

**CONVERSATIONS**

**20  
19**



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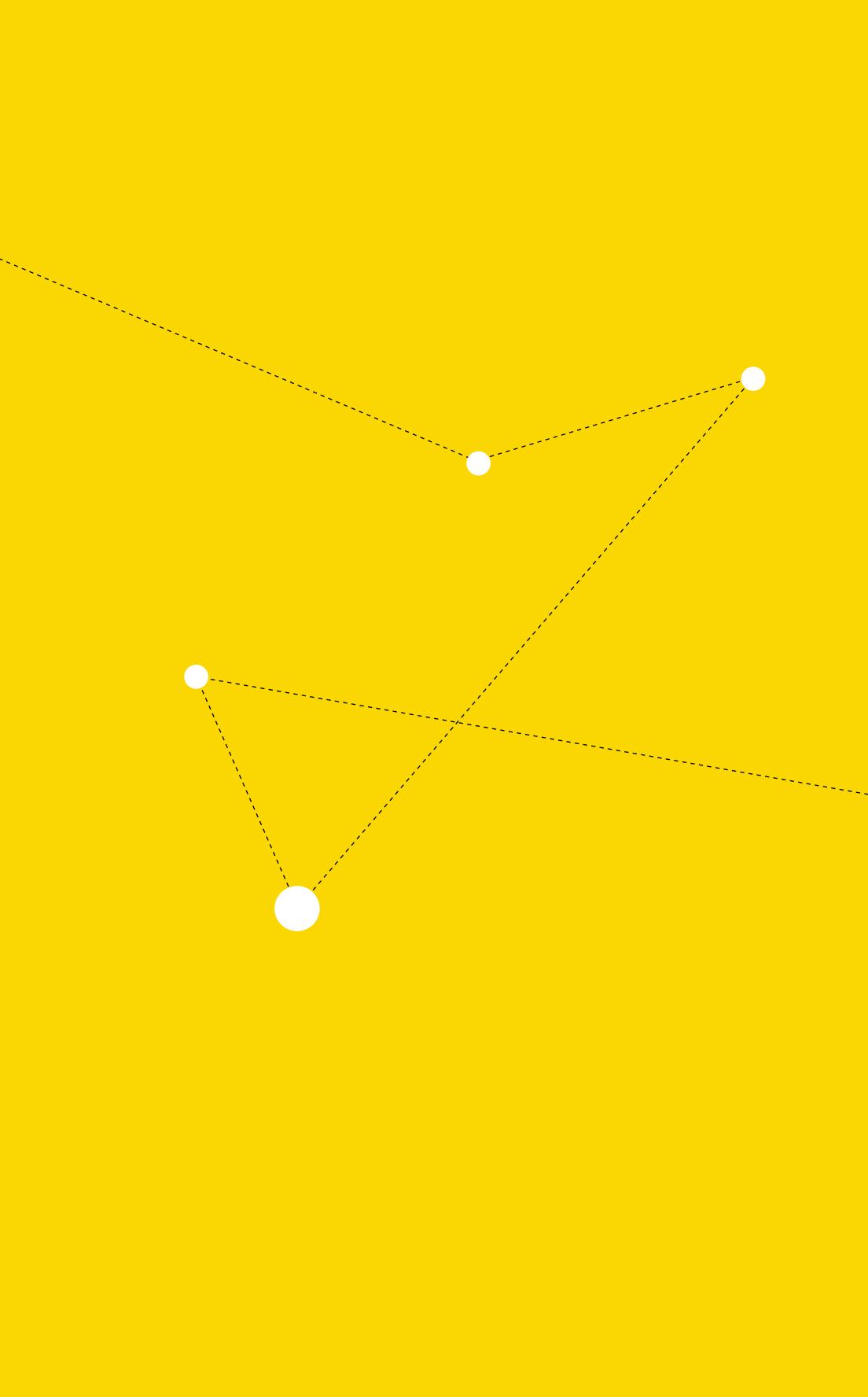
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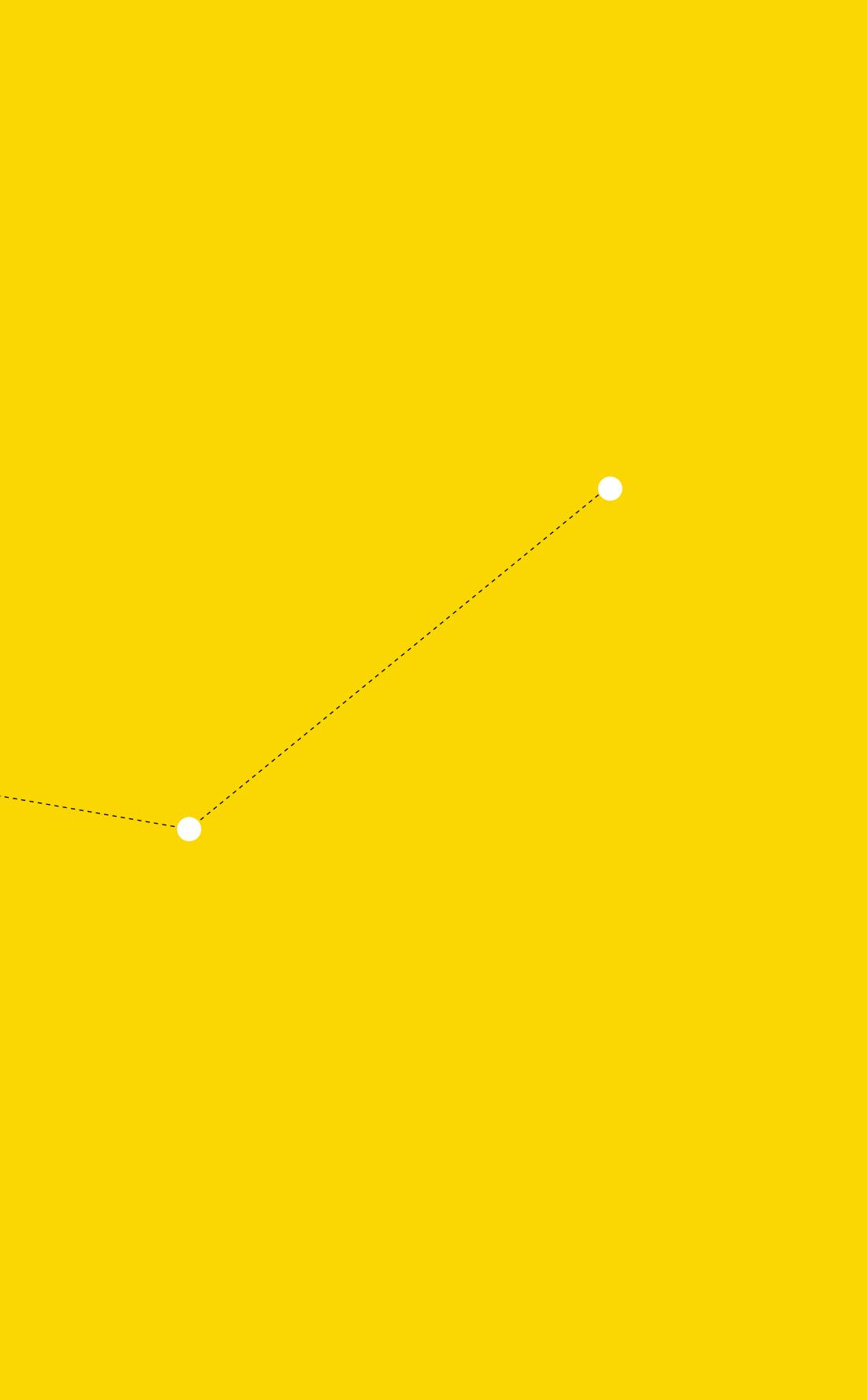
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IL N'EXISTE PAS  
D'ORIGINE DE  
LA PENSÉE.

