud Reid describes this feeling as a subjective conviction of the truth, as a “hunch,” as a feeling in the bones and names it intuition. Arguing that it might not be that subjective nor self-validating, he refers to the philosophical author A. R. Lacey who said that “intuition is generally a direct relation between the mind and some object, analogous to what common sense thinks is the relation between us and something we see unambiguously in a clear light.” He continues by quoting the Oxford Dictionary: “Immediate apprehension by the mind without reasoning; immediate apprehension by sense; immediate insight.”<sup>17</sup> Eventually, he will affirm that intuition is a form of knowing, an “I who know feelingly,” that is indivisible of the human mind and body and of a total living experience.<sup>18</sup>

In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari talk about “the artisan as one who is determined in such a way as to follow a flow of matter, a *machinic phylum*. (...) To follow the flow of matter is to itinerate, to ambulate. It is intuition in action.”<sup>19</sup> In his talk about the resurgence of materiality, Warren Seelig talks about instinct as fundamental as it’s a connection to the material world.<sup>20</sup> In between all that, here’s how I situate myself: I’m an artisan as I make with my hands, and as I follow the flow of matter but it’s not only that. It’s mostly an ongoing conversation, a back and forth between instinct and reason, between listening and thinking, between the material and the conceptual world, where this connection to the material world is especially important and to which I’m incessantly going back to.

---

<sup>1</sup> In “Obsessed.” *Sculpture* 25, no. 3 (April 2006): 44-49. *Art Full Text* (H.W. Wilson), EBSCOhost (accessed November 10, 2015), p.45.

<sup>2</sup> In an interview with Pennina Barnett, “The Alchemist’s Workshop,” in *Materiality*. Documents of Contemporary Art, p.77.

<sup>3</sup> Discussed in “Louise Nevelson Artist Overview and Analysis,” The Art Story.com, <https://www.theartstory.org/artist-nevelson-louise.htm> (Accessed 23 Aug 2018).

<sup>4</sup> “Obsessive-Compulsive and Related Disorders” in *Diagnostic and Statistical Manual of Mental Disorders: DSM-5* (Arlington, VA: American Psychiatric Publishing, 2013), p. 241 and pp.254-5.

<sup>5</sup> Whitney, “Obsessed,” p.49.

<sup>6</sup> *Ibid.*, p.49.

<sup>7</sup> Quoted by Sera Waters in “Repetitive crafting: The shared aesthetic of time in Australian contemporary art,” *Craft Plus Design Enquiry* 4, (January 2012): 78. *Art Full Text* (H.W. Wilson), EBSCOhost (accessed November 10, 2015).

<sup>8</sup> Christina Feldman in “Don’t Hurry Be Happy,” *Yoga Journal* no. 200 (February 2007): 124. *SPORTDiscus with Full Text*, EBSCOhost (accessed September 1, 2018).

<sup>9</sup> Footprint Choices, “The Slow Movement: Making a Connection,” Slowmovement.com <http://www.slowmovement.com/> (accessed September 1, 2018).

<sup>10</sup> Carl Honoré, “In Praise of Slowness,” *Law Practice* no. Issue 1: 36 (2006), HeinOnline, EBSCOhost (accessed August 23, 2018).

<sup>11</sup> In “Materiality.” *Art Bulletin* 95, no. 1 (March 2013): 16. *Art Full Text* (H.W. Wilson), EBSCOhost (accessed October 27, 2015).

<sup>12</sup> Discussed in “Warren Seelig: Materiality and Meaning,” 3:04.

<sup>13</sup> Feldman, “Don’t Hurry Be Happy,” p.123.

<sup>14</sup> *Il Existe d’Autres Mondes* (Paris: Éditions de Minuit, 2014), p.15.

---

<sup>15</sup> Quoted by Petra Lange-Berndt, "Introduction: How to be Complicit with Materials," p.20.

<sup>16</sup> *Le Petit Larousse Illustré* s.v. "Intuition," p.593.

<sup>17</sup> In "Intuition and art." *Journal of Aesthetic Education* 15, (July 1981): 28. *Education Source*, EBSCOhost (accessed August 13, 2018).

<sup>18</sup> *Ibid.*, p.32.

<sup>19</sup> "A Thousand plateaux" (1980), in *Materiality*. Documents of Contemporary Art, p.40.

<sup>20</sup> Discussed in "Warren Seelig: Materiality and Meaning," 0:18-0:35.



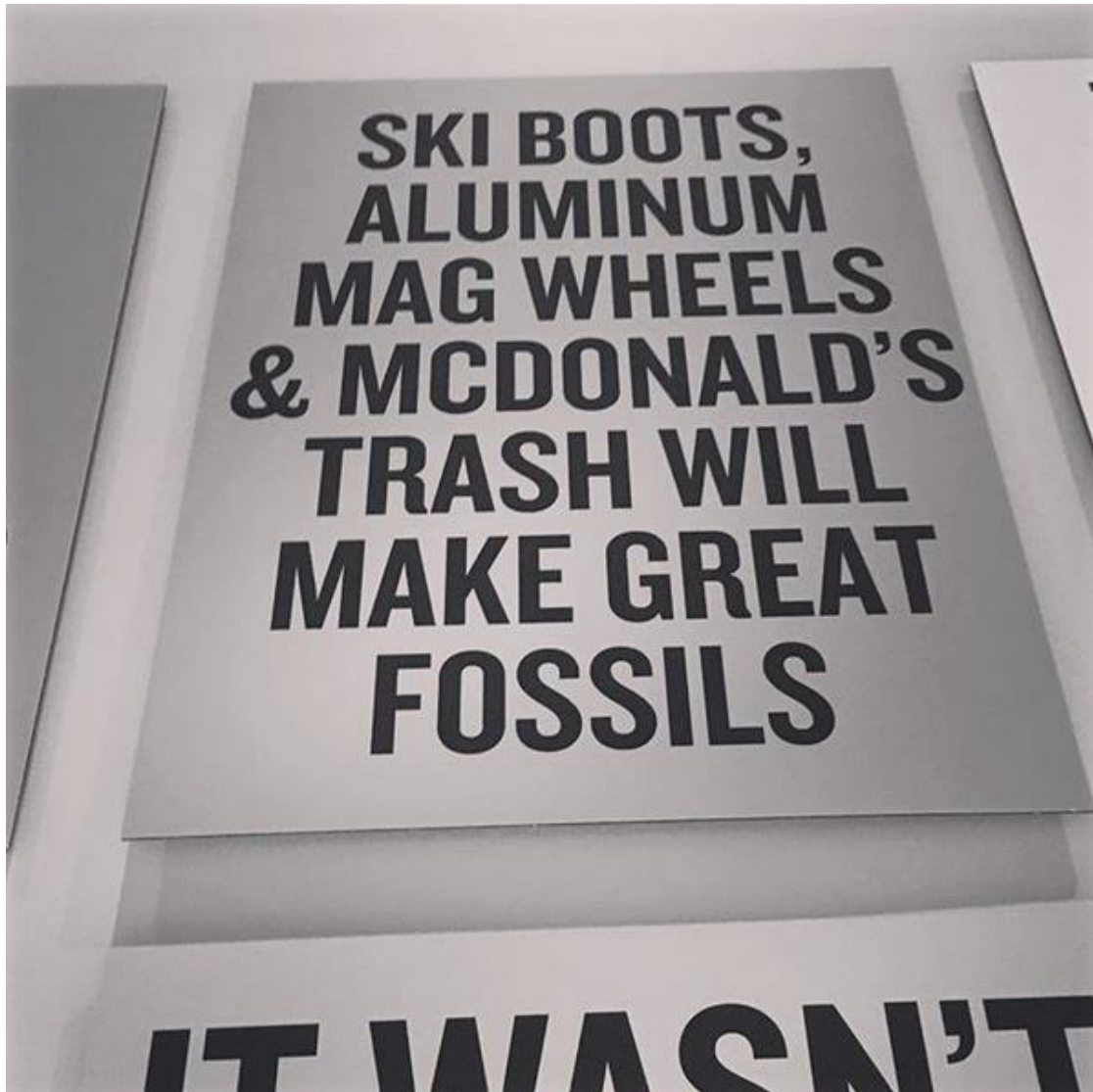


Image: Douglas Coupland, detail of *Slogans for the Twenty-First Century*, 2011-2014. The project was shown at the Canadian Center for Architecture in Montreal as part of the exhibition «It's All Happening So Fast» presented from November 2016-April 2017 (February 17<sup>th</sup>, 2017).

# Intention

## *No Ending, No Beginning, Just Constant Transformation*

*"The towers will perish, all exceptional objects and individuals, but something average, eternally alive, full of some sort of perpetual process, will be preserved forever."*<sup>1</sup>

Ilya Kabakov

*"Exhaustion is the understanding of the cyclical movement and transformation of life through death. Exhaustion is the way in which different beings come into the world and pass through it, transforming into something else."*<sup>2</sup>

Heather Davis

*"Rien ne se perd, rien ne se crée, tout se transforme."*

Antoine Lavoisier

While I make the work, many ideas and reflections are bouncing into my head. I ponder about future fossils and about my footprint on the planet with the materials I use. I cogitate about how working with discarded materials can bring us to see differently, not only the material world but also human constructions. I also reflect on transformative spaces and how they can highlight the interconnections between all things and opens up possibilities for what can become.

