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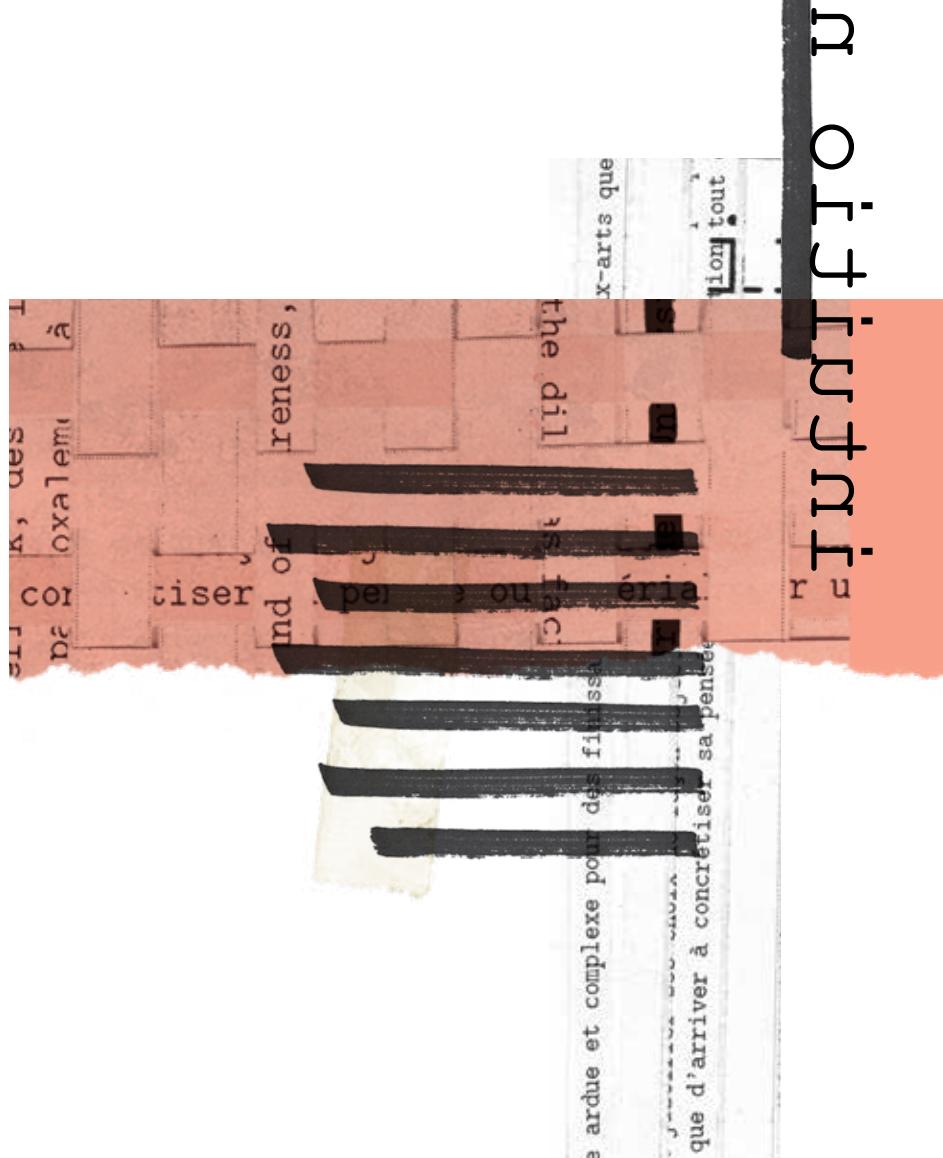
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23e exposition



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Cette vingt-troisième édition de l'exposition des finissant.e.s en beaux-arts de l'Université Bishop's prend le pouls des influences et des idées qui nourrissent la créativité de cette cohorte d'artistes émergent.e.s. 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 finissant.e.s en beaux-arts s'ouvrent ainsi à un échange, suscitant la rencontre de leurs sources d'inspiration avec leurs pairs et un public qui promet de grandir au gré de leur professionnalisation.