THERE ARE NO ORIGINAL IDEAS.

Il n'existe pas d'origine de la pensée. Chaque geste créatif, chaque itération artistique combine des influences et des idées empruntées dans une articulation de sens renouvelée. La production et l'exposition d'œuvres d'art ne constituent pas une finalité, mais bien un point de départ, en vue de susciter une myriade d'échanges à travers le regard et l'interprétation du public. Par cette mise en conversation de la pensée, les artistes deviennent des catalyseurs de réflexion, des passeurs de culture.

There are no original ideas.  
Each creative gesture, each artistic iteration combines borrowed influences and ideas in an articulation of renewed meaning. Producing and exhibiting a work of art do not constitute an objective but rather a starting point, a chance to generate a myriad of exchanges through the eyes and interpretations of the viewers. Through this conversation of thought, artists become catalysts of reflection, cultural couriers.

L'exposition des finissantes en beaux-arts de l'Université Bishop's permet de prendre le pouls des influences et des idées qui nourrissent la créativité de cette cohorte d'artistes émergentes. Le rituel de l'exposition marque également un seuil important en fin de parcours universitaire : cet événement témoigne de la migration de la pensée artistique, de l'intimité de la salle de classe vers l'arène publique incarnée par l'espace d'exposition. Les finissantes en beaux-arts s'engagent ainsi dans une conversation bourgeonnante, suscitant la rencontre de leurs sources d'inspiration avec leurs pairs et un public qui promet de grandir au gré de leur professionnalisation.

The Bishop's University Fine Arts Graduating Students Show takes the pulse of the influences and ideas informing this cohort of emerging artists. The ritual of the exhibition also marks a significant threshold: the end of a university program, where artistic thought migrates from the confines of the classroom to the public arena, here embodied by the exhibition space. The graduates thus engage in a burgeoning conversation, one in which their sources of inspiration confront their peers and an audience that promises to expand as their professional practice takes wing.

La Galerie d'art Foreman est extrêmement fière de s'allier aux finissantes en beaux-arts et de dédier son enceinte à leur talent prometteur, le temps d'une exposition finement orchestrée par la commissaire étudiante Alexandra Tourigny-Fleury. Cette publication témoigne de leur engagement assidu tout au long de leur parcours, et signale leurs débuts dans le rôle social de passeuses de culture.

The Foreman Art Gallery is extremely proud to join forces with these fine arts graduates, giving over its space to their promise and talent for the exhibition, adroitly orchestrated by student curator Alexandra Tourigny-Fleury. This publication bears witness to their enduring commitment throughout their journey and signals their collective debut as cultural couriers.

