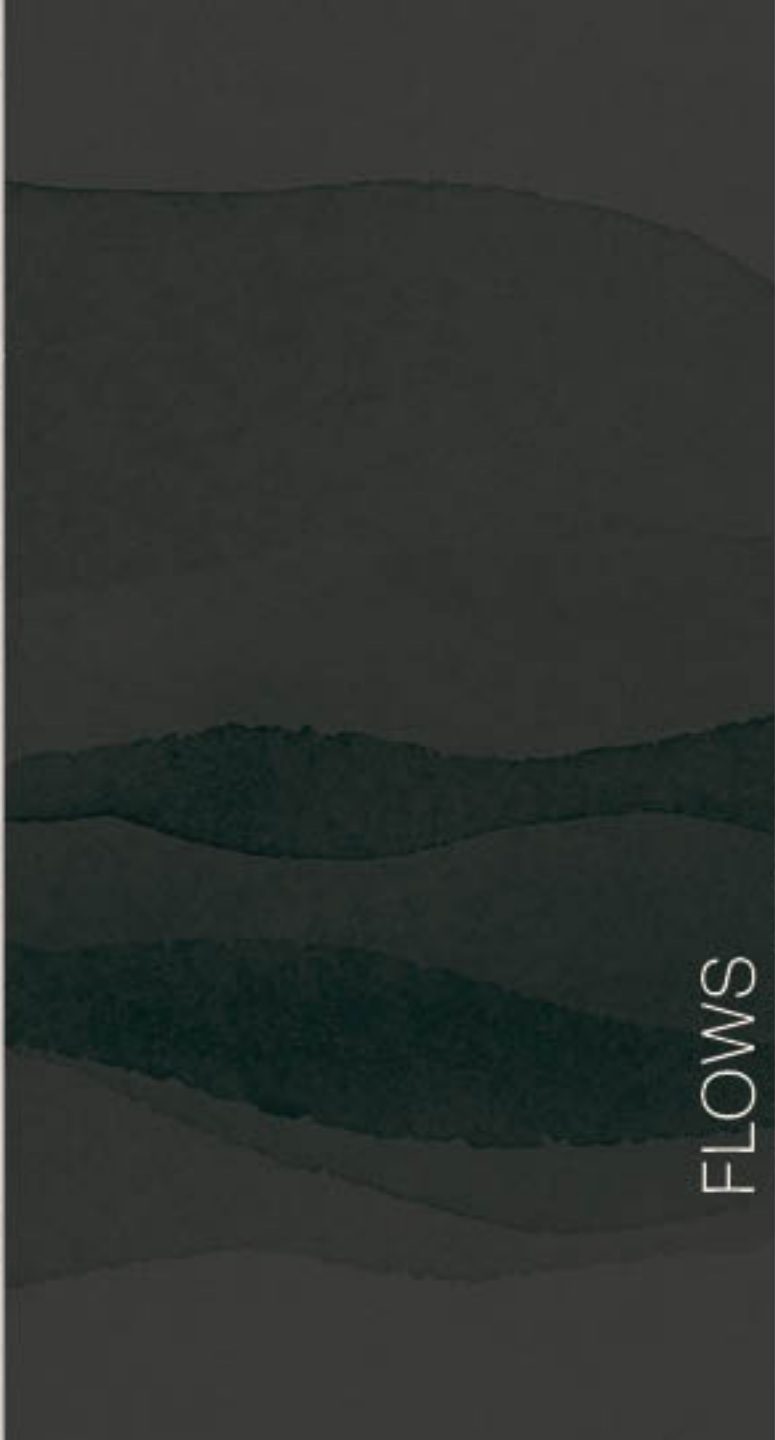




FLOWS

OF CHANGE



FLOWS
OF CHANGE





FLOWS
OF CHANGE



FLOWS
OF CHANGE

GABRIELLE
GAGNÉ

ALEXIS
NOVA
HAZAN
JEPSEN

CAMILLE
HÉTU

MARIE
CONSTANCE
HOUNTONDI

CHRISTIAN
JIMENEZ

ANNIKA
MORIN

MARIE-PIERRE
RANGER

BASHAR
SHAMMAS
(REFUGEE)

BIENVENUE À *FLOWS OF CHANGE*, LA 26^È EXPOSITION ANNUELLE DES FINISSANT·ES EN BEAUX-ARTS, UNE VITRINE DE L'EXPRESSION ET DU DÉVELOPPEMENT ARTISTIQUES DES ÉTUDIANT·ES EN BEAUX-ARTS DE L'UNIVERSITÉ BISHOP'S. CETTE EXPOSITION INCARNE L'IMAGINATION ET LA CRÉATIVITÉ COLLECTIVES DE NOS ARTISTES EN DEVENIR, NOUS OFFRANT UN APERÇU DE LA DIVERSITÉ DE LEURS POINTS DE VUE ET DE LEURS PARCOURS ARTISTIQUES.