La Galerie d'art Foreman est extrêmement fière de s'allier au Département des beaux-arts dans la présentation de ses finissant.e.s, et de dédier son enceinte à leur talent prometteur, le temps d'une exposition finement orchestrée par la commissaire étudiante Amélia Poirier. Cette publication témoigne de leur engagement assidu tout au long de leur parcours, et signale leurs débuts dans le rôle social de producteurs de culture.

-

Gentiane Bélanger
Directrice-conservatrice
Galerie d'art Foreman

The 23rd edition of 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 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 an exchange, one in which their sources of inspiration confront their peers and an audience that promises to expand as their professional practice takes wing.

The Foreman Art Gallery is extremely proud to join forces with the Fine Arts Department in presenting these graduates, giving over its space to their promise and talent for the exhibition, adroitly orchestrated by student curator Amélia Poirier. This publication bears witness to their enduring commitment throughout their journey and signals their collective debut as cultural producers.

-

Gentiane Bélanger
Director/Curator
Foreman Art Gallery

L'artiste doit avoir pour seule intention d'exploiter le potentiel unique du matériau comme véhicule d'une idée. Les œuvres exposées ici sont la preuve de ces rencontres avec la forme et la matière et attestent de la réponse intuitive de chacun et chacune. Or, comme toute activité humaine, le travail artistique nécessite l'activité conjointe de nombreuses personnes.

Cette année, la Galerie d'art Foreman et le Département des beaux-arts ont adopté une approche plus ciblée en incitant les étudiants et étudiantes à présenter non seulement leurs propres travaux, mais aussi à collaborer pour créer ensemble la 23^e exposition des finissants et finissantes en beaux-arts. Aussi le travail artistique ne se limite-t-il pas aux œuvres exposées, mais englobe l'ensemble des décisions qui ont rendu cet événement possible.

Je félicite nos diplômés et diplômées d'avoir eu le courage de s'engager dans l'acte collectif de la création. Leur formation artistique ne se limite pas à l'acquisition d'un langage visuel, elle repose aussi sur un autre pilier : la possibilité d'exposer leurs œuvres dans une galerie établie. Cette expérience les prépare à s'engager professionnellement en tant que créatrices et créateurs avertis dans un domaine public. Je leur souhaite la meilleure des réussites.

-

J. Benson, Ph. D.
Directeur du Département des beaux-arts

The artist's sole intention should be to seek the material's unique potential as the vehicle for an idea. The works on display are the evidence of these encounters with form and material and attest to the individual's intuitive response. However, artistic work, like all human activity, involves the joint activity of a large number of people.

This academic year, the Foreman Art Gallery and the Fine Arts Department took a more purposeful stance in engaging these students to not only present their individual artwork, but to work collaboratively to create the 23rd Graduating Students' Fine Arts Exhibition. The artwork is not limited to what is on view but encompasses the totality of the decisions involved in making this event possible.



I congratulate our graduating students for their courage to engage in the collective act of creation. Art education is more than the acquisition of a visual language. Providing our students with the opportunity to exhibit their work in a professional gallery is a fundamental component to their education. It prepares students to participate as informed creators in a public and professional domain. I wish them all the best success.

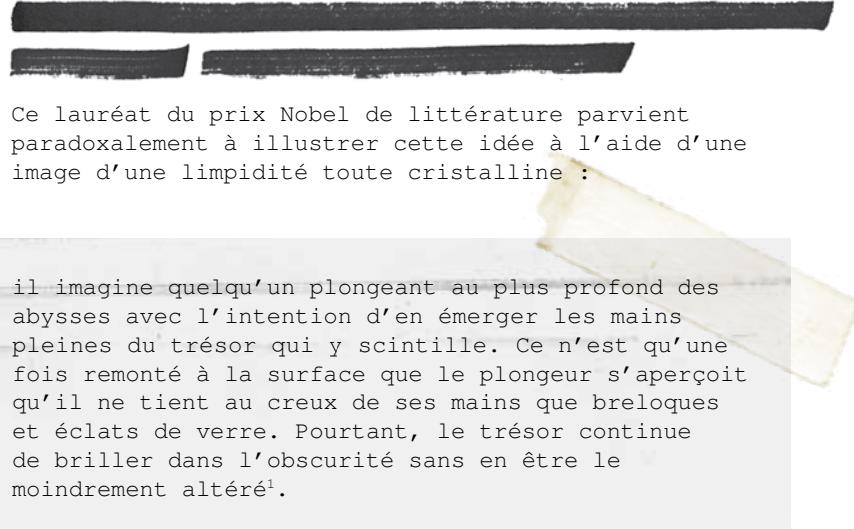
-
Dr. J. Benson
Chair, Department of Fine Arts