-  
Gentiane Bélanger  
Directrice-conservatrice  
Galerie d'art Foreman /  
Director and Curator  
Foreman Art Gallery



IT TAKES COURAGE TO CREATE

# CRÉER PREND DU COURAGE.

Les objets ici présentés sont le témoignage physique d'un dialogue entre des étudiantes, leurs œuvres et leurs professeurs. Le défi de créer des œuvres d'art dans le cadre d'une série de cours, c'est de prendre des risques. En effet, le rôle d'étudiant artiste ne se limite pas à répondre aux exigences objectives d'un projet particulier : il faut s'engager subjectivement, se fier à son intuition afin d'entretenir une sorte de conversation avec l'objet au fur et à mesure qu'il devient une œuvre d'art. Pour ce faire, l'une des grandes difficultés est de savoir quand écouter l'œuvre et quand écouter le professeur, et de saisir l'importance de faire la part des choses entre les deux.

In this exhibition, the objects displayed are the physical testament of a dialogue between these students and their art works and their instructors. The challenge for students in creating artwork within the context of a series of courses is to take risks. Being a student artist requires more than fulfilling the objective requirements of a particular project. It requires a subjective engagement. The challenge for students is to trust their intuition to have a type of conversation with the object as it becomes an artwork. What makes it particularly challenging is knowing when to listen to the artwork or the instructor, and why it is important to be able to tell the difference.

En tant qu'enseignant, j'ai participé à plusieurs de ces conversations entre les étudiants et leurs œuvres. Celles exposées ici sont la preuve tangible de ces rencontres. Créer prend du courage. Il importe de comprendre qu'idéalement, l'artiste cherche à faire ressortir le potentiel unique d'un matériau comme véhicule d'une idée, et ne se contente pas d'envisager le matériau comme ce qui peut rendre une œuvre attrayante afin de mieux l'exposer, la vendre ou en tirer un quelconque bénéfice. En outre, créer devient d'autant plus compliqué lorsqu'il est attendu que l'objet final fera partie d'une exposition. Je félicite ces finissantes d'avoir eu le courage de partager avec le public la conversation qu'elles ont eue avec le matériau, avec l'œuvre d'art.

As an instructor, I have been participant in many of these conversations between students and their artworks. The works on display are the material evidence of those encounters. It takes courage to create. It is important to understand that, ideally, each student artist is seeking the material's unique potential as the vehicle for an idea. In this manner, the material is not viewed as something that might make an attractive piece to exhibit, or sell, or in any way benefit the artist. Creation is further complicated when there is an expectation that the final object will be viewed by others in the context of an exhibition. I congratulate these graduating students on having the courage to share with the viewers the conversation between themselves and the material, the artwork.

James Benson, Ph. D.  
Directeur du Département  
des beaux-arts /  
Fine Arts Department Chair

LA  
CONVERSATION  
PROCÈDE DU MOU-  
VEMENT.  
ELLE PRÉVIENT  
LA FIXATION ET  
LA RIGIDITÉ.

A CONVERSATION IS DYNAMIC, MALLEABLE,  
THE ANTITHESIS OF MONOMANIA AND RIGIDITY.

La conversation. Elle est plus ouverte que le discours, plus profonde que le bavardage, plus humaine que les commérages et plus sensible que le débat. Elle est riche d'un savoir complexe, fluide et perméable qui se construit par des processus d'engagement, d'échange et de réactivité. En ce sens, la conversation procède du mouvement. Elle prévient la fixation et la rigidité. Aucun langage de vérité n'est prédominant et il n'y a rien de particulier à y réaliser, si ce n'est la rencontre; – celle des gens, des idées, des gestes et des vécus. C'est dans cette logique conversationnelle que la 21<sup>e</sup> exposition des finissantes en beaux-arts de l'Université Bishop's s'articule, se manifestant par les modalités du mouvement, de la rencontre et de l'échange.

A conversation. More open-ended than a discussion, deeper than a chat; more nuanced than gossip and more sensitive than a debate. Rich in complexity, fluid, porous, a process of reciprocal engagement. In this sense, a conversation is dynamic, malleable, the antithesis of monomania and rigidity. No especial dogma prevails and there is nothing particular to achieve, except for the encounter itself—a coming-together of people, ideas, gestures and experiences. Such are the notions informing the 21<sup>st</sup> Annual Graduating Fine Arts Students Group Exhibition (aka the Grad Show), an encounter marked by movement, intersection and exchange.

Les voix qui composent *Conversations* sont celles des finissantes en beaux-arts, qui y présentent les travaux marquant la fin de leur parcours universitaire de premier cycle. Au cours des quatre dernières années, les participantes ont peaufiné une identité artistique qui leur est propre. Leurs inspirations sont distinctes, leurs propos hétéroclites et leurs approches plurielles, mais leur motivation réside en un désir commun d'entrer en conversation avec le public et leurs pairs du milieu artistique. L'art, après tout, est une question de communication.

The voices in *Conversations* belong to the seven young women forming the graduating cohort as they present the works that mark the completion of their program. Over the last four years, each has fine-tuned her unique artistic identity. Their sources of inspiration are diverse, their ideas, heterogeneous and their approaches, multivariate; yet each is motivated by the same desire to engage, not just with her art world peers, but also with society at large. Art is essentially a matter of communication, after all.