A transformative space, like myself, is not concerned with endings and beginnings, but with process and transformation. It can be a labyrinth, the loss of a loved one, a trauma, a car accident or the space between my hands. It implies that a change is happening - in our state of mind, in our personality, identity, on our skin through scaring or in the simple fact that we are breathing or not. Sometimes it's going to be the most minor event that will cause the biggest transformation and sometimes the change happens faster or is more evident, so we feel like we can name that lapse of time using words such as grieving. But, in fact, everything changes all the time and every moment is a transformative space. In this light we can say that there is no real beginning and no real ending, but just constant transformation. When a being dies, (this is without the help of modern science of preserving and incinerating) the body slowly disintegrate, the corpse is slowly going to be eaten by insects and worms, and a part of it will be absorbed by the soil. Which mean that not too long after the death, the being is already part of an insect, of an animal, of a blade of grass, of a tree, of a bird who have eaten an insect. Nothing of the material body/world ever disappear. It just transforms into something else. That's the cycle of life.

Modern life ensures that when we throw away stuff, we don't see it anymore, giving us the feeling that it disappeared, that the life of that stuff ended. But, nothing ever

disappears, and the life of that stuff did not end at all. It's just going to *be* somewhere else (matter out of place), and eventually, with time, it will morph into another form or something else. The authors of the book *Arts of Living on a Damaged Planet* state that "worlds have ended many times before. Endings come with the death of a leaf, the death of a city, the death of a friendship, the death of small promises and small stories."<sup>3</sup> Which brings me to think that death or ending are finally just words to designate a part of a constant transformation. Before becoming something else.

The author Heather Davis proposes to see exhaustion as a transformative space when she's saying: "*This* civilization may die, but within that death is the possibility for a reconfiguration with what may be left. Humanity will most certainly one day die off, and it wouldn't be a great surprise if that happened in the relatively near future, but that doesn't mean that species won't evolve or mutate, or that our descendants, even if primarily bacterial, won't inherit the world we leave behind."<sup>4</sup>

Davis also suggests that plastic "represents the fundamental logic of finitude. It's carrying the horrifying implications of the inability to decompose, to enter back into systems of decay and regrowth."<sup>5</sup> There is something infinitely troubling to think that we take substances and materials from the natural world, but because of how we manipulate it, especially with plastic, it can't go back to nature or it has a lot of trouble to. It just leaves a lot of traces in the form of landfills, garbage patches in the ocean, pollution, sicknesses and cancers as they disintegrate very very slowly by breaking down in smaller and smaller parts. So small that it can be reintroduced into nature by being eaten by fishes and animals; by becoming part of our food chain.<sup>6</sup> Parallel to our quest to escape death through modern medicine, we have created new materials. It's as if we would like to live vicariously through these materials. But, at the same time plastic doesn't age well. It fades, it hardens, it cracks. It comes apart in always smaller parts as it is gaining in toxicity.<sup>7</sup> It spreads death and it never gets to rest before hundreds and thousands of years. Isn't it better to become part of the birds and the grasses and the trees?

### *Noticing or Seeing Differently*

*"Living in a time of planetary catastrophe thus begins with a practice at once humble and difficult: noticing the world around us."<sup>8</sup>*

Heather Swanson, Anna Tsing, Nils Bubandt, Elaine Gan

*"if hallucination is a kind of uncontrolled perception, then perception of right here and right now is also a kind of hallucination, but a controlled hallucination in which the brain's prediction of being reined in by sensory information from the world. In fact, we are all hallucinating all the time including right here and right now. It's just that when we agree about our hallucination, we call that reality."<sup>9</sup>*

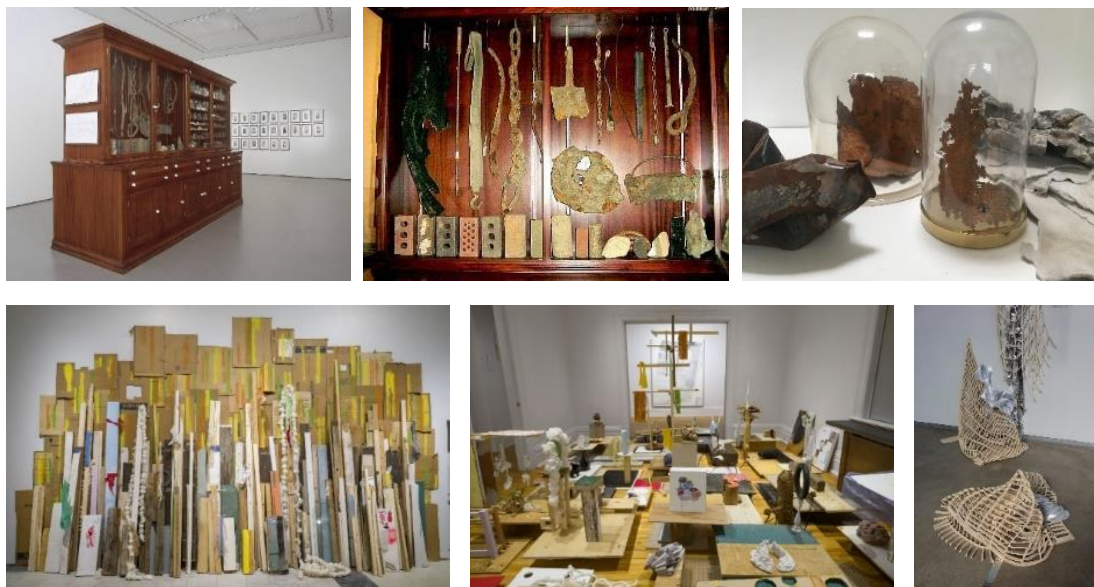
Anil Seth

The exhibition *A Silent Conversation* is an invitation to slow down, to change life's rhythm. The installation *Bending the Line to Make a Circle* has been thought out in relation with the space, the silence, the lighting, to affect on the viewer physically and mentally by

offering them to walk around the different pieces, maybe inciting to whisper if one needs to talk, maybe walk more slowly, maybe slow down the pace of the breathing. Working as a labyrinth, it can become a transformative space as the viewer wanders between the suspended forms. It is also a proposition to look around and notice what is surrounding us.

I see many links with the American artist Mark Dion with projects such as *Tate Thames Dig* (1999) and *Raiding Neptune's Vault: A Voyage to the Bottom of the Canals and Lagoon of Venice* (1997–98), where he and a team dug and collected objects in the Thames River in London and where, in the latter, he “convinced the city of Venice to give him the content of one of the barges that dredges the canals, and exhibited them in a scholarly way along with his work-clothes and tools.”<sup>10</sup> Dion works following archeological methods to collect items, and then cleans and catalogues them before displaying them in a setting very similar to the cabinet of curiosity. Like Dion, I’m drawn to forgotten things ravished by the elements and to the format of the cabinet of curiosities. It offers the possibility of displaying these pieces in a way that lets new narratives emerged by juxtaposing them. Dion said that objects speak, and they expand that speech in syntax through their relation to other objects.<sup>11</sup> Seelig said that they mean in a way that cannot be translated into words, symbols and language, directly connected with instinct.<sup>12</sup>

Julie Courtney said about Dion that he “teaches us to look at our surroundings in very different ways. Giving us the appreciation not only of the grand complexity that underlies the natural world, but also of the most mundane details, which we transform into fascinating and gorgeous objects worthy of rapt attention.”<sup>13</sup> It’s drawing the viewer to notice and see differently the old rusty thing exhibited under glass, as if the artist wanted to stop the effects of the elements or time itself.



Images: 1. and 2. Mark Dion, *Tate Thames Dig*, 1999 (<https://www.tate.org.uk/art/artworks/dion-tate-thames-dig-t07669/digging-thames-mark-dion>). 3. Mylene Raiche, *Repositoire* in progress (detail, October 7<sup>th</sup>, 2018). 4. And 5. Serge Murphy's recent exhibition “Joueurs” at Guido Molinari Foundation (February 22 – April 22, 2018) by Guy L’Heureux for Le Devoir (<https://www.ledevoir.com/culture/arts-visuels/523419/critique-molinari-par-la-bande>). 6. Mylene Raiche, *A Zebra Won't Change its Stripes Half-Way* as it was presented at the Darling Foundry for the Maureen III exhibition (May 12<sup>th</sup>, 2018).