Such were the dilemma s among the
emergent artists in their work, in
particular, when led into to
articulate their ideas
as writers Maurice
Maeterlinck
had said
"the law of
the artist is
not to
be a
writer,
but
to
feel
the
sens of
the
lives
of
things
in
the
world."
What's "true" is
fitti ng a category or no
intu itive worki ng
that sound a series
incursion gives rise to ideas,
solutions and strategies that
take shape beyond the beacon of
conscious reasoning.

intuition

Quelle tâche ardue et complexe pour des finissantes et finissants en beaux-arts que de tenter de définir pour autrui l'essence de leur pratique artistique. Il est tout aussi exigeant de se hasarder à retracer précisément la genèse d'une œuvre, de s'évertuer à justifier ses choix de façon objective ou bien de s'ingénier à expliquer une éiphanie. Il s'agit d'un apprentissage en soi que d'arriver à concrétiser sa pensée ou matérialiser une émotion tout en s'astreignant aux limites qu'imposent les mots et la matière.

Voilà ce à quoi ont été confrontés les artistes émergents présentés dans le cadre de cette exposition, alors qu'ils ont dû se prêter au jeu de l'articulation de leur démarche. Car, comme l'affirmait l'écrivain Maurice Maeterlinck, dès que l'on met quelque chose en mots, étrangement, on le dévalue.



Ce lauréat du prix Nobel de littérature parvient paradoxalement à illustrer cette idée à l'aide d'une image d'une limpidité toute cristalline :

il imagine quelqu'un plongeant au plus profond des abysses avec l'intention d'en émerger les mains pleines du trésor qui y scintille. Ce n'est qu'une fois remonté à la surface que le plongeur s'aperçoit qu'il ne tient au creux de ses mains que breloques et éclats de verre. Pourtant, le trésor continue de briller dans l'obscurité sans en être le moindrement altéré¹.

Le trésor de Maeterlinck propose une interprétation allégorique de l'intuition créative. Éuvrant telle une force tranquille à l'intérieur de soi, l'intuition y fait naître idées, solutions et plans d'action en dehors des balises imposées par la raison. Or, lorsqu'on tente d'extérioriser ce processus décisionnel en le verbalisant, on prive l'intuition de la conviction instinctive qui la caractérise, puisque la communication engendre nécessairement la rationalisation de la pensée. Accepter de se laisser guider par son intuition nécessite de la confiance, car cela exige d'embrasser l'inconnu et d'aller à l'encontre des conventions, et même de prendre le contrepoint de ce que commande sa propre raison.

Les réalisations artistiques qui composent la 23^e exposition des finissantes et finissants en beaux-arts de l'Université Bishop's positionnent l'intuition comme le dénominateur commun au sein du processus créatif de cette pléiade de jeunes artistes. En

complémentarité à la subtile mais indéniable présence d'une influence intuitive sur la pratique de chacune et chacun, le corpus d'œuvres signées par les membres de cette cohorte au terme de leur parcours universitaire témoigne également du savoir inculqué par leurs professeurs et professeuses. Maintes influences artistiques affleurent à la surface des pratiques rassemblées dans cette exposition, et il est possible de sentir l'empreinte laissée par les innombrables heures passées en studio à peaufiner un langage visuel et à expérimenter avec différents médiums. La dimension hétérogène de cette exposition, portée par la disparité des thématiques abordées, ainsi que la diversité des approches plastiques, accentue l'individualité de ces sept participantes et participants et dévoile la variété des chemins sur lesquels leur intuition créative les a menés.