*Conversations* doit sa structure à la combinaison d'éléments singuliers en un tout intégré. Le titre en atteste : bien que chaque œuvre soit aussi unique que l'artiste qui la présente, les différentes idées qu'elle porte se complètent, se confrontent et s'imbriquent en une conversation commune et polysémique. Ce qui caractérise l'exposition, c'est la diversité des pratiques artistiques et des thèmes abordés. Entre sculptures, peintures, dessins et installations, les artistes traitent de sujets aussi variés que la matérialité, le langage du corps, la beauté du paysage ou l'intimité du portrait. Quoique cette rencontre hétéroclite puisse de prime abord sembler improbable, voire incohérente, elle se révèle d'une grande richesse pour qui ose converser avec cet enchevêtrement de formes et d'idées.

As epitomized by its title, the show is a blending of singular elements into a coherent whole. If the works are as unique as their creators, the ideas they carry are complementary, ricocheting off each other and intermingling in a polysemous tête-à-tête. Indeed, this diversity of practices and themes is the essence of *Conversations*. Through sculptures, paintings, drawings and installations, the artists explore topics as diverse as materiality, body language, the beauty of the landscape or the intimacy of a portrait. A tangle of forms and notions that may at first glance seem improbable, even incoherent; but for anyone who dares to engage, the encounter will prove very rich.

L'exposition propose de faire entendre les voix des finissantes, mais s'attèle également à créer des conditions permettant au spectateur de trouver la sienne. Naviguant les méandres de cette exposition polymorphe, celui-ci est invité à faire des rapprochements entre les thèmes, à s'engager corporellement, à projeter son vécu personnel et à exercer une réflexion critique pour développer une compréhension qui lui est propre. L'agentivité du spectateur est d'ailleurs reconnue à même l'opuscule d'exposition qui révèle des avis, impressions et réflexions du public, complexifiant et enrichissant le dialogue entamé par les démarches d'artistes et le texte de commissaire. Si l'exposition se présente comme une conversation, les voix singulières du public ne peuvent en être écartées.

Beyond giving the graduates a platform, the show also aims to create the conditions in which viewers can add their own voices. Navigating this polymorphous assembly, viewers are invited to connect the dots, so to speak, engaging in body as well as mind, bringing their own experience to bear on the dialogue and using critical thinking to develop their own understanding. The viewer's agency is also acknowledged in the exhibition pamphlet, which shares audience opinions, impressions and reflections, refining and enriching the discourse launched by the artists and the curator's text. If the exhibition is a true multivocal exchange, then the individual voices of its viewers must also be heard.

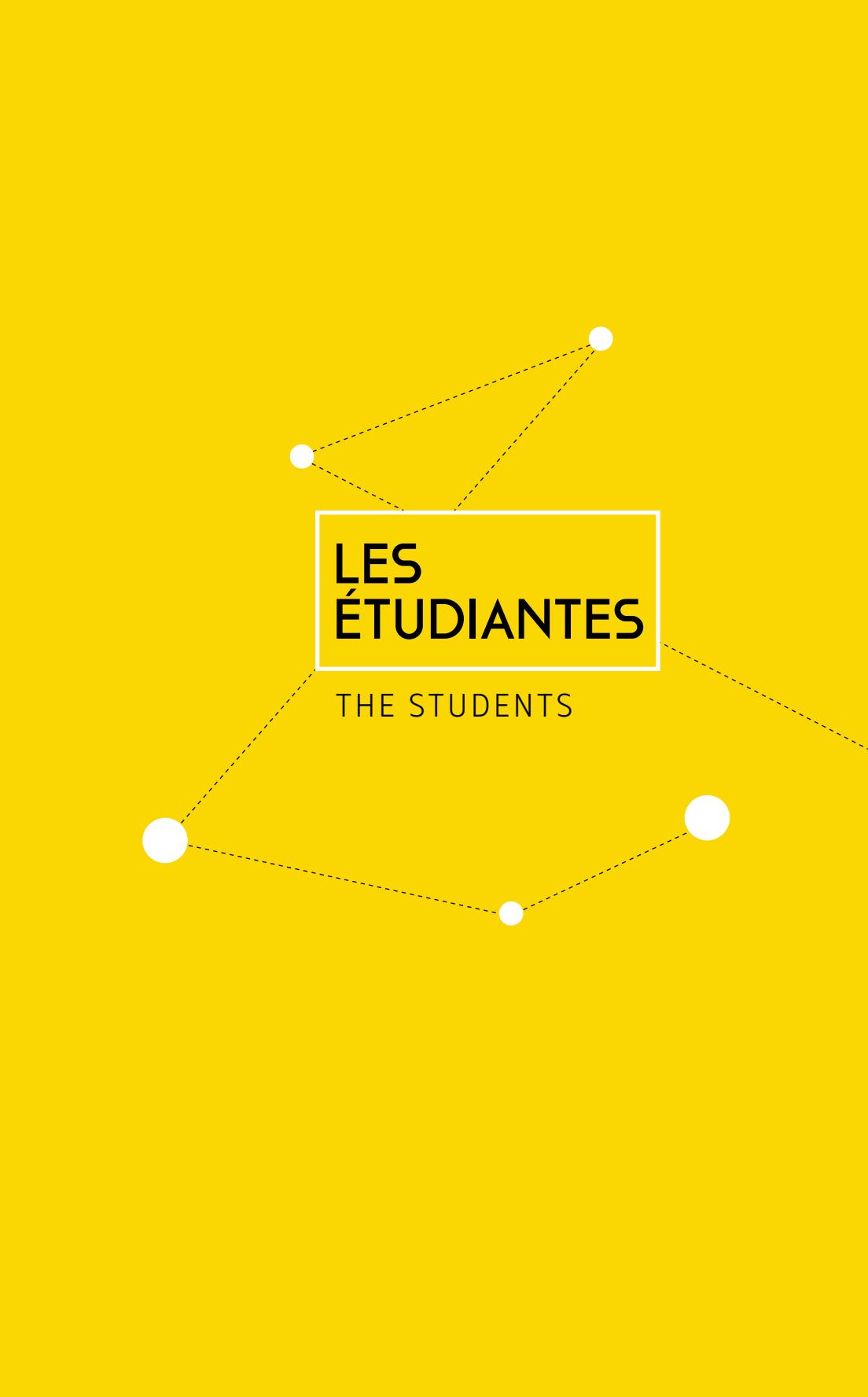
Les artistes étudiantes qui composent cette exposition ne sont pas rassemblées sous un thème ou une approche particulière, mais par un contexte de création commun : celui de la fin de leur parcours universitaire de premier cycle. La 21<sup>e</sup> exposition des finissantes en beaux-arts de l'Université Bishop's marque la fin d'une étape importante pour les sept participantes. Le projet présente la synthèse de leur cheminement d'étude en beaux-arts à l'Université Bishop's et annonce leurs projets futurs, qu'ils soient scolaires ou professionnels. L'heure est à la reconnaissance du chemin parcouru, des rencontres effectuées et des conversations inachevées.