L'exposition témoigne de l'engagement du Département des beaux-arts et de l'Université Bishop's à favoriser l'épanouissement artistique et intellectuel de nos étudiant·es de premier cycle. Les artistes exposé·es — qu'ils suivent la majeure ou la spécialisation en beaux-arts, la double majeure avec l'École d'éducation ou la concentration en administration des arts — révèlent leur parcours transformateur, depuis la naissance de leurs idées jusqu'aux manifestations tangibles de leurs visions artistiques. L'exposition de fin d'études représente également à la fois un point culminant et le début en quelque sorte de leur parcours transformateur. On les voit ainsi passer de jeunes créateur·rices étudiant·es de premier cycle en plein développement à des artistes-citoyen·nes émergent·es.

Grâce au soutien essentiel et continu de la Galerie d'art Foreman et de Gendiane Bélanger, sa directrice, cette exposition met en lumière une convergence d'approches traditionnelles et contemporaines, ces étudiant·es diplômé·es s'inspirant de leurs récits personnels et se positionnant dans un contexte socioculturel plus large. Plus important encore, *Flows of Change* démontre notre priorité de favoriser un environnement universitaire où s'épanouissent la créativité et la pensée critique et où des perspectives artistiques diverses peuvent converger.

Merci de célébrer avec nous l'esprit créatif et imaginatif dont font preuve les diplômé·es en beaux-arts dans cette exposition. Que vous aimiez l'art, que vous soyez un disciple ou simplement quelqu'un de curieux, nous espérons que vous tomberez sous le charme de ces œuvres dont chaque touche de peinture, chaque forme sculpturale mûrement réfléchie, chaque trait tracé fait écho au dynamisme de la communauté des arts visuels de Bishop's.

WELCOME TO *FLOWS OF CHANGE*, THE 26TH ANNUAL FINE ARTS GRADUATING STUDENTS' EXHIBITION, A CREATIVE SHOWCASE OF ARTISTIC EXPRESSION AND DEVELOPMENT FROM THE FINE ARTS STUDENTS AT BISHOP'S UNIVERSITY. THIS EXHIBITION EMBODIES THE COLLECTIVE IMAGINATION AND CREATIVITY OF OUR NASCENT ARTISTS, OFFERING US A GLIMPSE INTO THEIR DIVERSE PERSPECTIVES AND ARTISTIC PATHS.

This exhibition stands as a testament to both the Fine Arts department and Bishop University's commitment to nurturing the artistic and intellectual growth of our undergraduate students. The exhibiting artists—whether they are pursuing the Fine Arts Major or Honours, the Double Major with the School of Education, or the Concentration through Arts Administration—reveal their transformative journey, from the inception of their idea(s) through to the tangible manifestations of their artistic visions. The graduating exhibition also represents both a culmination and a beginning of sorts of their transformative journey, from young developing undergraduate student creators, to emerging artist-citizens.

With the critical and ongoing support of the Foreman Art Gallery and its Director, Gendiane Bélanger, this exhibition highlights a convergence of traditional and contemporary approaches, as these graduating students draw inspiration from their personal narratives, and situate themselves within a broader socio-cultural context. Importantly, *Flows of Change* demonstrates our priority to foster an academic environment where creativity and critical thinking flourish and the diversity of artistic perspectives can converge.

Thank you for celebrating the spirit of creativity and imagination of this Fine Arts Graduating Students' Exhibition. Whether you are an art enthusiast, a fellow student, or simply a curious visitor, we hope that you appreciate these works, where each dash of paint, every considered sculptural form, and any drawn trace, echoes the vibrancy of Bishop's visual arts community.

DARREN MILLINGTON, PH. D.