I also see links between my work and the work of the Quebec artist Serge Murphy who said that the essence of what constitutes us is not visible.<sup>14</sup> Using objects from flea markets and recycling the wastes of a consumerist society, his work, like Arte Povera, has been

said to present differently what we thought was infinitely common.<sup>15</sup> We both collect and divert objects from their usual functions to transform them in objects of communication and contemplation. Intimately linked to our everyday life, the objects are suddenly touching the poetic and the sublime.<sup>16</sup> Like Marie-Claude Mirandette, I believe there is something fundamentally personal and elusive in the work which, nevertheless, touches to the social, to the universal and even to the political, by their nature of “objects of civilization.”<sup>17</sup> But, she also said that these objects seem without history, and unlike her, I think every trace, every hole, every stain, every cut, every spot of rust, tells a story to who knows how to look and listen.

These works make us notice things that we haven’t noticed in that way before, as Anil Seth notes at the beginning of this chapter. It makes us see other possibilities, gives us a glimpse to a different reality that we couldn’t see, maybe because we were too caught up in this one.

### *The Fossils that we Leave Behind*

*“The present is conditioned by the accumulated traces of the past, and the future of the earth will bear the marks of our present. While the manufacture of plastics destroys the archives of life on earth, its waste will constitute the archives of the twentieth century and beyond.”<sup>18</sup>*

**Bernadette Bensaude-Vincent**

*“What will future archeologists think about American society, which seems so intent on environmental suicide, which is cavalier about leaving a legacy of poison, degradation, and resource depletion?”<sup>19</sup>*

**Mark Dion**

*“While we gain plastic gyres and parking lots, we lose rainforests and coral reefs.”<sup>20</sup>*

*“In the indeterminate conditions of environmental damage, nature is suddenly unfamiliar again. How shall we find our way? Perhaps sensibilities from folklore and science fiction – such as monsters and ghosts – will help.”<sup>21</sup>*

**Heather Swanson, Anna Tsing, Nils Bubandt, Elaine Gan**

From the 1950s and onward, in just a few decades, in a blink of an eye for the planet, plastic has not only changed our lives and the way we are living, but the very rocks since, eventually, that layer of plastic around the globe “will form a noticeable line in the sedimentary rocks of the future”<sup>22</sup> and it “will remain ever after we have vanished from the surface of the planet.”<sup>23</sup> This moment in history, this indelible strata has been called the Anthropocene by many scientists, suggesting that humans have become a geological force, that human activities now exceed the forces of nature and are “affecting the structure and the functioning of the Earth system as a whole.”<sup>24</sup> The result is that we are living in “an impossible present – a time of rupture, a world haunted with the threat of extinction.”<sup>25</sup> Some scientists say that, by the end of the twenty-first century, we might lose a majority of all species. “But the problem is not just the loss of individual species but of assemblages, some of which we may not even know about, some of which will not recover.” For example, our interdependencies with intestinal bacteria that we need to digest our food. Consequently, the Anthropocene “invites us to imagine a world in which an alien geologist from the future

detects in the strata of the ground evidence of the presence of humans long after we have gone extinct.”<sup>26</sup> It invites us to think about extraterrestrials, space exploration for moving to another planet, ghosts and monsters; things that exceeds reality, that belong to science-fiction.

My intention for the exhibition, is to find and show a different possibility, an alternate reality for these materials but also for us to see these materials. More than that, it’s to flirt with fiction and create a wormhole to another world where time and things are different. The way I see parallel universes is that every time we make a choice, an infinity of new universes are created; one in which I would turn right, one where I would turn left, one where I would continue straight, and so on. These universes exist parallelly to each other and we never know about the others except for little hints such as *déjà-vu* and in dreams. The idea of parallel universes is very comforting in the sense that there’s probably another universe where things are different, where we made other choices, took other decisions. And maybe, instead of increasing the problems that we already have by building more ships to go further in space to find a new planet to live on and, consequently, create even more material and nuclear waste - maybe the answer is right there, next to us, in a parallel universe.

In these times of uncertainty, with the threat of mass extinction hanging on top of our heads like a sword of Damocles, we can have the feeling that fiction is finally very close to reality as we begin to have trouble differentiating them. We realize that the ghosts and the monsters of our nightmares are suddenly very alive. Then, it might not be that crazy to think that an artwork can become sort of a rabbit hole that we can enter to discover a new world where logic is different and where time flows at a different rhythm.

---

<sup>1</sup> In “On Garbage: In Conversation with Boris Groys,” in *Materiality*. Documents of Contemporary Art, p.111.

<sup>2</sup> Davis, “Life & Death in the Anthropocene: A Short History of Plastic,” p.356.

<sup>3</sup> Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson, “Introduction: Haunted Landscapes of the Anthropocene,” in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, (Minneapolis: University of Minnesota Press, 2017), p.66-7.

<sup>4</sup> Davis, “Life & Death in the Anthropocene: A Short History of Plastic,” p.355.

<sup>5</sup> *Ibid.*, p.353.

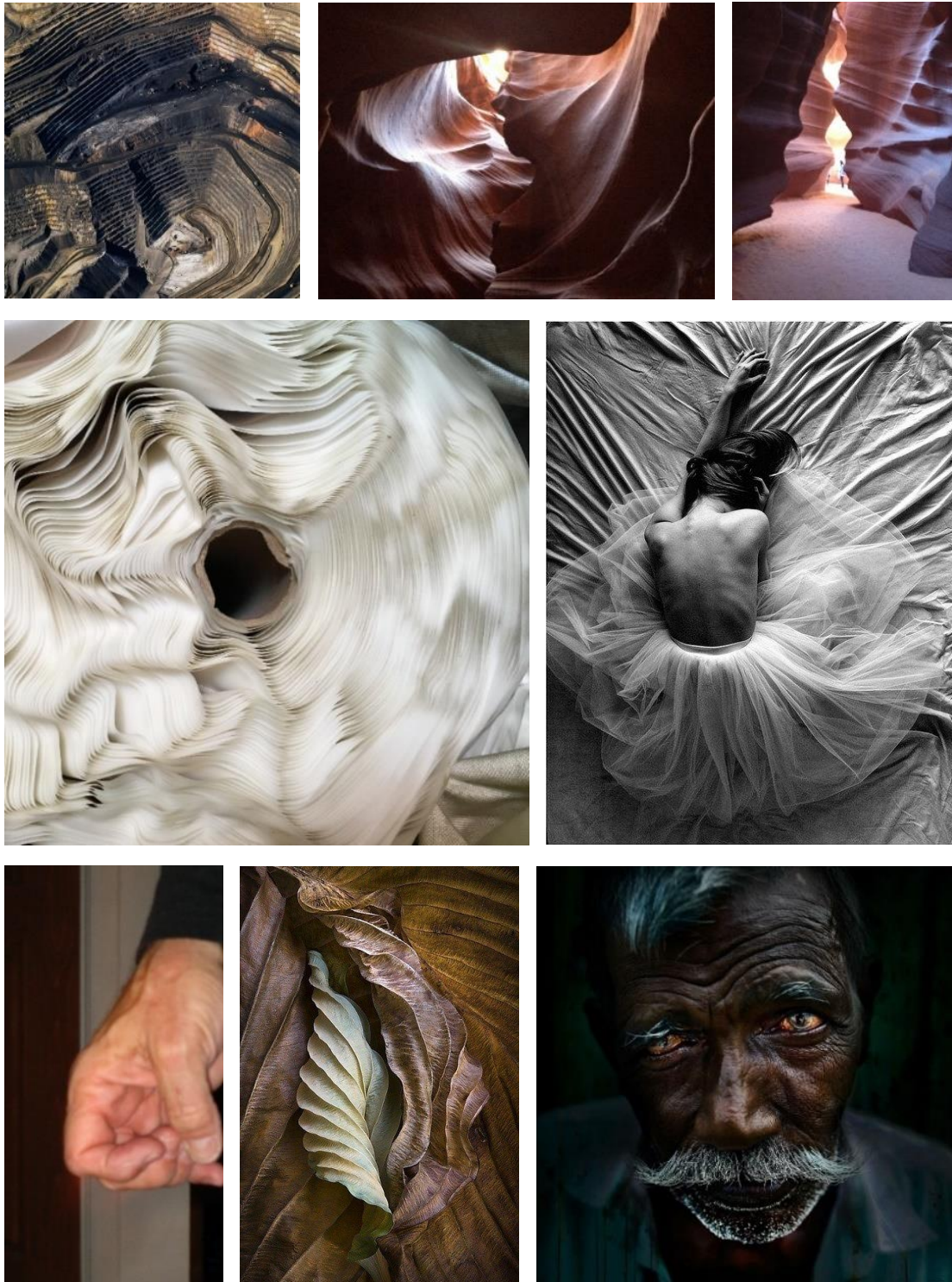
<sup>6</sup> Discussed by Davis, “Life & Death in the Anthropocene: A Short History of Plastic,” p.352, and Alexander Crew in his lecture on micro-plastics in St. Lawrence River, Water 2.0: Fieldwork and the Anthropocene from Concordia University, Montreal, Winter 2017.