The works cannot be categorized by any particular theme or approach, but rather their creative context: the end of first-cycle university studies. The 21<sup>st</sup> Bishop's University Fine Arts Grad Show marks a major turning point for these seven women, synthesizing their learning and heralding their actions to come, be these academic or professional. A time to recognize the milestones achieved, the personal connections made, the conversations unfinished.

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Alexandra Tourigny-Fleury  
Commissaire étudiante /  
Student curator





# LES ÉTUDIANTES

THE STUDENTS



« L'ART GAGNE À ÊTRE VU AVEC D'AUTRES PLUTÔT QUE SEUL, POUR QUE CEUX QUI EN FONT L'EXPÉRIENCE ENSEMBLE PUISSENT DISCUTER DE QUESTIONS QUI DÉPASSENT LES SIMPLES CONSIDÉRATIONS ESTHÉTIQUES. »

● --- Un membre du public



# MAYA BERBERY

Tout est déjà là.

Il suffit de regarder.

Pour voir le langage simple des choses – les phrases creusées par les pneus sur la première neige, les signes gravés par vents et vagues sur les feuilles de schiste, le message laissé par la rosée sur la poussière du matin.

Pour voir les rondeurs du corps dans les courbes du PIB, la poésie froide et rythmée des codes-barres, les motifs et les couleurs du vitrail sur les cartes d'utilisation du sol.

Pour voir la silhouette de Mendieta dans les brindilles d'un sentier, l'ébauche d'un Pollock sillonnée dans le sable, les reflets noirs de Soulages sur l'asphalte mouillée de la ville.

Pour voir aussi la pulsion des crues et la cruauté des êtres, la bêtise des murs et la tricherie du mot, la déchirure des terres asséchées.

Tout est déjà là.

Il suffit de regarder et de voir – d'essayer de montrer.

Beyrouth, Montréal, Ottawa, Hatley. Science politique, urbanisme, traduction, histoire de l'art. Rabouteuse de lignes, de mots et de signes – réels ou imaginaires.



# KAITLYN CARD

Kaitlyn Card's artistic work focuses on landscapes local to the region and ones from abroad, all being based off of images she photographs herself. Her acrylic paintings on canvas represent the beauty of the world, capturing a scene that can never be replicated by nature again, since the world is constantly evolving and changing. She creates such images with precise brushwork in order to have defined areas through both impressionistic and realistic characteristics. This is achieved by playing on textures and light in her pieces while having areas clearly defined from one another to create a realistic and naturalistic view.

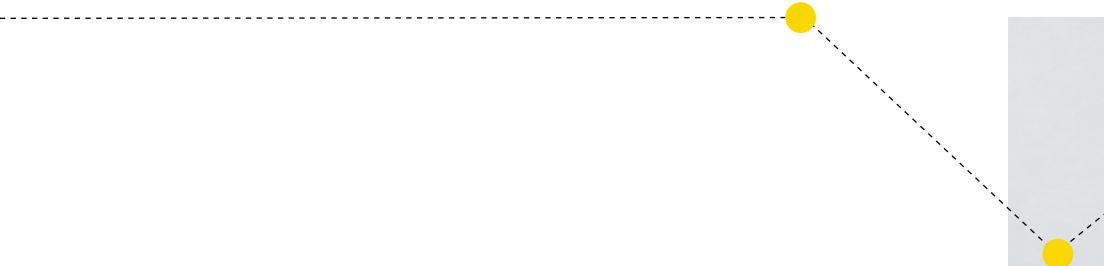
She achieves her work using various sizes of canvases, in order to continuously challenge herself to crop her image in the best way to express the most desirable details. Her works even tie in her knowledge of art history, while exploring the techniques of different movements, as well as taking into account the historical representations of landscape.