Constituée d'un amalgame de sources d'inspiration et d'idées auxquelles s'allient curiosité et vision de ce qui pourrait être, l'intuition possède la capacité d'agir à titre de puissant moteur métaphorique au sein de l'acte créatif. Exempte de préjugés, souvent non conformiste, elle a également le pouvoir de chambouler les certitudes. L'intuition intervient tout au long du processus évolutif de ces artistes en devenir, qu'elle confronte à des perspectives et à des pratiques jusqu'alors écartées qu'elle les incite à revisiter. Elle leur fait également miroiter le potentiel inexploré d'avenues qu'ils et elles n'ont encore osé emprunter. Ce phénomène se manifeste différemment chez chaque personne, mais explique ce qui peut conduire à se garer sur le bord de la route pour ramasser ce que d'autres ont cru bon jeter; à photographier une vulgaire tache sur un véhicule; à s'intéresser à la banalité du quotidien et des individus qui le peuplent; à combiner des matériaux disparates; ou encore à voir la symphonie que peut composer un agencement de couleurs incongrues.

L'exposition *Intuition* atteste de cette persévérance à vouloir matérialiser une idée qui, initialement, peut sembler abstruse et donc difficile à communiquer. L'élaboration d'un projet artistique s'accompagne d'un sentiment d'incertitude qui, parmi d'autres facteurs clés, soumet l'idée embryonnaire à une myriade de mutations. L'intuition est l'instigatrice et la gardienne fidèle de l'entêtement de ces artistes à ne pas démordre de leurs convictions. Ainsi, l'intuition s'intègre à l'ADN des créations d'Allister Aitken, Chantal Lafond, Francine Ethier, Lara Dion, Lily Rousseau, Nicholas Gibbs et Steve Breton. Elle est l'empreinte génétique, révélatrice de l'identité de chacune et chacun à travers son art.

-

Amélie Poirier
Commissaire étudiante



What, for a fine arts graduate, could be more complex and difficult than attempting to define their practice? Equally challenging are any attempts to pinpoint the genesis of a work, objectively justify a set of choices, account for an epiphany. Learning to concretize a thought or materialize a feeling within the bounds imposed by words and matter is, in effect, a process of self-knowledge.

Such were the dilemmas facing the emerging artists whose work you see here, when called upon to articulate their approach. Since, as writer Maurice Maeterlinck has noted, putting something into words somehow serves only to devalue it. The Nobel laureate for literature goes on to illustrate this paradox strikingly:

"[w]e think we have plunged into the depths of the abyss... delude ourselves that we have discovered a wonderful treasure trove, and when we return to the light of day, we find that we have brought back only false stones and shards of glass; and yet the treasure goes on glimmering in the dark, unaltered."¹

Maeterlinck's "treasure" is a fitting allegory of creative intuition. Working quietly in the background of awareness, intuition gives rise to ideas, solutions and strategies that take shape beyond the beacon of conscious reasoning. Yet attempting to externalize this decision-making process through verbalization is to deprive intuition of its very essence, which is to say, its instinctual nature. Communication, which necessarily calls for the rationalization of thought, thus strips intuition of its conviction. Indeed, giving free rein to one's intuition is the ultimate leap of faith, a *laissez-aller* that entails embracing the unknown and going against convention, even against the demands of reason.



Intuition is the common denominator in the creative processes of this graduating cohort, a myriad of emerging artists whose achievements constitute the 23rd Bishop's University Fine Arts Graduating Student Exhibition. Beyond the subtle-but-unmistakable influence of intuition on each individual practice, the works also attest to the knowledge instilled by the group's professors. Numerous strands entwine in these practices born of countless hours in the studio spent honing a personal visual language and experimenting with different mediums. The show's thematic heterogeneity and diversity of plastic approaches point up the individuality of its seven participants, highlighting the variations in the pathways down which their creative intuition has led them.