<sup>7</sup> Davis, “Life & Death in the Anthropocene: A Short History of Plastic,” p.351.

<sup>8</sup> Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson, “Introduction: Bodies Tumbles into Bodies,” in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, p.M7.

<sup>9</sup> Anil Seth, “Your Brain Hallucinates your Conscious Reality,” filmed April 2017 in Vancouver, BC, TED video, [https://www.ted.com/talks/anil\\_seth\\_how\\_your\\_brain\\_hallucinates\\_your\\_conscious\\_reality/reading-list#t-9516](https://www.ted.com/talks/anil_seth_how_your_brain_hallucinates_your_conscious_reality/reading-list#t-9516).

- 
- <sup>10</sup> Tim Barry, "Fuse Visual Arts Review: Local Boy Makes Good at the Venice Biennale; Local Girl Perhaps Not So Much" (*The Arts Fuse*, <http://artsfuse.org/129980/fuse-visual-arts-review-local-boy-makes-good-at-the-venice-biennale-local-girl-perhaps-not-so-much/> (accessed September 5, 2018)).
- <sup>11</sup> Julie Courtney, "The Culture of Nature: A Conversation with Mark Dion" in *The New Earthwork: Art, Action, Agency* (Hamilton, NJ: ISC Press, 2011), p.194.
- <sup>12</sup> Discussed in "Warren Seelig: Materiality and Meaning," 0:25-0:35.
- <sup>13</sup> Courtney, "The Culture of Nature: A Conversation with Mark Dion," p.194.
- <sup>14</sup> Marie-Claude Mirandette, "Serge Murphy ou L'Éloge des Petits Riens," *Vie des Arts* 51, no. 26 (Spring 2007) : 35.
- <sup>15</sup> *Ibid.*, p.37.
- <sup>16</sup> *Ibid.*, p.37.
- <sup>17</sup> *Ibid.*, p.36.
- <sup>18</sup> Quoted by Davis, "Life & Death in the Anthropocene: A Short History of Plastic," p.347.
- <sup>19</sup> Courtney, "The Culture of Nature: A Conversation with Mark Dion," p.197.
- <sup>20</sup> Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson, "Introduction: Haunted Landscapes of the Anthropocene" in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, p.G4.
- <sup>21</sup> *Ibid.*, p.M2.
- <sup>22</sup> Ian Johnston, "How Plastic is Damaging Planet Earth," *The Independent* (September 2017) <https://www.independent.co.uk/environment/plastic-how-planet-earth-environment-oceans-wildlife-recycling-landfill-artificial-a7972226.html>.
- <sup>23</sup> Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson, "Introduction: Haunted Landscapes of the Anthropocene" in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, p.G11.
- <sup>24</sup> Will Steffen, J Crutzen, and John R McNeill. "The Anthropocene: are Humans Now Overwhelming the Great Forces of Nature?" *Ambio* 36, no. 8 (December 2007): 618-619. *MEDLINE*, EBSCOhost (accessed August 9, 2018).
- <sup>25</sup> Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson, "Introduction: Haunted Landscapes of the Anthropocene" in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, p.G6.
- <sup>26</sup> Nils Bubandt, "Haunted Geologies: Spirit, Stones, and the Necropolitics of the Anthropocene," in *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, p.G135-136.



Images : 1. “American Mine (Carlin, Nevada 2, 2007)” (image by David Maisel <http://davidmaisel.com/works/american-mine/#2>). 2 and 3. Antelope Canyon, Arizona (May 31, 2014). 4. A roll of plastic in a fabric depot in Lachine (September 1, 2017). 5. A dancer (image by Berta Vicente Salas <https://bertavicente.format.com/>). 6. My dad’s hand (December 24, 2008). 7. Leaves (image by Ralph Gabriner <http://www.ralphgabriner.com/>). 8. A portrait of an old man (by Andrey Zharov <https://500px.com/djony>).



# The Final Form

## *Material, Land and Body*

*"I don't really believe in the world 'natural' because I believe that we are landscape, not only by our physical presence, but also by the messes we leave and the way we reconfigure all of the materials around us – from the roadway to the recycling cans to nuclear waste. Our presence is there in every molecule."*<sup>1</sup>

Steven Siegel

*"Even the waters, the grasses and varieties of wood, the animals are populated by salts or mineral elements. Not everything is metal, but metal is everywhere. Metal is the conductor of all matter."*<sup>2</sup>

Gilles Deleuze and Félix Guattari

*"The brain itself resembles an eroded rock from which ideas and ideals leak."*<sup>3</sup>

Robert Smithson

In the final form of the exhibition, there are four aspects I want to address and on which I will expand on: the form itself, the seam (specifically in *Bending the line to make a Circle*), the use of thread in the installations and finally, the silence.

When looking at the different artworks, one can formally recognize natural forms and landscapes; geological strata, canyons, mountains and valleys. One can also recognize the human body through a fold, a gesture, a series of wrinkles. Maybe human beings have a propensity to project themselves onto things or maybe it's because of how the pieces are installed that emphasizes that relationship with the body and invoke the body *in* the land, or maybe there's something else than just a mere physical resemblance.

Artists have explored this connection before, such as Max Kozloff, Louise Bourgeois and James Putnam. Kozloff stated that "regardless of how abstract is a soft sculpture, it will unavoidably evoke the human"<sup>4</sup> thus drawing a connection between the art object and the human body. Bourgeois brings that connection further by connecting the body to the land when she said that "our body could be considered, from a topographical point of view, as land with mounds and valleys and caves and holes. (...) Our body is a figuration that appears in mother earth."<sup>5</sup> The British sculptor, James Putnam brings back the land in the art object through its material choice: "the redness of the clay being something to do with the iron in the earth, which is also the iron in our blood, which somehow makes a connection between flesh and planet."<sup>6</sup>

In her book *Vibrant Matter*, Jane Bennet wrote that humans are composed of various material parts such as the minerality of our bones, the metal in our blood, or the electricity of our neurons.<sup>7</sup> She quote De Landa's account for the emergence of our bones after soft tissues,

such as gels, aerosols, muscles and nerves reigned supreme until 5000 million years ago: “At that point, some of the conglomerations of fleshy matter-energy that made up life underwent a sudden mineralization, and a new material for constructing living creatures emerged: bone. It’s almost as if the mineral world that had served as a substratum for the emergence of biological creatures was reasserting itself.” We are made from the land and that particularity translate in us being able to stand, to walk, to dig and alter in countless ways the surface of that land.<sup>8</sup>

Then, Bennett goes deeper and states that our attachment to the inorganic cannot be reducible only to cultural meanings and childhood memories, but there’s something extra. A physical quality; the feel, the smell, the taste of it but, mostly, the fact that it is made out of stuff and that we are made out of stuff. Eventually, we are going to die, and we are going to become that inorganic stuff again.<sup>9</sup> Because everything is made initially of the same substances<sup>10</sup> or building blocks of the universe<sup>11</sup>: atoms, quarks, protons, electrons. The latest theory suggests that the smallest indivisible element might be in fact a vibrating string<sup>12</sup> and that should be the basis for the fabric of the universe. But, again, if we follow that theory, that element is common to everything: grass, apple, bicycle, rocks, animals, humans, trees, insects. Which suggests two things: first, that everything is equal and, second, that deep-down everything is interrelated. So, maybe there is an underlying connection, a resonance between the inorganic in our bodies and the inorganic in the object, and some kind of communication might be going on at that level; what Bennett calls an inorganic sympathy.<sup>13</sup> It might be through that connection that the land in the work can recognize and sympathise with the land in the viewer, and inversely.

### *A Body Seamed with Scars*

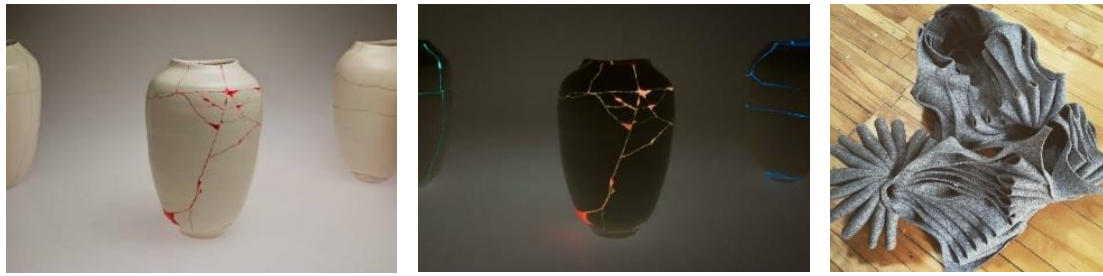
*“To me, the provocation offered by (Zoe) Leonard’s work (Strange Fruit) sends a message that reverberates throughout our building. Maybe it’s not the only thing in the museum that is not forever. Maybe this is not a universe without wounds, reconstructions, scars or death.”<sup>14</sup>*

Ann Tempin

Many years ago, the first time I made a seam using the blanket stitch, I was struck by how much it looked like a scar. After that, I made several projects where I reconstructed mainly portraits and images using that technique. Lately, I was making *Bending the Line to Make a Circle*, literally mending the wounds created by the textile industry. To me, the sewn pieces are metaphors for the human body and mind because, like Louise Bourgeois, my work is inspired by memories, emotions and an interior network of scars. I see them also as variations of the kintsugi object as they embrace their injuries and reparations as a fundamental part of themselves.