Directeur du Département des beaux-arts / Chair, Department of Fine Arts

« POUR CEUX QUI
ENTRENT DANS LES
MÊMES FLEUVES
AFFLUENT D'AUTRES
ET D'AUTRES EAUX. »

- HÉRACLITE

NUL BESOIN D'AVOIR ÉTUDIÉ LA PHILOSOPHIE POUR COMPRENDRE LE SENTIMENT D'HÉRACLITE. L'IMPERMANENCE DES EXPÉRIENCES VÉCUES EST UNIVERSELLE; LA VIE ÉVOLUE CONSTAMMENT ET NOTRE DEVENIR EST UN PROCESSUS SANS FIN. LE PARCOURS DE L'ENSEIGNEMENT SUPÉRIEUR, DANS SON ÉTAT DE FLUX, EN FAIT CONTINUELLEMENT ET CLAIREMENT LA PREUVE. CHAQUE DIPLÔMÉ-E DE L'EXPOSITION DE CETTE ANNÉE EST UNE PERSONNE DIFFÉRENTE DE CELLE QUI A POSÉ LE PIED DANS CETTE UNIVERSITÉ IL Y A QUELQUES ANNÉES.

À la curiosité nerveuse des débuts s'ajoutait pour nous l'incertitude quant à la manière de s'intégrer dans cette nouvelle institution et d'échanger avec les autres. Certains étaient en quête de changements assortis d'attentes, tandis que d'autres accueillait volontiers les expériences et les idées nouvelles rencontrées en chemin. Pour les étudiant-es en beaux-arts, il y a la difficulté supplémentaire de créer des œuvres d'art en public, un geste qui peut être à la fois intimidant et révélateur. Mais nous savions d'emblée que nous allions évoluer, et nous étions prêtes à relever les défis stimulants devant nous.

Tout au long de ce voyage d'étude de l'art, nous en avons appris davantage sur nous-mêmes et sur notre façon d'interagir avec le monde. L'art exprime des idées, des points de vue et des émotions : acte de communication, exploration des objectifs et des significations, il est aussi, et surtout, une expression de ce que cela signifie que d'être humain. Passant outre les insécurités et l'autocritique, nous avons amoureusement incrusté nos processus artistiques de morceaux de nous-mêmes. L'université étant un lieu de passage, la permanence n'a jamais fait partie de nos plans. Nous avons acquis de nouvelles compétences à la fois techniques et critiques et constaté, à notre grande surprise, qu'elles nous permettaient d'articuler plus efficacement nos idées et nos émotions : un nouveau vocabulaire pour entrer en lien avec les autres. Nous nous inspirions mutuellement par la diversité de nos points de vue et nous avons appris ensemble de nos erreurs comme de nos réussites. Les rencontres que nous avons faites nous ont changé nous-mêmes et nos parcours.

Une telle expérience formatrice oblige à repousser ses limites, à réfléchir à qui l'on est et à ce que l'on souhaite devenir. C'est une affaire compliquée que d'être diplômé-e en beaux-arts, car il ne s'agit là que d'une première étape d'un parcours

complexe vers la légitimité – le droit d'être considéré-e comme artiste sur le plan professionnel –, parcours miné de surcroît par une utilisation immodérée du titre d'artiste dans la culture populaire. Nous apprenons à faire face à la réalité d'un monde où les contingences particulières des professions artistiques sont mal comprises et sous-estimées. L'appréciation de l'art par la société évolue continuellement et la création artistique peut être un outil d'expression de soi d'une puissance inouïe, mais elle peut également s'avérer remarquablement frustrante lorsqu'on échoue à matérialiser ses idées.

En tant que commissaire de cette exposition, j'ai eu le privilège de bénéficier de la confiance de chaque étudiant-e participant-e et de me familiariser avec ses processus : son approche par rapport au travail artistique, sa capacité à résoudre les problèmes et ses inspirations. C'a été une expérience merveilleuse que de les voir se révéler, de les comprendre plus intimement et d'envisager ensemble la réalité après le diplôme. Je suis honorée d'être la voix organisatrice d'un tel éventail de talents. Ces personnalités diverses et multidimensionnelles proviennent d'un peu partout et sont différentes à bien des égards : génération, niveau de revenu, genre, orientation sexuelle et politique, mais aucune d'entre elles n'a échappé à l'inéluctable évolution personnelle.