The principal meaning of her work was to showcase the beauty of the world and the power nature has to create irreplicable scenes. This has evolved lately into local scenes, capturing the beauty which surrounds her and her home. The uniqueness of her work comes from the individual connections she has to the scenes depicted, scenes in which others could also draw their own personal connections. Her techniques shown in her paintings are also unique due to the intermarriage of impressionist's brushstrokes and defined borders to create a scene of the natural world.

"THE TITLE OF THE EXHIBITION SEEMS TO INVITE ME TO TAKE PART OF THE CONVERSATION."

● --- A member of the public





# JULY-ANN EL BAZE

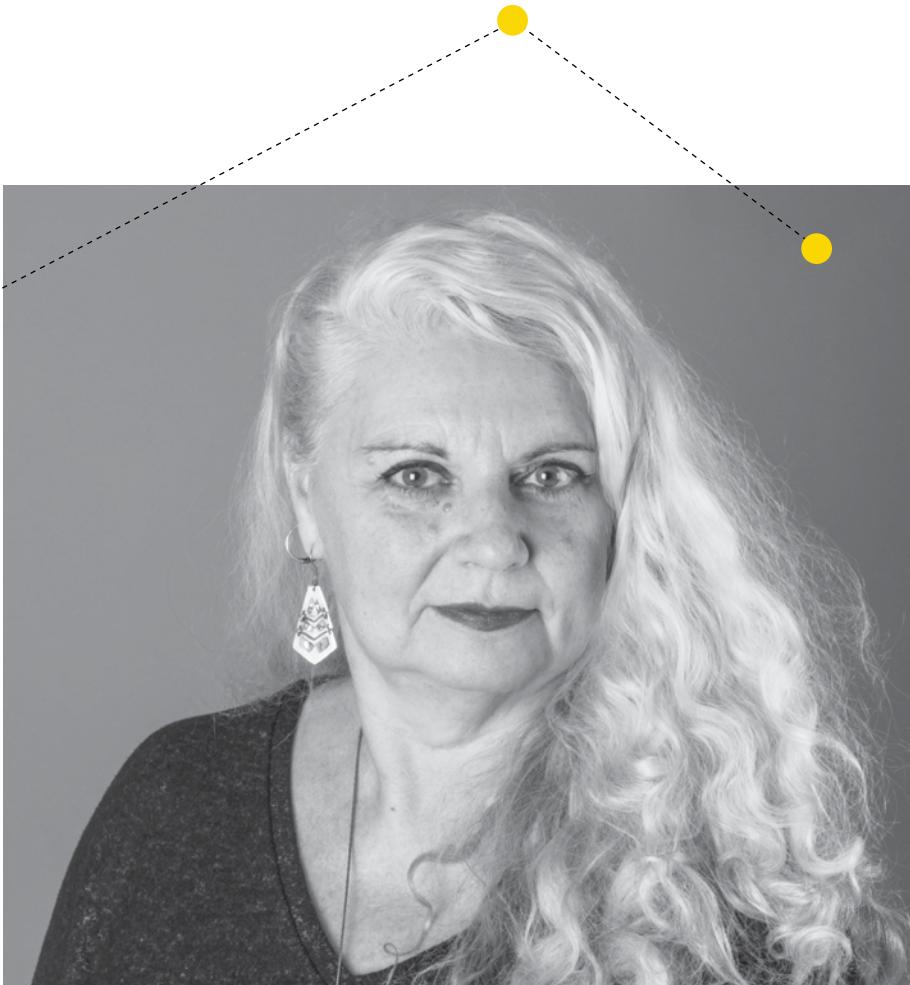
Our world is one of distraction and stimulation which can in turn result in internal chaos. July-Ann El Baze's sculpture is concerned with the creation and manipulation of organic forms. With such biomorphic pieces, El Baze aims to recreate the feeling one gets when facing nature: a sense of internal peace and harmony. Nature does not dictate, it invites our eyes to freely wander around beautiful shapes and patterns. Experimentation and playfulness are at the center of her artistic process, always working with the material rather than against it, and adapting to each obstacle.

July-Ann El Baze was born in Nice, France and is currently studying at Bishop's University in Québec where she is completing a double major in Biology and Fine Arts. She primarily focuses on sculpture, and aims to integrate her knowledge of science within her art to demonstrate how they can be complementary.



"PEOPLE OUT OF THE ART WORLD TEND TO FEEL LIKE THEY ARE NOT WORTHY OF AN OPINION. CONVERSATION IS A WAY OF SHARING ART. IT MAKES IT MORE OPEN, ENGAGES PEOPLE TO THINK MORE."

● --- A member of the public



"YOU CAN GET MORE OUT OF A CONVERSATION BY LISTENING COMPLETELY."