Kintsugi is a traditional Japanese method to repair broken porcelain using *urushi*, which is a plant-based resin, and gilding it with gold or silver. In contrast to other types of repair that attempt to hide the damages by using transparent or invisible glue, the use of precious metals embellishes the appearance of the original object and highlights the fact that a catastrophe happened, embracing damages and scars as an integral part of that object.<sup>15</sup> Grounded in the Japanese aesthetic concept of *wabisabi*,<sup>16</sup> which has been defined as the “art of finding beauty in imperfection and profundity in nature, and of accepting the natural cycle

of growth, decay, and death,”<sup>17</sup> kintsugi prolonged the life of an object “in an otherwise increasingly disposable society.”<sup>18</sup>



Images: 1. And 2. Guy Keulemans, *Archaeologic 3* (pot repaired with red/orange photoluminescent pigment), 2015. For the designer, this work was a “way to contextualize kintsugi-style practice to contemporary ecological and technological conditions—for example, environmental pollution and climate change issues born from chemical industries—in the same manner that traditional kintsugi is contextualized to cultural and geological conditions.”<sup>19</sup> (<https://artdirectory.jp.org.au/artists/guy-keulemans/>). 3. Mylene Raiche, *Bending the Line to Make a Circle* in progress (detail, August 21<sup>st</sup>, 2018).

The crack itself can be repellent and alarming and can be “felt in the body as a warning for the potential of the crack to further grow and split material.”<sup>20</sup> It can trigger many emotions such as threat, risk and catastrophe as the *repaired* crack can link to care, amelioration or hope.<sup>21</sup> The crack has a relation and resonates with other kinds of cracks such as in buildings and grounds and that can be the result of earthquakes, especially in Japan. Christy Bartlett, a tea ceremony specialist and founding director of the San Francisco Urasenke Foundation, said that “the vicissitudes of existence over time, to which all humans are susceptible, could not be clearer than in the breaks, the knocks, and the shattering to which (kintsugi) ceramic ware too is subject.”<sup>22</sup> So, maybe the affect of kintsugi objects function through the resonance of their cracks with the invisible cracks hidden inside of ourselves in, again, a type of inorganic sympathy.

*One memory.*

*I was three years-old. I was going to be four at the end of the month. I was sitting on the bed of the guest room at matante Denise’s house. Matante Denise was my babysitter and for over thirty (that’s what it felt like) other young children. I would go there everyday for lunch and after school before one of my parents would come to pick me up.*

*It was very unusual for me to be there at night, to be sleeping in the big adult bed of the guest room. I knew it was unusual, but it was also exciting. So far it felt more like if I was camping.*

*The room seemed large and empty. There was an echo reverberating every sound on the white walls. The bed was big - too big - and empty around me.*

*Matante Denise was always very nice and sweet, but she was even nicer that night. She put me to bed and she walked outside the room. Just before passing the door, her hand on the door knob, she looked at me. In the space of a moment, I saw all the pain, the sadness and maybe even the pity of the world in her eyes. Maybe she muttered something like «pauv’petite»<sup>23</sup>. In that very moment, I suddenly understood and felt the horror. Actually, these two words ‘understood’ and ‘felt’ are not exactly right. It was more like I was a sponge and I was suddenly absorbing the terror like if it was water.*

*Suddenly, I was falling in a bottomless well with only the eyes of my babysitter to keep me from drowning.*

*That’s when I realized she wouldn’t come back.*

*And the world around me fell apart.*

While I see us as bodies seamed with scars, the psychologist Lisa Ferentz sees her client's multifaceted experiences, thoughts and emotions as the components of an orchestra. Their thoughts, feelings, and behaviors that are pathologized in textbooks and held up as evidence of how troubled they are, are actually creative coping strategies that keep them alive. Their symptoms are lifesaving emergency measures.<sup>24</sup> Coping strategies are similar to scars as they are "mark(s) left following a damage of some kind."<sup>25</sup> Like her, I don't see them as negative but as something that we need to embrace and maybe gild with gold. I see these scars, these often-invisible traces left by trauma as what's making us who we are in all of its complexity. It shapes our identity and influences our behaviors. Trauma can be physical, as well as displacement, war and cultural genocide. But it can also be the loss of a loved one, histories of violence, psychological and sexual abuse; that which doesn't have a race, a gender or a social class but are universal. Scars are the evidence that a shattering, a reparation and a transformation has occurred, and they find echo in abandoned objects affected by time and the elements, as well as in the scarified landscape.

### *Mapping the Invisible*

*"The invisible is real."*<sup>26</sup>

Walter de Maria

The thread installation supports the pieces physically and anchors them in space. It creates an aura for them as it maps the connection to the invisible, to something that is more than physical and which I see as constituted by emotions, psychological scars, hidden histories and spirituality.

But how to talk about a *more than* without talking about the *more than* inside of ourselves? It can be called the soul, the spirit, the mind, the psyche, the élan vital, the entelechy, the *bildungstrieb*<sup>27</sup>, or just that spark that makes all of the material parts of our body work together and results in us being more than just materials working together. That thing so difficult to define that the Nazis used to justify their acts<sup>28</sup> and that so many people are still using to argue that humans are superior to animals. But we might not forget that our own "flesh is populated and constituted by different swarms of foreigners," mostly bacteria. We are not only human as "we are an array of bodies"<sup>29</sup> and we need that assemblage to live and survive.

To come back to Jane Bennett, she concedes that it is challenging to "conceive of (..) materials as lively and self-organizing, rather than as passive or mechanical means under the direction of something nonmaterial, that is, an active soul or mind."<sup>30</sup> But that's exactly what she suggests when she wrote that things (edibles, commodities, storms, metal) have the capacity "not only to impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own."<sup>31</sup> If we follow this path of thoughts, it implies that all the materials in the world, might they be in a body that is

organic, inorganic, animal, human, have this ability to self-organize and self-alter. Which means, once again, that there is no qualitative gap between inorganic matter and organic life, between humans and all other organisms. And then, if humans are not superior to animals and to the land, then how can some humans be superior to others? How can half of us be superior to the other half?

*“Thus silence is not absence of sound; rather, it’s sound at its most concentrated: the muteness of a world so dense, so tightly packed, so locked together, that nothing can move. It’s at the eye of the storm. Audible sound arises when the tectonic plates begin to shift, from the cracks and crevices where things don’t quite fit: from the squeaking of a hinge, the whistling of the wind through an ill-fitting frame, the tickling from the escapement of a clock, the scuttling of mice in the rafters, the break-up of ice in spring.”<sup>32</sup>*

Tim Ingold

The silence, which is common to many exhibitions, is here vital. It acts as a conductor for a deeper understanding, for a more attentive look, for a connection to the geologic. It incites contemplation. For me, silence is intimately linked to the sublime. In 2014, I drove back to Montreal from California. It took three weeks and I went through the deserts of California, Nevada, Utah, Arizona and New Mexico. This may read as very “cheesy” but the experience changed my view of the world. As I was standing on top of a mountain overlooking Death Valley, under a blazing sun, I had what can be called a sublime experience. The silence there was so thick and loud. As Tim Ingold explains it so well, it was “the muteness of a world so dense, so tightly packed, so locked together, that nothing can move.”<sup>33</sup> I could see and feel the geological time and how small I was in that timeline; I could feel the power of nature and how fragile I was in that hostile environment. I was always interested in scars but now I could see the scars of the earth on this bare land and she has suffered just like I did. I could understand all of the invisible connections between everything material; the earth, the rocks, the animals, us, and I began to see how futile all of our human constructions are. We have created all of these beliefs, rules, norms often through sheer ignorance to give us an illusion of order and to make sense of what we couldn’t understand. Standing there, I saw that nature/life is set like a clockwork and it seems like, in the last century, we have worked tirelessly to deregulate it. The earth is an equal and we wouldn’t treat an equal the way we are treating her. We are no better than her.

Simon Morley describes the sublime as “moments of mute encounters with all that exceeds our comprehension,” when reason falters, finds its limits, and certainties begin to crumble. “The sublime experience is fundamentally transformative, about the relationship between disorder and order, and the disruption of the stable coordinates of time and space.”<sup>34</sup> The sublime experience is still very much attached to the Romantic movement where it was originally used to talk about an encounter with something bigger and higher than us, often understood as nature or God. Later, artists such as James Turrell, Walter de Maria, Olafur Eliasson, just to name a few, continued working with this idea and made immersive installations that were exploring light, landscape, nature, weather and natural phenomenon. During the 20<sup>th</sup> century the object of the sublime experience shifted and became “celebrities and pop idols, aliens and heroes.”<sup>35</sup> Nowadays, “something as terrifying as the old sublime can be seen in the onrushing transition from national to transnational scale”, in the terrifying vastness of the unknown face of global capitalism.<sup>36</sup> Thomas McEvilley states that “the culminating developments of capitalist globalization will be the terror-sublime of the next fifty

years.”<sup>37</sup> In our quest for progress and evolution, we have created a monster that exceeds us, one we are slowly losing control over.