Chaque participant-e exprime à sa manière son individualité dans ses œuvres, en fait le reflet de ses expériences de vie et de ses préoccupations. L'art de Gabrielle Gagné, sorte de catharsis, explore un événement traumatisant et interroge les attentes de la société, tandis que celui de Camille Héty, immergé dans la nature, réfléchit discrètement quoiqu'intensément à ses transformations personnelles. Les œuvres d'Annika Morin explorent les multiples facettes que nous montrons aux autres, en dialogue avec nos complexités intérieures. Les peintures de Christian Jimenez, quant à elles, traitent de souvenirs d'enfance traumatisants et de questions sociales complexes. Alexis Nova Hazan Jepsen et Marie Constance Hounon dji examinent leur héritage culturel en explorant la couleur comme outil d'expression des émotions, mais à des fins différentes : Alexis médite sur l'identité de genre, tandis que Marie Constance aborde sa nostalgie pour le Mali, son pays d'origine. Marie-Pierre Ranger s'interroge sur notre lien avec ce qui nous entoure en étudiant la beauté au moyen de matériaux recyclés et de fibres naturelles, et Bashar Shammas s'intéresse aux effets de l'architecture sur la condition humaine.

Bien que disparates, les œuvres témoignent toutes du processus de devenir des personnes qui les ont créées. Il faut du courage pour choisir cette voie et exposer son art, représentation extérieure de l'intérieur. L'obtention du diplôme ne marque pas la fin de la transition, mais celle d'un chapitre d'une histoire plus vaste. Ces artistes en herbe doivent maintenant tâcher d'intégrer l'identité complexe d'un-e artiste et d'accepter ce que cela signifie, à leurs propres yeux et à ceux de la société. Cette expérience d'exposition restera inscrite dans le temps, mais jamais ils ne remettront le pied dans les mêmes eaux.

JULIANA FRASSETTO

Commissaire étudiante

**" ON THOSE STEPPING
 INTO RIVERS
 STAYING THE SAME
 OTHER AND OTHER
 WATERS FLOW."**

- HERACLITUS

ONE NEED NOT BE A STUDENT OF PHILOSOPHY TO APPRECIATE HERACLITUS' SENTIMENTS. THE IMPERMANENCE OF OUR LIVED EXPERIENCES IS UNIVERSAL; LIFE IS IN A CONSTANT STATE OF ALTERATION AND THE PROCESS OF OUR BECOMING IS UNENDING. THE JOURNEY OF HIGHER EDUCATION, IN ITS STATE OF FLUX, MAKES IT PERPETUALLY, WILLFULLY EVIDENT. THE GRADUATING STUDENTS IN THIS YEAR'S EXHIBITION ARE DIFFERENT PEOPLE THAN THOSE WHO ARRIVED AT THIS UNIVERSITY A FEW YEARS AGO.

We arrived simultaneously curious and anxious, unsure of how to mesh within this new institution and with each other. Some sought changes that were laced with expectations, while others embraced openness to whatever experiences and ideas they encountered. For Fine Arts students there is the additional challenge that creating artwork publicly can be intimidating and revealing. But we came knowing that we would evolve, braced for the excitement of the future.

Throughout this journey of studying art, we learned more about our internal selves and how we interact with the world. Art expresses ideas, perspectives and emotions: it is an act of communication, an exploration of purposes and meanings, but more critically, it is an expression of what it means to be human. Pushing through insecurities and self-criticism, we lovingly inlaid our artistic processes with pieces of our selves. University is a place of transit, and we never planned for permanence. We absorbed new skills, both technical and critical, and were surprised by how we could employ them to articulate our ideas and emotions more effectively: a new vocabulary helping us connect with others. Our diverse perspectives inspired each other, and we learned together from our mistakes and our successes. The encounters we had changed us and our journeys.

This transformational experience forced us to wrestle with our limitations and to ponder who and what we aspire to be. It is a complicated affair to graduate with a degree in Fine Arts: it is only a first step in a complex path to earn the right to be considered artists professionally yet is undermined by the indiscriminate usage of this title (artist) in mainstream culture. We are learning to face the actuality of a world that misunderstands and undervalues the specific contingencies of arts professions. Art appreciation by society is ever-changing, and making art can be incredibly powerful for self-expression while also remarkably frustrating when ideas fail in their materialization.

During the curation of this show, I was privileged to gain the trust of each participating student and be acquainted with their private processes: their approach to their work, their problem-solving skills and their inspirations. It has been a wonderful experience to witness them reveal themselves, to understand them on an intimate level and to look onto the prospect of reality after graduation together. It is an honour to be the organizing voice for such a wide breadth of talent. As diverse and layered personalities, these artists hail from different places, span generations, income levels, genders, sexualities, and politics, however none are immune to the inescapability of personal evolution.