An amalgam of ideas and inventiveness blended with curiosity and a vision of what might be, intuition can serve as a powerful motor of metaphor within the act of creation. Free from prejudice and often radically non-conformist, it can also turn certainties on their head. Intuition has played a key role in the growth of these artists, encouraging them to take a fresh look at hitherto ruled-out perspectives and practices. Like Maeterlinck's treasure, it also holds out glimmers of the unexplored potential of thresholds they haven't yet dared cross. The phenomenon manifests differently in everyone, but in all cases underlies the same inner prompting — the urge that makes someone stop on the side of the road to retrieve what others have seen fit to throw away; photograph an otherwise nondescript blemish on a vehicle; take an interest in the everydayness of everyday life and people; combine wildly disparate materials; or see a symphony in an arrangement of incongruous hues.

Intuition attests to this perseverance, this seeking to materialize ideas that at first may seem abstruse, difficult to convey. Developing an artistic project is a process rife with uncertainty that, together with other key factors, subjects the nascent idea to innumerable shifts. Intuition is both instigator and faithful guardian of the will to stick to one's convictions, come what may. As such, it is deeply embedded in these works by Allister Aitken, Chantal Lafond, Francine Ethier, Lara Dion, Lily Rousseau, Nicholas Gibbs and Steve Breton, the genetic marker that reveals the unique identity of each through their art.

—
Amélia Poirier
Student curator

[REDACTED] of countless hours in the studio spent honing a [REDACTED]
personal visual language [REDACTED] LES ÉTUDIANTS [REDACTED] with
different mediums. The show's thematic heterogeneity [REDACTED]
and diversity of plastic approach [REDACTED] THE STUDENTS [REDACTED] the
individuality of its seven participants, highlighting [REDACTED]



Allister Aitken



Allister Aitken's art practice consistently conflates landscape with popular culture representation in video games and comic books. Aitken recognizes that natural life and habitats are constantly changing and that each component within nature is singular; it tells its own story of how it has grown and suffered through its environment. This naturalistic reality is reflected in his work with capturing intricate details.

His fascination with video games harkens back to his youth, where he enjoyed submerging himself in these elaborated and dream-like worlds with remarkably designed characters.

Aitken also appreciates how they not only prove to be a form of entertainment, but an engaging experience that allows him to realize the artistic value that constructs these games. His heavy appreciation also translates into his love for comic books, which carry similar values to that of video games, but present more comprehensible illustrations with vivid colour schemes and dynamic techniques that immortalize various forms of action.

His exposure at a young age to the vibrant works of Jackson Pollock and Vincent van Gogh also helped him understand how colour and brushwork techniques can be utilized to create greater movement in his artwork. It also oriented him towards mediums which he enjoys analyzing. These are all factors that contributed to his development as an artist and forged his practice over time.

This naturalistic reality is reflected in his work with capturing intricate details.



Allister Aitken

Pursue and Attack

2020

36x42 in
Acrylic paint
on canvas



Chantal Lafond



Chantal Lafond draws inspiration from magazines, books, and personal experiences to create figurative paintings that examine the psychology of her subjects. Recently, she has been exploring mixed media in combining acrylic paint, drawings, and embroidery.

She uses expressive techniques such as dripping acrylic washes, bright colour combinations and bold brush strokes, on both primed and unprimed canvas. Lafond then graphically hand embroiders the surface of her works, emphasizing the inner features and moods of her subjects.

Her aim is to create paintings which capture the essence of an individual in a frozen moment of time.



Chantal Lafond
Untitled
(work in progress)
2021
40x20 in
Acrylic and thread
on canvas





Francine Ethier

Francine Ethier's artistic focus is to give a second life to materials and found objects that would otherwise be discarded and end up in our landfills. Her inspiration starts from a single element that attracts her attention. She then searches, and handpicks various items for their unique colours, shapes, volume, or textures. Frankie's distinctive designs intends to offer the viewer a joyful, elegant, intricate, and refined vibe. She constructs sculptural form with the intent of creating anew what is often considered useless, and unwanted. Frankie's avid belief in upcycling is a modus operandi she learned from her mother's long-time creative practice.