*“If environmentalists are selves who live on earth, vital materialists are selves who live as earth, who are more alert to the capacities and limitations of the various materials that they are. If environmentalism leads to the call for the protection and wise management of an ecosystem that surrounds us, a vital materialism suggests that the task is to engage more strategically with a trenchant materiality that is us as it vies with us in agentic assemblages.”*<sup>38</sup>

Jane Bennett

To conclude, I think that to undertake the drastic measures we need to take to protect our environment and to live a more harmonious life, we need to change the way we think and look at the world in addition of changing our laws and policies. We need to change these rules, beliefs, norms that we constructed for ourselves out of ignorance, because we are no longer ignorant. We know. We should seek to dissolve binaries such as life/matter, human/animal, organic/inorganic<sup>39</sup> and find a new space in-between them, a new possibility. We need to look at what surrounds us not as «environment» but as an extension of ourselves.<sup>40</sup> And, with that lens, the exhibition *A Silent Conversation* is an extension of myself in space and time; I’m the work and the work is me. In this white-walled gallery in Montreal, you can walk in-between the pieces of my being and make yourself part of the work.

---

<sup>1</sup> In interview with John K. Grande in “We are the Landscape: A Conversation with Steven Siegel,” in *The New Earthwork: Art, Action, Agency*, ed. Twylene Moyer and Glenn Harper (Hamilton, NJ: ISC Press, 2011), p.213.

<sup>2</sup> “A Thousand Plateaux” (1980), in *Materiality. Documents of Contemporary Art*, p.41.

<sup>3</sup> “A Sedimentation of the Mind” (1968), in *Materiality. Documents of Contemporary Art*, p.153.

<sup>4</sup> “The Poetics of Softness” (1967), in *Materiality. Documents of Contemporary Art*, p.90.

<sup>5</sup> Germano Celant, *Louise Bourgeois: The Fabric Work* (Milan: Skira), 2011, p.76.

<sup>6</sup> “Antony Gormley in Conversation with James Putnam” (2004), in *Materiality. Documents of Contemporary Art*, p.32.

<sup>7</sup> Bennett, *Vibrant Matter*, p.10.

<sup>8</sup> *Ibid.*, p.11.

<sup>9</sup> In “Artistry and Agency in a World of Vibrant Matter – The New School,” YouTube video, 53:35 - 55:20, posted by The New School, September 27, 2011, <https://www.youtube.com/watch?v=q607Ni23QjA&t=2s>.

<sup>10</sup> Bennett, *Vibrant Matter*, p.x. She exposes Spinoza’s view on the question.

<sup>11</sup> The expression is used by Bennett (*Vibrant Matter*, p.xi) and by Michio Kaku in “Michio Kaku: The Universe in a Nutshell (Full Presentation),” (YouTube video, Posted by Big Think, August 15, 2012. <https://www.youtube.com/watch?v=0NbBjNiw4tk&t=1s>).

<sup>12</sup> Brian Greene, “Making Sense of String Theory.” (Filmed February, 2005, TED video [https://www.ted.com/talks/brian\\_greene\\_on\\_string\\_theory](https://www.ted.com/talks/brian_greene_on_string_theory)) and Michio Kaku, “Michio Kaku: The Universe in a Nutshell (Full Presentation).”

- 
- <sup>13</sup> In "Artistry and Agency in a World of Vibrant Matter – The New School," YouTube video, 53:35 - 55:20.
- <sup>14</sup> In "Strange Fruit," in *Materiality*. Documents of Contemporary Art, ed. Petra Lange-Berndt, p.134.
- <sup>15</sup> Guy Keulemans, "The Geo-cultural Conditions of Kintsugi," *Journal Of Modern Craft* 9, no. 1 (n.d.): 16, *Arts & Humanities Citation Index*, EBSCOhost (accessed September 2, 2018).
- <sup>16</sup> *Ibid.*, p.19.
- <sup>17</sup> Tadao Ando. "What is Wabi-Sabi? The Japanese view of life embraced a simple aesthetic that grew stronger as inessentials were eliminated and trimmed away," Nobleharbor <https://nobleharbor.com/tea/chado/WhatIsWabi-Sabi.htm> (accessed September 9, 2018).
- <sup>18</sup> Keulemans, "The Geo-cultural Conditions of Kintsugi," p.19.
- <sup>19</sup> *Ibid.*, p.28.
- <sup>20</sup> *Ibid.*, p.25.
- <sup>21</sup> *Ibid.*, p.17.
- <sup>22</sup> *Ibid.*, p.25. Quoted by Keulemans.
- <sup>23</sup> "poor kid" in French.
- <sup>24</sup> Lisa Ferentz, "Transcending Trauma," *Psychotherapy Networker Magazine* 40, no. 5 (September 2016): n.p. *SocINDEX*, EBSCOhost (accessed July 28, 2018).
- <sup>25</sup> *Oxford Dictionaries*, s.v. "scar," accessed September 20<sup>th</sup>, 2018, <https://en.oxforddictionaries.com/definition/scar>.
- <sup>26</sup> In "Some Facts, Notes, Data, Information, Statistics and Statements" (1980) in *The Sublime*. Documents of Contemporary Art, p.118-121.
- <sup>27</sup> Bennett, *Vibrant Matter*, chapter 5. Bennett talks about the similitudes and differences between *Bildungstrieb*, entelechy and élan vital.
- <sup>28</sup> *Ibid.*, p.83. "Nazis invoked entelechy to support their claim that some forms of life were more vital than others... Driesch objected vehemently."
- <sup>29</sup> *Ibid.*, p.112.
- <sup>30</sup> *Ibid.*, p.10.
- <sup>31</sup> *Ibid.*, p.viii.
- <sup>32</sup> In "Line and Sound," In *The Life of Lines* (New York: Routledge, 2015), p.111.
- <sup>33</sup> *Ibid.*, p.111.
- <sup>34</sup> Simon Morley, "Introduction," in *The Sublime*. Documents of Contemporary Art, p.12.
- <sup>35</sup> Doreet LeVitte Harten, "Creating Heaven" (1999), in *The Sublime*. Documents of Contemporary Art, p.74-75.
- <sup>36</sup> Thomas McEvelley, "Turned Upside Down and Torn Apart," (2001) in *The Sublime*. Documents of Contemporary Art, p.171.
- <sup>37</sup> *Ibid.*, p.171.
- <sup>38</sup> *Ibid.*, p.111.
- <sup>39</sup> *Ibid.*, p.x.
- <sup>40</sup> *Ibid.*, p.103. Similarly to my point of view, "Latour explicitly rejects the categories of 'nature' and 'culture' in favor of the 'collective', which refers to an ecology of human and nonhuman elements."

## LIST OF WORKS

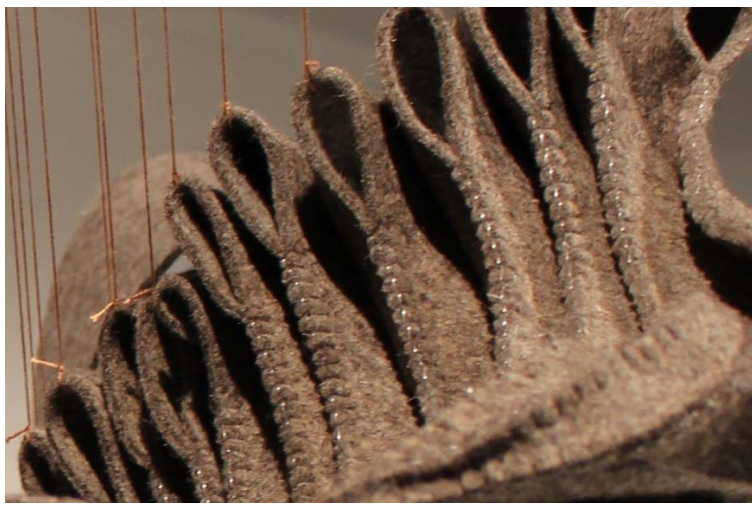
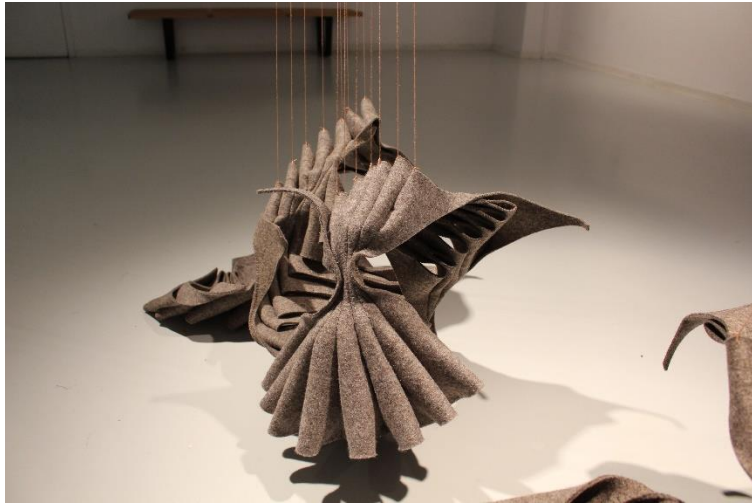
### *Bending the Line to Make a Circle*, 2018 – Variable dimensions

Found scraps of industrial felt, nylon thread, Tencel thread

The silent installation *Bending the Line to Make a Circle* is constituted of twelve heavily sewn pieces of grey industrial felt. These pieces were made from found scraps in which rows of circles have been cut out. The seams were made using nylon thread, blanket stitch and following a specific system/pattern to close the open cut outs as if I was closing the lips of a wound. Then the pieces are installed in the gallery supported by an installation of pink (flesh tone) threads that connects them to the architecture. Some pieces are lying on the floor, some are suspended at human height and one is installed higher. Visitors can walk in between the different pieces and around the thread installation.