Each participant expresses their individuality and reflects their previous life experiences and concerns in their artwork in unique ways. Gabrielle Gagné's art is a catharsis that explores a traumatizing event and questions society's expectations, while Camille Hérou's is immersed in nature, quietly reflective but no less intense in pondering her personal transformations. Annika Morin's pieces investigate the many facets we show others in dialogue with our inner complexities, and Christian Jimenez processes traumatic childhood memories and complex social issues through his painting practice. Both Alexis Nova Hazan Jepsen and Marie Constance Hountondji emphasize their heritage and explore colour as a tool to express their emotions, but to different ends: Alexis' focus is a meditation on gender identity, while Marie Constance considers her nostalgia for Mali, her country of origin. Marie-Pierre Ranger questions our connection to our surroundings by investigating beauty using recycled materials and natural fibres, and Bashar Shamma dwells on the effects of architecture on the human condition.

Although their artworks are disparate, they all register their processes of becoming. It takes courage to choose this path and display one's art, an external representation of the internal. The transition does not end with graduation, but is rather a chapter in a larger story. These budding artists are now facing the challenge of incorporating the complex identity of an artist into themselves and embracing what it means to them and to society. This exhibition experience will remain registered in time, but they will never step into these same waters again.

JULIANA FRASSETTO

Student Curator

ÉTUDIANTS
STUDENTS





GABRIELLE

GAGNÉ creates paper installations using scavenged fibers and found objects to create a poetic narrative that explores the emotional relationship between people and their social environment.

They draw inspiration from their personal experience as a repressed lesbian raised catholic. Their work is about compulsory heterosexuality, gender and the physical traumas that can arise from suppressing oneself to comply with societal norms. The desire to please society and family can become greater than the need for a functional body. Fawning and dissociation are coping mechanisms, ways our bodies and minds have found to protect us. However, when they become the default way of being, it generates a dismemberment of personhood.

Gagné collects weeping willow branches to weave cages and uses handmade paper, from locally foraged fibers, to sew soft sculptures, reminiscent of damaged flesh. They utilize organic materials to create a fragmented self-portrait, in dialogue with found catholic objects from the area.

Gabrielle Gagné is influenced by artists who were not afraid to break taboos, such as Ana Mendieta and Louise Bourgeois. Their work confronts viewers with the fragility of the human condition. Likewise, Gagné opens a delicate conversation and offers the viewer an opportunity to contemplate life choices.





ALEXIS NOVA HAZAN JEPSEN

explores the connection between the physical world and the realm of emotion through vibrant colours and bold brushstrokes, telling an emotional story of what it means to embody a transitional space between gender, sexuality, and geography, social environment.

Originally from Mexico City, Hazan Jepsen grew up surrounded by vibrant murals and a deep appreciation for the arts. They found a passion for painting during their studies at Bishop's University where they major in Fine Arts with a studio concentration and a minor in Creative Writing. They apply their love of storytelling to delve into questions of identity within the body, societies, and geographies they occupy. They work primarily with acrylic paint on canvas to create bold and colourful compositions that are the result of an intimate introspection of the self. Their work delves into the liminal, the spaces in between societal constructs of gender and country borders. Through paint they explore the emotional impact of existing in the in between: male and female, Canada and Mexico, metaphysical and corporeal.

Hazan Jepsen plays with the textures of paint as a potential to express deep and ever-changing emotion. The colours of their compositions rarely correspond to the literal subjects being painted, but rather are used to translate the physical, objective subject into a metaphysical and sensory image. They use the process of painting as a way of recontextualizing themselves within the transitional: taking the strange experience of the interim and rendering it playfully in the vibrant colours of their home country and the expressive movement of their brush.



on couch

"I am the fool of love"
oh big mood

2 tickets



ticket with
the passport



reference



smile in the cell





CAMILLE HÉTU's

(alias Émue) work explores the importance of slowing down and of noticing the wonderful details around us. It questions the value of going fast and brings forth the meaningfulness that can be found in contemplation and attentiveness.

Almost 4 years ago Émue decided to work for a summer in Baie-St-Paul, Charlevoix. As she stood in front of the Saint-Lawrence River everyday, inspiration flowed through her. Making art became an integral part of that season. Through her art, Émue tried to capture the significance of the nature that surrounded her, from the tiniest detail to the grandeur of the Saint-Lawrence River. Since then, her attachment to this river keeps on finding its way in her artistic practice.

As she meticulously makes artist's books, Émue feels like she can express herself in the sincerest way. The minutiae of her books represent the unexpected significance that can be found inside. The soft colours of her watercolours speak to the calm sense of contemplation when looking at the Saint-Lawrence River. Her care for details is tangible in her tiny embroideries.