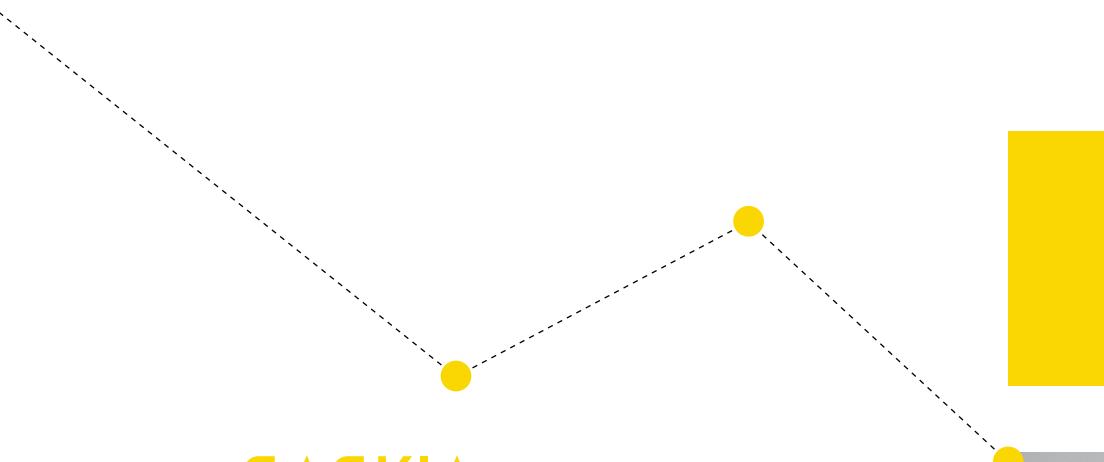
●--- A member of the public

# DIANE GREGGAIN

The body is essentially private as the realm of our most intimate experiences. It is also public as a spectacle and the medium through which common experience is realized. The body is both an external embodiment of authority and power and a determining factor in our personal histories and everyday lives. Diane Greggain's work revolves around questions of authenticity between the political and intimate body and the effects that nature can have on us.

Diane Greggain had a career as a dancer, dance teacher and kindergarten teacher, which has had a big influence in her art making. Sculpture and installation are for Greggain a natural transition from her time in dance. She choreographs materials to give them movement into space and time, accentuating frozen or moving gestures. By her interdisciplinary approach, she builds a complex, multi-faceted dialogue between concepts and mediums.

Her process is about the embodiment of human experience.



# SASKIA JOUNEAU

Fascinée, fascinant.

Being able to pause, see and appreciate – To look and observe.  
Being able to pick up a brush and try to capture just the tiniest bit of the essence of movement – the beauty of the image, its harmony.  
A work in progress.

Raised through the arts, Saskia grew up surrounded by it and its beauty. It is what makes things come to life, she thinks. And to pursue that search of what is behind it/her is what keeps her going.

She wants to work with any mediums – in other words it is all over the place.  
As a constant search – Although for now drawing and clay are her favorites.  
Why that blue spot in that corner? honestly did not know – it felt right, simply.  
Do not know how.

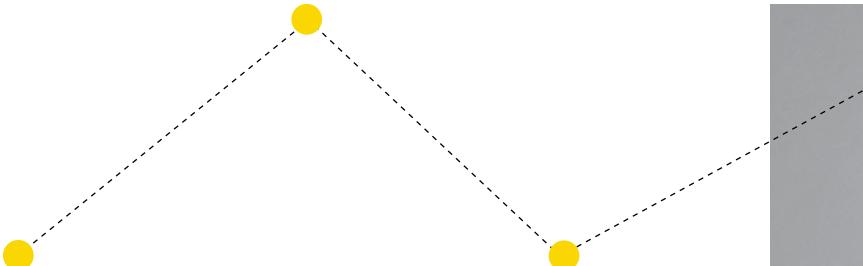
She believes that for her understanding is more important than the final piece – the goal isn't to be an artist that creates works but a human being that discovers life – and tries to share that passion.

I learn – I do not create.

"THE IMPORTANT PART IS NOT ONLY WHAT THE ARTIST CREATES BUT HOW OTHERS SEE IT,  
WHAT THEY THINK AND HOW IT AFFECTS THEM."