With her transformative technique, Frankie hopes to inspire others to do the same. To look for the hidden jewels of those too easily discarded items and bring new structures to existence. She thus restores value to the residual after effect of consumption.

**She constructs
sculptural form
with the intent of
creating anew what
is often considered
useless, and
unwanted.**



Francine Ethier
Second Life
(work in progress)
2021
5x5x2 in
Cloth and tread

Lara Dion



Lara Dion is driven by the polar opposites of anonymity and community. Her paintings tackle the visualisation of identity.

She draws her inspiration from the concrete colour schemes, forms and textures that can be found in the urban space, addressing its presence and impact on the construction of individuality.

She manipulates form in order to represent contrasting elements that make up a person, such as patterns and routines versus spontaneity and chaos, actively engaging in the duality that is generated in order to create a dynamic composition. Her large-scale paintings emphasize spatial awareness, both subjectively and objectively, through techniques of layering and displacement.

Dion's multimedia paintings embody the versatile nature of the individual under the lens of the urban space.

Dion's multimedia paintings embody the versatile nature of the individual under the lens of the urban space.



Lara Dion
Wide Awake
(work in progress)
2021
48x30 in
Acrylic paint
on canvas with
oil pastel

Lily Rousseau

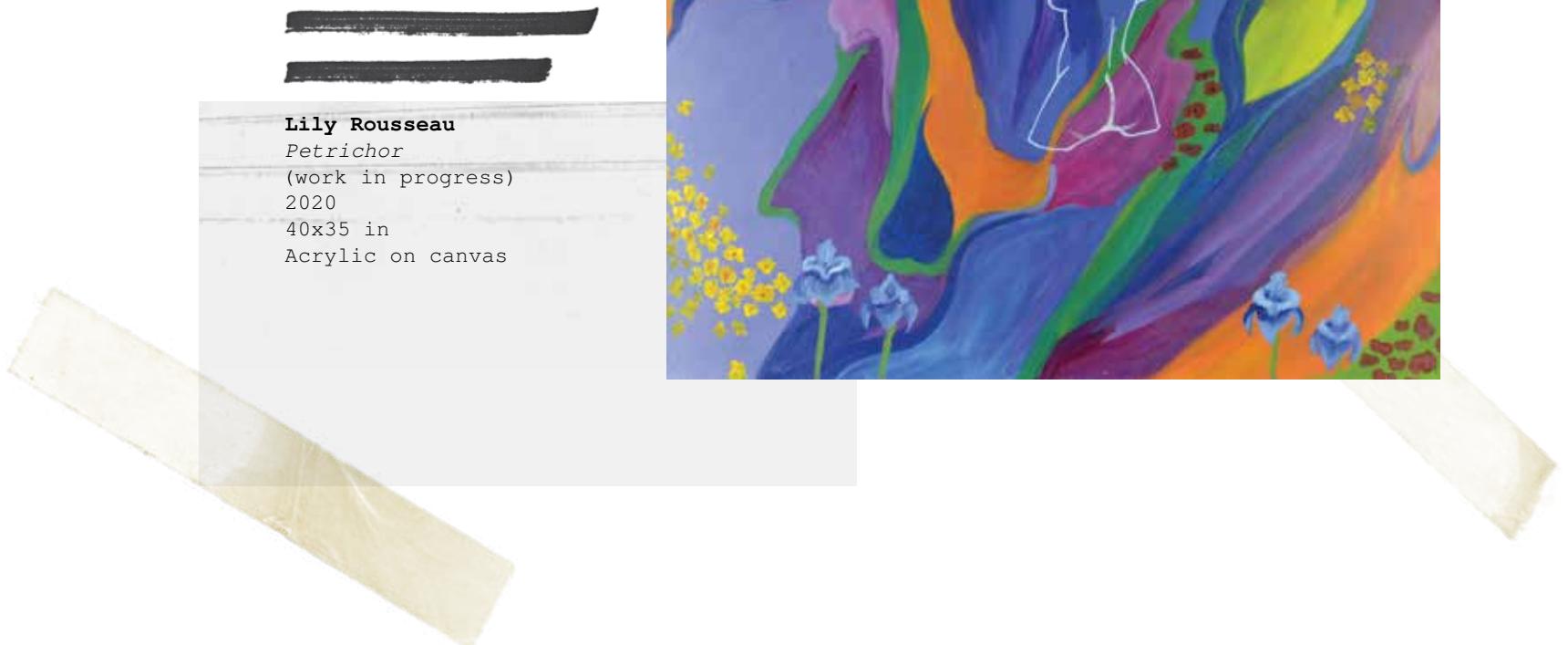


Lily Rousseau's artistic process seeks to reveal existentialist thoughts using diverse media such as painting and sculpture, and accounts for her personal understanding of the abstract concepts of time and place. Through her art, Rousseau expresses her self-growth, which is inextricably tinted by her experiences of displacement and adaption to different cultures.

Rousseau's main focus is to incorporate natural elements, mainly flowers and human bodies, into her compositions as symbols of her experiences of displacement. An expressionist influence can be sensed in her use of bright colours as a means to depict forceful emotions. Through this technique, she visually renders the space she currently finds herself in.

Through her art, Rousseau expresses her self-growth, which is inextricably tinted by her experiences of displacement and adaption to different cultures.

Her latest painting manifests an increased inclination towards creating a sense of dynamism in her work.