When Émue encounters delicate flora, she approaches it with singular focus. She holds it in her hands, observes it, and sits with it. When we encounter her artwork, Émue wants us to feel the same way she does when noticing a subtle segment of nature. Her work calls us to contemplate, pay attention, and listen.





MARIE CONSTANCE HOUNTONDJI

(alias Sira) est Malienne d'origine béninoise. Elle complète une double majeure en administration des arts et en arts visuels à l'Université Bishop's. Elle approfondit sa pratique en explorant différents médiums pour trouver un point de rencontre, à l'image du pagne.

Le textile, la peinture et la sculpture sont ses techniques de prédilection. Sira choisit ces approches pour rendre hommage au pagne (N'fini), un morceau d'étoffe en matière végétale fait à partir du coton filé et tissé par les femmes. Il est utilisé pour couvrir le corps (Soutoura). En plus de servir d'habillement, le pagne est un moyen de communication dans la plupart des pays de l'Afrique de l'Ouest, par les motifs qu'il comprend.

Les souvenirs d'enfance de Sira sont empreints des différentes utilisations symboliques et culturelles du N'fini. Le cycle de la vie des femmes est marqué par le pagne de la naissance à la mort.

L'art de Sira est influencé par la beauté de ces textiles et par les messages traditionnels ancestraux qu'ils véhiculent au sein de la société. Par son association avec d'autres médiums tels que la peinture et la sculpture, Sira cherche à valoriser son sens, commémorer l'héritage traditionnel du pagne et souligner sa pertinence contemporaine.

Ainsi le pagne ici fait office de toile, sur laquelle des compositions thématiques traditionnelles culturelles et spirituelles se côtoient. Le pagne, si central dans la vie de Sira, si précieux, devient par cette pratique le réceptacle de sa réinvention, dessinant ainsi ce qui représente les prémices de son expression artistique.





Since the beginning of his artistic practice, **CHRISTIAN JIMENEZ** has been creating art to question what we are becoming as human beings. Influenced by his experience of growing up in Colombia, he brings his own perspective on current world events that impact people significantly. Societal issues such as crimes, poverty, war, immigration and poor government management are recurrent themes.

He was introduced to painting at Bishop's University which quickly became his preferred medium, along with drawing. Taking studio courses has helped Jimenez to better express his ideas by learning about compositions and techniques and, in turn, creating more interesting pieces. Using acrylic paints he creates colorful contrasts and shadowing effects on canvas. While being introduced to new artists during art history classes, the works of Diego Rivera and Fernando Botero have encouraged Christian Jimenez to tackle difficult subject matter.

Jimenez's process is to use multiple canvases as visual chapters that, when interconnected, tell a narrative. By addressing universal issues, he hopes that the viewer will identify with the stories represented.



ANNIKA MORIN's

artworks carry a sense of fantasy, with a touch of nostalgia found in the intricacy of her themes. Her painterly compositions convey a sense of stable symmetry, and explore the themes of reflection and dualism, capturing the different faces of oneself. They also have harmonious color palettes, creating contrasts that drive the eye to elements on the canvas.

Her work stages a Manichean world where opposites face each other, such as the White and the Black Swan, or the demon and the little girl. Morin's work undeniably investigates the conflicting aspects we show to people and our inner complexities, using distinctions between light and dark to her advantage.

Fantasy and polarities are two concepts that the artist was drawn to ever since a young age, when fantasy books were her main source of escapism. The idea of something reaching beyond reality has always been far more alluring than day-to-day life, even more so when there is a clear opposition between good and evil. It was intriguing to see in the books how the question of righteousness was adjudicated, and to which side characters and things fell according to virtuous criteria. The different visual features of painting, charcoal, and printmaking call to her the most when she thinks of mediums to depict such a polarized worldview.

Figure 1
Figure 2



Figure 3
Figure 4
Figure 5
Figure 6

Figure 7
Figure 8
Figure 9
Figure 10

Figure 11
Figure 12

Figure 13
Figure 14

Figure 15
Figure 16

Figure 17
Figure 18

Figure 19
Figure 20

Study



MARIE-PIERRE RANGER

's work is an investigation of beauty using recycled materials and natural plant fibers. She sculpts in a manner that questions the classical ideal of beauty. By choosing to cast Venus Esquiline, a Roman goddess embodying love and sexuality, Ranger's process instigates a deeper reflection of her personal definition of beauty and how it creates inner narratives women have toward their own body.