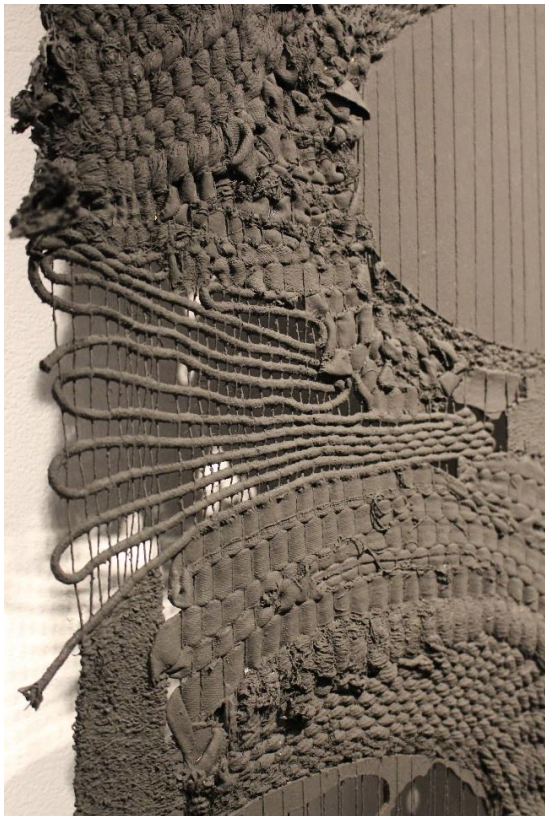
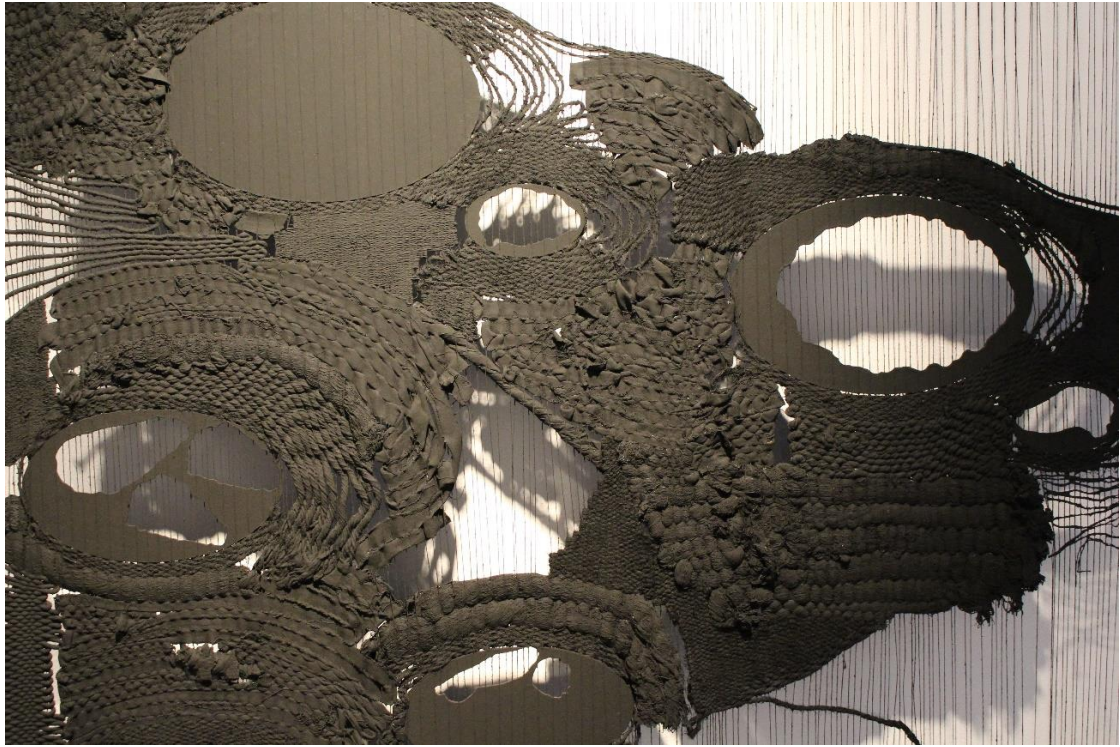


*Hiding Is Only Showing More*, 2018 – 2 panels of 42" x 60"

Linen thread, found scraps of laser cut cardboard, found scraps of jeans, found scraps of lace, found textiles and threads, latex paint, nylon thread, acrylic.

*Hiding Is Only Showing More* consists of two hand woven panels using scraps of cardboard from the laser cutting machine and other found textiles (jeans, lace, yarn, thread, mop). It has been painted matte black, covering all of the different colors and leaving only the texture and the end of the natural linen warp to be seen. The two panels are presented next to each other, floating in front of the wall. They are kept under tension between a system of acrylic pieces mounted to the wall on top and bottom (close to the floor and to the ceiling) with a continuous nylon thread.

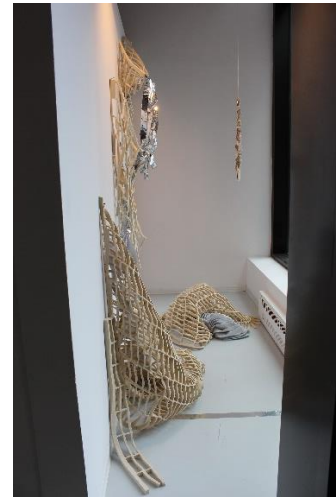




*A Zebra Won't Change its Stripes Half-Way*, 2018 – 60'' x 60'' x height of the architecture/fixation

Found scraps of industrial felt, survival blanket, heat insulation textile, found insulation tape, sewing thread, cotton rope, cotton thread, found pieces of broken ceramic, fishing lure.

*A Zebra Won't Change its Stripes Half-Way* is an installation comprising found scraps of thick industrial felt of natural color in which rectangles and squares has been cut out, an insulating blanket in which squares has been also cut out, insulating metallic tape, two sewn pieces made of heat insulating fabric, and a hanging assemblage of found broken pieces of ceramic and shiny metallic fishing lure. Materials have been chosen for their protective qualities, as well as for their colors and textures, and has been installed following principles of intuition and balance.



*Repositoare*, 2018 – 76” x 12” x 11”

A collection of objects, glass bells, shelf.

*Repositoare* is a collection of inspirations; rusty objects affected by time and the elements (so much so that we can't recognize what they were in their previous life) found at low tide in Baie St-Paul, Hungry Bay and Johnson, Vermont, a torn page from Tony's Scrapbook that I altered, a small experiment I made with golden nails, sewing thread and acrylic medium, and plexiglass fibers from cutting the acrylic pieces for *Hiding Is Only Showing More*. The objects are presented on a white shelf and some are presented under a glass dome which can remind one of Cabinet of Curiosities and/or museum display strategies, in an attempt to slow down the effects of time.





