

The exhibition *Mirement/Trissemments* by artist Geneviève Chevalier is part of a broader inquiry entitled ***Mirement/Towering***, a sailing term referring to the refraction effect that causes distant objects to appear stretched. Questioning the concept of the living world inherited from modernity, the ambitious, three-part project first opened at Dazibao in Montreal in September 2021 before moving on to the Foreman for the gallery's 2021–2022 ArtLab residency. The final instalment will open in May 2023 at Galerie UQO in Gatineau.

At Dazibao, Chevalier presented a video installation and a virtual reality work entitled respectively *La Ménagerie* and *L'Herbier*. The first, a three-channel video installation, was based on a study of specimen collections and depictions of birds from both English heritage sites and London's Natural History Museum. The various data collected by the artist detailed the appearance in the UK over the last half-century of some ten bird species originating in the southern hemisphere — a phenomenon she addressed by looking at British colonial history, specifically the 17th-century importation of various exotic species for display in English menageries designed to show off the wealth and power of the ruling class. *L'Herbier*, in turn, focused on the effects of global warming on plant life in North America. Grounded in the Marie-Victorin Herbarium at the Université de Montréal and the Harvard University Herbaria (including Henry David Thoreau's collection of specimens), the immersive experience featured a range of tableaux that, like so many obligatory passages from nature to science, brought to the fore current issues in botany.

At the Foreman Gallery, *Mirement/Trissemments* probes the status of various wild bird species in Quebec, particularly tree swallows. Here, Chevalier worked with the Université Laval collection of bird skins as well as on farms in the greater Sherbrooke region. *Trissemments* consists mainly of projected photo/video combinations, generated randomly based on selected scientific and aesthetic criteria. By creating fleeting juxtapositions that last only the space of a moment on the wall, the work freely explores the hermetic universe of the natural history collection, now virtually transposed into the habitat of the targeted species.

Mirement/L'Instabilité at Galerie UQO brings the project full circle with a backward glance at *La ménagerie* (2021). Shot in London and southern England, this third and final component uses video and photography to draw parallels between distinct phenomena: the erosion of both the limestone coast and of speculation-driven architecture; and the raucous influence of a naturalized feral species—the rose-ringed or ring-necked parakeet—on London's parks and gardens, in contrast to the silent presence of the exotic plants in the Chelsea Physic Garden, whose historic collection betokens colonial-era expeditions.

A planned publication will document the entirety of ***Mirement/Towering***.



Monstres – Paruline flamboyante, 2022,
inkjet print on baryta paper, 56 x 48.5 cm



Monstres – Hirondeille noire, 2022,
inkjet print on baryta paper, 56 x 48.5 cm



Monstres – Hirondeille bicolore, 2022,
inkjet print on baryta paper, 56 x 48.5 cm



Monstres – Bruant familier, 2022,
inkjet print on baryta paper, 56 x 48.5 cm



Monstres – Pioui de l'Est, 2022,
inkjet print on baryta paper, 56 x
48.5 cm



Monstres – Bruant vespéral,
2022, inkjet print on baryta
paper, 56 x 48.5 cm



Monstres – Sturnelle des prés,
2022, inkjet print on baryta
paper, 56 x 48.5 cm



Monstres – Vachers à tête brune, femelle & mâle, 2022,
inkjet print on baryta paper, 56 x 48.5 cm



Mirement/Trisements is directed and produced by Geneviève Chevalier.

This exhibition is also presented as part of ZOOM OUT/SORTIR DE ZOOM, a one-time event of variable dimensions that brings together various Sherbrooke-region cultural interests around a shared reflection. ZOOM OUT/SORTIR DE ZOOM is Sporobole contemporary art centre initiative.

Insta360 Pro 2 camera: Geneviève Chevalier, Philip Gagnon
Video camera: Geneviève Chevalier
Sound mix: Bruno Pucella
Video edit: Philip Gagnon
Sound edit: Philip Gagnon
Photography: Vincent Drouin, Sophie-Laurence Brown
Sound recording: Bruno Pucella, Philip Gagnon
Computer programming: Anne-Marie Groulx, Guillaume Lévesque

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Marie-Isabelle de Melo, museology technician, Université Laval
Nicolas Désy, audiovisual technician, École d'art de l'Université Laval
Alain Fournier, print technician, École d'art de l'Université Laval
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