Ranger's work not only reflects on the unattainable idealistic Venus but it addresses the passing of time, the evolving definition of beauty. Her foraged plants from the local environment and discarded materials such as denim are transformed into pulp, paper and fibers. The recycled denim, with its history of resilience and strength, becomes a metaphor for the enduring strength women carry towards the imposed challenges of societal expectations. Each worn and repurposed garment carries the imprints of past narratives, symbolizing the lived experiences that shape our identities. The juxtaposition of local plants and this humble material against the backdrop of an idealized Roman goddess serves as a critique to contemporary beauty standards women carry.

Ranger exposes the transformative power of embracing one's authenticity, rising above societal norms, and reclaiming ownership of our bodies with all of the imperfections that come with maturing. Like our skin, these materials inscribe the organic reality of being a woman.

Let us degrade; let women be cast in fibers and pastes, not marble and stone. On some days it is a joy to celebrate womanhood, and on others it's more difficult to remain positive. Being ephemeral is fine, and so is being fragile. Being stable and forever young shouldn't be a requisite of contemporary beauty.



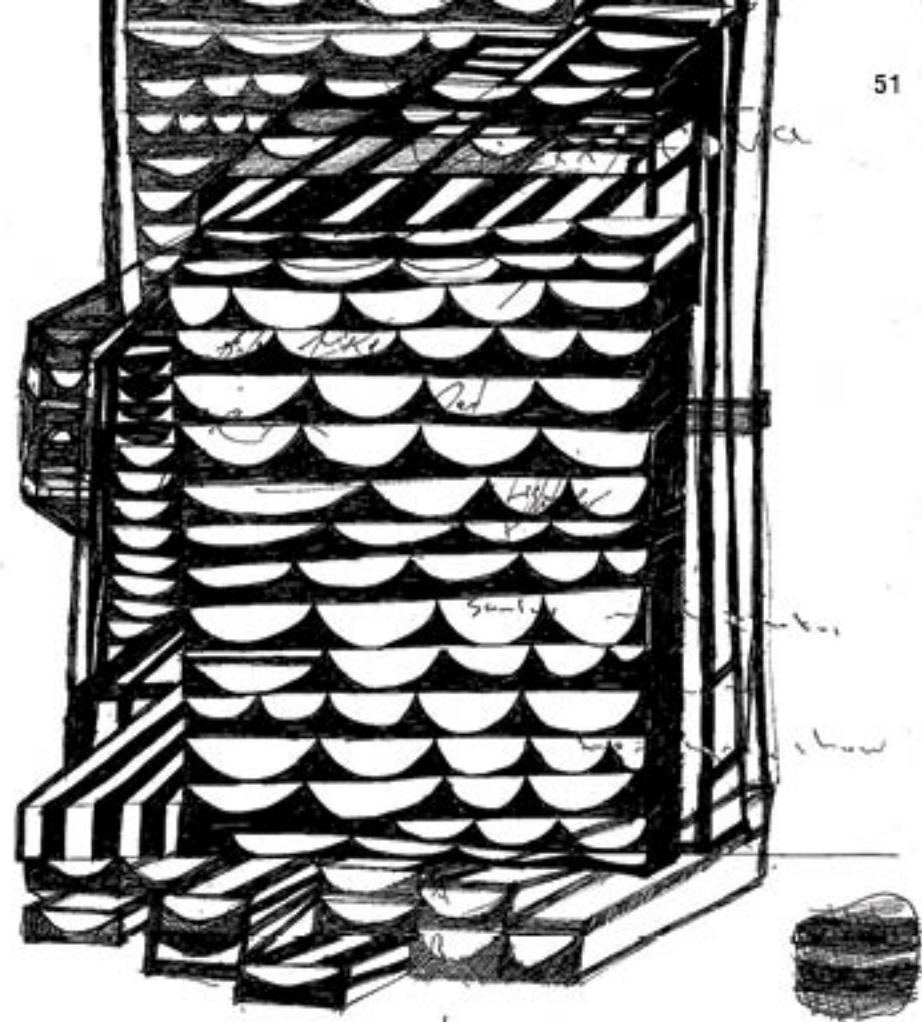
A refugee and a post-war painter,

BASHAR SHAMMAS

is deeply rooted in the Syrian traditions of figuration. He grew up between the vibrant and refined culture of Aleppo and the impact of war's powerful imagery. These memories shaped his painting practice and his vision of art as both creation and destruction.