Nicholas Gibbs

Nicholas Gibbs' artistic work focuses on landscapes, based on personal photographs of local nature. He uses photography as a means of self-expression, as a way of getting to know himself, by exposing hidden qualities in order to better understand his own reality and express his interpretation of the world. Gibbs' images represent surrounding beauty, capturing scenes that can never be replicated again since our world is constantly evolving and changing. The camera acts as a tool to create memories by probing unexplored worlds, places of curious self-expression, opening up new chances, new beginnings, and most importantly new stories.

Gibbs' artworks often tie in his knowledge of art history as he explores different techniques and art movements (such as the photographs of Diane Arbus, Man Ray and Walker Evans among others), while also taking into account the historical representation and importance of the camera obscura and the invention of photography. His photographs probe the world around us, documenting landscapes, portraits, and events.

He uses photography as a means of self-expression, as a way of getting to know himself, by exposing hidden qualities in order to better understand his own reality and express his interpretation of the world.



Nicholas Gibbs
Hwy 10 View, Orford
(part of a series)
Fall 2020
8x10 in
Ink Jet on Paper

Evergreen Tree, Orford
Fall 2020
8x10 in
Ink Jet on Paper

Tree Bark
2020
8x10 in
Ink Jet on Paper

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Steve Breton



Steve Breton marvels at the vast potential of artworks lying dormant in his immediate environment, which he discovers and selects to play with and form new compositions. Influenced by phenomenology, he seeks, through digital photography, to create compositions that

would allow such an experience to the viewers. More concretely, he uses minimal computer-generated effects, such as the rotation and reflection of four identical images around a central frame, to establish visual connections between copies of the same subject, allowing for harmonious cohesion, suggesting an immersive experience. Through this book-matching technique Breton is able to create a mirror effect that multiplies the initial surface towards infinity.

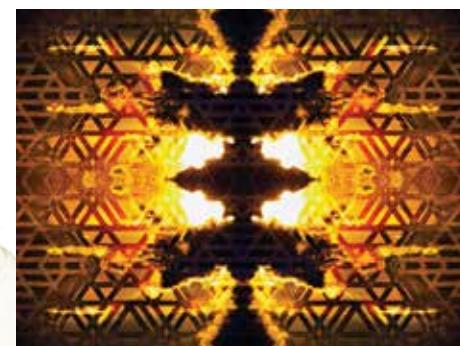
Influenced by phenomenology, he seeks, through digital photography, to create compositions that would allow such an experience to the viewers.