## BIBLIOGRAPHY

- Ando, Tadao. "What is Wabi-Sabi? The Japanese view of life embraced a simple aesthetic that grew stronger as inessentials were eliminated and trimmed away." Nobleharbor. <https://nobleharbor.com/tea/chado/WhatIsWabi-Sabi.htm> (accessed September 9, 2018).
- Barry, Tim. "Fuse Visual Arts Review: Local Boy Makes Good at the Venice Biennale; Local Girl Perhaps Not So Much." *The Arts Fuse*. <http://artsfuse.org/129980/fuse-visual-arts-review-local-boy-makes-good-at-the-venice-biennale-local-girl-perhaps-not-so-much/> (accessed September 5, 2018).
- Bayard, Pierre. *Il Existe d'Autres Mondes*. Paris: Éditions de Minuit, 2014.
- Bennett, Jane. "Artistry and Agency in a World of Vibrant Matter – The New School." YouTube video, 1:14:44. Posted by The New School, September 27, 2011. <https://www.youtube.com/watch?v=q607Ni23QjA&t=2s>.
- . *Vibrant Matter*. Durham: Duke University Press, 2010.
- Bryant, Chuck and Josh Clark. "What is Ghost Fishing?" *Stuff You Should Know*. Podcast audio, July 25, 2017. <https://www.stuffyoushouldknow.com/podcasts/ghost-fishing.htm>.
- . "A Dry Look at Toilet Paper." *Stuff You Should Know*. Podcast Audio, July 27, 2017. <https://www.stuffyoushouldknow.com/podcasts/toilet-paper.htm>.
- . "Recycling and the Great Pacific Garbage Patch." Podcast Audio, January 20, 2009. <https://www.stuffyoushouldknow.com/podcasts/recycling-and-the-great-pacific-garbage-patch.htm>.
- . "Recycling Update: How's it Going?" Podcast audio, July 24, 2018. <https://www.stuffyoushouldknow.com/podcasts/recycling-update-hows-it-going.htm>.
- Celant, Germano. *Louise Bourgeois: The Fabric Work*. Milan: Skira, 2011.
- Crew, Alexander. Lecture on micro-plastics in St. Lawrence River, Water 2.0: Fieldwork and the Anthropocene from Concordia University, Montreal, Winter 2017.
- Davis, Heather. "Life & Death in the Anthropocene: A Short History of Plastic." In *Art in the Anthropocene: Encounters among Aesthetic, Politics, Environments and Epistemologies*, ed. Heather Davis and Étienne Turpin. London: Open Humanities Press, 2015.
- "Économie Circulaire." UniVert Urbain. Realized by Lamia Chraibi. 2017. Montréal: Canal Savoir.
- Ethik and Fem International. "Écosessions: Textile Waste/Déchets Textiles." Conference, HEC, Montreal, January 24, 2018.
- Edensor, Tim. "Waste Matter – The Debris of Industrial Ruins and the Disorder of the Material World." *Journal of Material Culture* 10, no. 3 (November 2005): 311-332. *Business Source Complete*, EBSCOhost (accessed July 28, 2018).
- Esposito, Mark, Terence Tse, and Khaled Soufani. "Introducing a Circular Economy: New Thinking with New Managerial and Policy Implications." *California Management Review* 60, no. 3 (Spring 2018): 5-19. *Business Source Complete*, EBSCOhost (accessed July 28, 2018).

- Feldman, Christina. "Don't Hurry Be Happy." *Yoga Journal* no. 200 (February 2007): 123-125. *SPORTDiscus with Full Text*, EBSCOhost (accessed September 1, 2018).
- Ferentz, Lisa. "Transcending Trauma." *Psychotherapy Networker Magazine* 40, no. 5 (September 2016): 26-47. *SocINDEX*, EBSCOhost (accessed July 28, 2018).
- Footprint Choices. "The Slow Movement: Making a Connection." *Slowmovement.com*. <http://www.slowmovement.com/> (accessed September 1, 2018).
- Gordon, Beverly. *Textiles: The Whole Story: Uses, Meanings, Significance*. New York: Thames & Hudson, 2011.
- Greene, Brian. "Making Sense of String Theory." Filmed February, 2005. TED video, 19:06. [https://www.ted.com/talks/brian\\_greene\\_on\\_string\\_theory](https://www.ted.com/talks/brian_greene_on_string_theory).
- Holly, Michael Ann. "Materiality." *Art Bulletin* 95, no. 1 (March 2013): 15-17. *Art Full Text (H.W. Wilson)*, EBSCOhost (accessed October 27, 2015).
- Honore, Carl. "In Praise of Slowness." *Law Practice* no. Issue 1: 34-43 (2006). HeinOnline, EBSCOhost (accessed August 23, 2018).
- Ingold, Tim. "Line and Sound." In *The Life of Lines*. New York: Routledge, 2015.
- . "The Maze and the Labyrinth." In *The Life of Lines*. New York: Routledge, 2015.
- Johnston, Ian. "How Plastic is Damaging Planet Earth." *The Independent* (September 2017) <https://www.independent.co.uk/environment/plastic-how-planet-earth-environment-oceans-wildlife-recycling-landfill-artificial-a7972226.html> (accessed September 19, 2018).
- Kaku, Michio. "Michio Kaku: The Universe in a Nutshell (Full Presentation)." YouTube video, 42:13. Posted by Big Think, August 15, 2012. <https://www.youtube.com/watch?v=0NbBjNiw4tk&t=1s>.
- Keulemans, Guy. "The Geo-cultural Conditions of Kintsugi." *Journal Of Modern Craft* 9, no. 1 (n.d.): 15-34. *Arts & Humanities Citation Index*, EBSCOhost (accessed September 2, 2018).
- Lange-Berndt, Petra. *Materiality*. Documents of Contemporary Art. London: MIT Press, 2015.
- Lippard, Lucy. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York: New Press, 1997.
- Lohan, Cillian. "The Circular Economy: A Simple Explanation – Cillian Lohan – TEDxYouth@EEB3." YouTube video, 13:13. Posted by TEDx Talks, February 13, 2018. <https://www.youtube.com/watch?v=cbm1MCTobVc>.
- "Louise Bourgeois in 'Identity'." Art21 video, 12:22. Posted September 28, 2001. <https://art21.org/watch/art-in-the-twenty-first-century/s1/louise-bourgeois-in-identity-segment/>
- "Louise Nevelson Artist Overview and Analysis". *The Art Story.com*. <https://www.theartstory.org/artist-nevelson-louise.htm> (Accessed 23 Aug 2018).
- Masterson, John, David Watson, and Merle Williams. "Mending wounds?: healing, working through, or staying in trauma: an introduction." *Journal Of Literary Studies* no. 2 (2013): 1. *Literature Resource Center*, EBSCOhost (accessed September 2, 2018).
- Miodownik, Mark. *Stuff Matters: Exploring the Marvelous Materials that Shape our Man-Made World*. New York: Houghton Mifflin Harcourt, 2015.
- Mirandette, Marie-Claude. "Serge Murphy ou L'Éloge des Petits Riens." *Vie des Arts* 51, no. 26 (Spring 2007) : 35-37.
- Morley, Simon. *The Sublime*. Documents of Contemporary Art. London: MIT Press, 2010.
- Moyer, Twylene and Glenn Harper. *The New Earthwork: Art, Action, Agency*. Hamilton, NJ: ISC Press, 2011.
- Mucci, Clara. "Ferenczi's revolutionary therapeutic approach." *The American Journal Of Psychoanalysis* 77, no. 3 (September 2017): 239-254. *PsycINFO*, EBSCOhost (accessed September 2, 2018).



- Neville, Brian and Johanne Villeneuve. *Waste-Side Stories: The Recycling of Memory*. Albany: State University of New York Press, 2002.
- "Obsessive-Compulsive and Related Disorders." In *Diagnostic and Statistical Manual of Mental Disorders: DSM-5*. Arlington, VA: American Psychiatric Publishing, 2013.
- Reid, Louis Arnaud. "Intuition and art." *Journal of Aesthetic Education* 15, (July 1981): 27-38. *Education Source*, EBSCOhost (accessed August 13, 2018).
- Seelig, Warren. "Warren Seelig: Materiality and Meaning." YouTube video, 52:48. Posted by American Craft Council, April 13, 2012. <https://www.youtube.com/watch?v=dq8LK83Shbk>.
- Seth, Anil. "Your Brain Hallucinates your Conscious Reality." Filmed April 2017 in Vancouver, BC. TED video, 16:40. [https://www.ted.com/talks/anil\\_seth\\_how\\_your\\_brain\\_hallucinates\\_your\\_conscious\\_reality/reading-list#t-9516](https://www.ted.com/talks/anil_seth_how_your_brain_hallucinates_your_conscious_reality/reading-list#t-9516).
- Steffen, Will, J Crutzen, and John R McNeill. "The Anthropocene: are Humans Now Overwhelming the Great Forces of Nature?." *Ambio* 36, no. 8 (December 2007): 614-621. *MEDLINE*, EBSCOhost (accessed August 9, 2018).
- Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson et. al. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. Minneapolis: University of Minnesota Press, 2017. <https://0-muse-jhu-edu.mercury.concordia.ca/> (accessed August 5, 2018).
- Waters, Sera. "Repetitive crafting: The shared aesthetic of time in Australian contemporary art." *Craft Plus Design Enquiry* 4, (January 2012): 69-87. *Art Full Text (H.W. Wilson)*, EBSCOhost (accessed November 10, 2015).
- Whitney, Kathleen. "Obsessed." *Sculpture* 25, no. 3 (April 2006): 44-49. *Art Full Text (H.W. Wilson)*, EBSCOhost (accessed November 10, 2015).