Because words fall short when trying to explain his own perception of beauty; painting, drawing, and sculpture have become his main languages of communication and self-expression. His most thorough ideas come from these mediums. He relies on restraints, using few gestures, pattern of lines and limited palette while dealing with a level of subjectivity. Shammas feels free with these restraints.

Bashar Shammas plays with the interaction between figuration and abstraction. His imagery is based on unfamiliar and unrefined places as well as places from the subconscious, always open for interpretation. He intends to make his work appear as real places based on his own perspective of what a real place could be. Keeping the origins of his images and figures authentic; even when the space is something invented from impressions and brush strokes.



CRÉDITS CREDITS

CE CATALOGUE DOCUMENTE L'EXPOSITION *FLOWS OF CHANGE*, PRODUITE ET PRÉSENTÉE PAR LA GALERIE D'ART FOREMAN DE L'UNIVERSITÉ BISHOP'S DU 4 AU 13 AVRIL 2024.

Nous tenons à exprimer nos remerciements les plus sincères à l'Association étudiante de l'Université Bishop's (BUSRC), à la doyenne des affaires étudiantes Dr Stine Linden-Andersen, à la doyenne de la Faculté des humanités Dr Jean Manore, au vice-recteur académique Dr Andrew Webster, au directeur du Département des beaux-arts Dr Darren Millington, ainsi qu'à l'Association des anciens-ne-s élèves de l'Université Bishop's pour leur généreuse contribution financière.

Nous sommes également très reconnaissant-e-s à la responsable des communications Sonia Patenaude et l'agente des médias sociaux Justine Trempe pour l'aide considérable qu'elles nous ont apporté lors de notre campagne de financement.

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 à la technicienne du Département des beaux-arts Brenna Filion pour son soutien et pour le dévouement dont elle a fait preuve tout au long de l'organisation de cette exposition.

THIS CATALOGUE DOCUMENTS THE EXHIBITION *FLOWS OF CHANGE*, PRODUCED AND PRESENTED BY THE FOREMAN ART GALLERY OF BISHOP'S UNIVERSITY FROM APRIL 4 TO 13, 2024.

We would like to extend our deepest thanks to the Bishop's University Students Representative Council (BUSRC); Dr. Stine Linden-Andersen, Dean of Student Affairs; Dr. Jean Manore, Dean of Humanities; Dr. Andrew Webster, Vice-Principal Academic and Research; Dr. Darren Millington, Chair, Department of Fine Arts; and the Bishop's University's Alumni Association for their generous financial contributions. We are also very grateful to Sonia Patenaude, Manager of Communications and Justine Trempe, Social Media Officer for their tremendous help with our fundraising campaign.

We would also like to acknowledge the close collaboration between the Foreman Art Gallery and the Fine Arts Department of Bishop's University in the coordination of this project. A very special thank you to the Fine Arts Department Technician Brenna Filion for her support and dedication throughout the organization of this exhibition.

Coordination: Juliana Frassetto

Révision et traduction vers le français /

French Revision and Translation: Stéphane Gregory

Révision anglaise / English revision: Jo-Anne Balcaen

Photos: Marie-Jeanne Eid

Conception graphique / Graphic Design: www.strass.ca

Impression / Printing: Précigrafik

PERSONNEL DE LA GALERIE / GALLERY STAFF

Directrice-conservatrice / Director/Curator: Genevieve Bélanger

Coordonnatrice du ArtLab / ArtLab Coordinator: Camilla Vásquez

Assistante administrative / Administrative Assistant: Angélie Vermette

Stagiaires Tomlinson à la médiation culturelle /

Cultural Mediation Tomlinson Interns: Gabrielle Gagné & Anabelle Brochu

Pm̄w̄owinnoc̄k Bishop's kchi adalagakidimek aoc̄k kzalziwi w̄šbanakii aln̄Bbatkik.

L'Université Bishop's est située sur le territoire traditionnel du peuple Abénaki.

Bishop's University is located on the traditional territory of the Abenaki people.

© 2024 Galerie d'art Foreman de l'Université Bishop's /

Foreman Art Gallery of Bishop's University

Tous droits réservés, imprimé au Canada.

Dépôt légal - Bibliothèque et Archives nationales du Québec et du Canada

All rights reserved, printed in Canada.

Legal deposit - National Library and Archives of Quebec and Canada

ISBN 978-1-926859-67-5