Steve Breton believes that by fostering unexpected pictorial combinations, a single image can reveal new readings when rearranged as such. To enrich the vividness and deepen the study of this visual endeavour, Steve uses large format prints that help him channel the contemplative instance, promoting a solemn gaze as a means of activating consciousness and open-mindedness. The reconfiguration of the initial state of an image takes form, in his work, through a curious exploration of diverse approaches and a wide range of interests, mainly oriented towards representing inter-dimensional realities. By doing so, Breton seeks to leave the viewer with the impression of looking at a new phenomenon.



Steve Breton (YvY)

Phusia
2021
48x36 in
Edited bookmatched
photography of an
old paint bucket.



Steve Breton (YvY)

Hunivall
2021
20x34 in
Edited bookmatched
photography of
mixed liquid and
light

Steve Breton (YvY)

CubAsun
2020
48x36 in
Edited bookmatched
photography of the
sun of cuba and a
matrix of tape that
was put on a canvas

[REDACTED] of countless hours in the studio spent honing a [REDACTED] personal visual language. CRÉDITS / CREDITS with [REDACTED] different mediums. The show's thematic heterogeneity [REDACTED] and diversity of plastic approaches point up the [REDACTED] individuality of its seven participants, highlighting [REDACTED]

Ce catalogue documente l'exposition *Intuition*, produite par la Galerie d'art Foreman et présentée du 31 mars au 17 avril 2021.

Nous tenons à exprimer nos remerciements les plus sincères à l'Association étudiante de l'Université Bishop's, au principal et vice-chancelier Michael Goldbloom, à la doyenne des affaires étudiantes Dr Stine Linden-Andersen, à la doyenne de la Faculté des arts Dr Michele Murray, au vice-recteur académique Dr Miles Turnbull, au directeur du Département des beaux-arts Dr James Benson, ainsi qu'à l'association des anciens élèves de l'Université Bishop's pour leur généreuse contribution financière. Nous sommes également très reconnaissantes envers Emily Prangley Desormeaux pour l'aide considérable qu'elle nous a apporté lors de notre campagne de financement.

Un grand merci aux deux finissantes en beaux-arts Lara Dion et Chantal Lafond pour le travail photographique qu'elles ont effectué pour ce catalogue et au directeur du Département d'histoire et théorie de l'art Dr Claude Lacroix pour son soutien.

Nous souhaitons également souligner l'étroite collaboration entre la Galerie d'art Foreman et le Département des beaux-arts dans la coordination de ce projet. Un très grand merci tout particulièrement au directeur du Département des beaux-arts Dr James Benson, à la professeure adjointe Regine Neumann et à la technicienne Brenna Filion pour le temps et l'énergie qu'ils ont investis dans l'organisation de cette exposition.

This catalogue documents the exhibition *Intuition*, produced by the Foreman Art Gallery and presented from March 31 to April 17, 2021.

We would like to extend our deepest thanks to the Bishop's University Students Representative Council; Michael Goldbloom, Principal and Vice-Chancellor; Dr. Stine Linden-Andersen, Dean of Student Affairs; Dr. Michele Murray, Dean of Arts; Dr. Miles Turnbull, Vice-Principal, Academic; Dr. James Benson, Chairperson, Fine Arts Department; and the Bishop's University's Alumni Association for their generous financial contribution. We are also most grateful to Emily Prangley Desormeaux for her tremendous help during our fundraising campaign.

Many thanks to graduating students Lara Dion and Chantal Lafond for their photographic contributions to the catalogue, as well as to Claude Lacroix, Chairperson of the Department of History and Theory of Art, for his support. [REDACTED]

We'd also like to point up the close collaboration between the Foreman Art Gallery and the Fine Arts Department in coordinating this project. Special thanks go to Dr. James Benson, Chair of the Fine Arts Department, Regine Neumann, Assistant Professor and technician Brenna Filion for the time and energy they put into organizing the exhibition.



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Amélie Poirier

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Conservatrice au ArtLab / ArtLab Curator:
Noémie Fortin

Stagiaire Tomlinson en conservation /
Curatorial Tomlinson Intern :
Amélie Poirier

Stagiaire Tomlinson en médiation culturelle /
Cultural Mediation Tomlinson Intern:
Lily Rousseau



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