● --- A member of the public

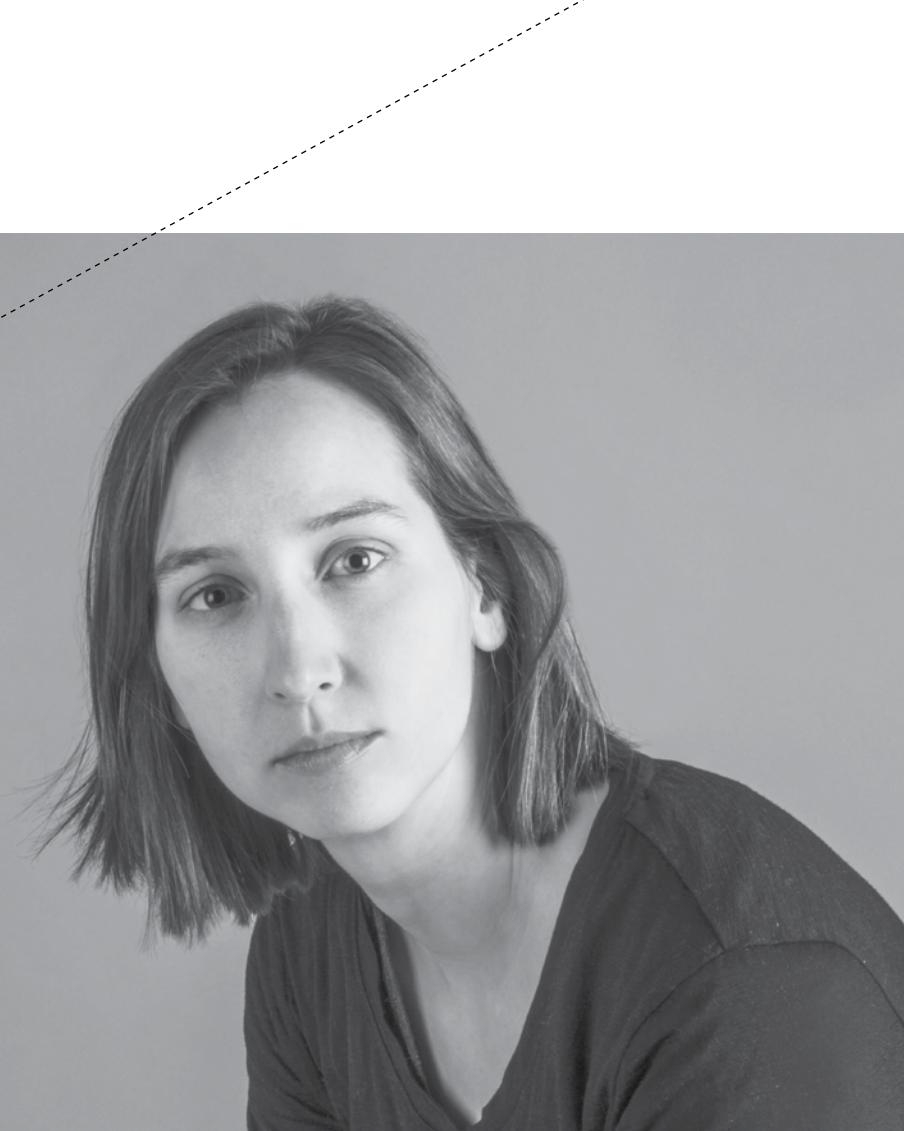




# MARIE-SOLEIL PROVENÇAL-AUBÉ

Marie-Soleil Provençal's work addresses the relationships that humans have with their surroundings, how they perceive them, and what the threshold between what is defined as "human" and "non-human" might be. She endeavors to achieve this by considering the physical properties of different materials, and their propensity to project humanity. She uses techniques of molding or assembling of sparse elements to render complex ideas in their simplest form. Past artworks draw into mundane materials (such as books, concrete, matchsticks, nails, window screen, ceramic and hay) which become part of the conversation.

Marie-Soleil Provençal is currently completing a Honours in Fine Arts with a studio concentration at Bishop's University. She intends to pursue her research interests at the Master's level, where she will investigate the evocative power of materials as co-participants in a contemporary art practice.



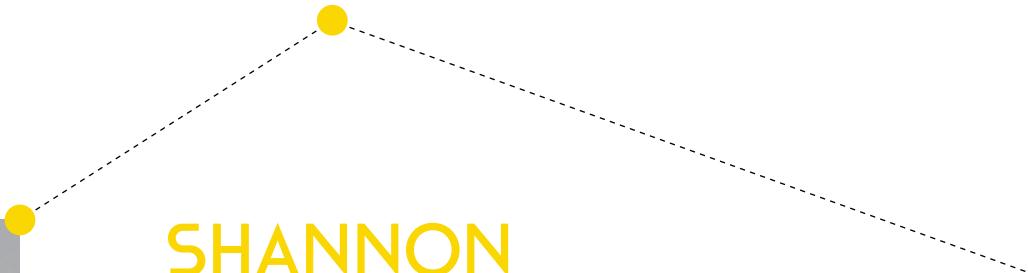
« MAIS COMMENT OUVRIR UNE CONVERSATION SANS AVOIR À L'AVANCE L'IDÉE D'OÙ ÇA DOIT ABOUTIR ? »

● --- Un membre du public



« IL ME SEMBLE QUE LE THÈME DE LA CONVERSATION VA BIEN AVEC L'ART CONTEMPORAIN, PARCE QUE L'ART CONTEMPORAIN SUSCITE SOUVENT UNE RÉFLEXION PLUTÔT QU'UNE SIMPLE RÉCEPTION VISUELLE DE L'ŒUVRE. »

● --- Un membre du public



# SHANNON TAYLOR

Shannon has always approached artmaking with a sense of grace, patience, and attention to rhythm and mood. Greatly inspired by the art of Rococo painters, her creations deal with simple subjects that are often clouded in a hazy environment, in which she combines soft and sharp elements together as a means to create visual interest. Through her attentiveness to lighting and colour, Shannon seeks to establish mood in her art as a way to connect with her viewers on an emotional level. By mixing vibrant and matte colours together, through her creations, she draws in the viewer's eye without it being visually overwhelming.

While Shannon finds comfort through drawing and sculpting, painting is the medium that allows her ideas to flow out of her most naturally. Through painting, she has come to appreciate the process of making art in a slow and relaxed manner. Because of this, Shannon has found that the true value of art to her is in the gesture of artmaking, rather than in the final product.

During her studies at Bishop's University, she has used artmaking as a way to connect with herself on a more emotional level, which has allowed her to experience a feeling of internal unity and general wellbeing. Overall, she has found that the act of creation has allowed her to experience what it truly means to be human.

Ce catalogue documente l'exposition *Conversations*, produite par la Galerie d'art Foreman et présentée du 3 au 13 avril 2019. / This catalogue documents the exhibition *Conversations*, produced by the Foreman Art Gallery and presented from April 3 to April 13, 2019.

# CRÉDITS CREDITS

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