

Place Publique 2017 – Collaboration avec l'université Concordia

Tout au long du second semestre, des élèves de l'université de Concordia en Fine Art /Studio Art supervisés par Mickael Robinson ont participé à un programme autour de la Place Publique. L'objectif était de confronter les étudiants à une situation d'appel à projets tout en leur donnant une opportunité de réfléchir à la création dans l'espace public, et de prendre part à l'exposition estivale de la Fonderie Darling *The House of Dust*. Plusieurs workshops ont été donnés afin d'orienter les élèves dans leur proposition finale.

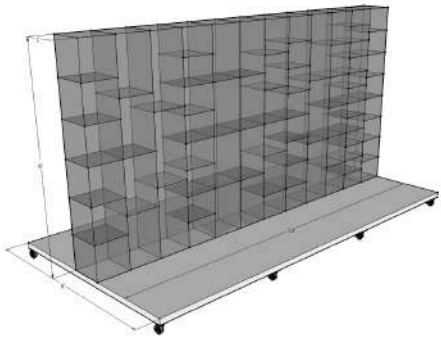
En résonnance avec le travail *House of Dust*, premier poème algorithmique réalisé par Alison Knowles, 8 artistes émergents nous ont proposé des projets à la fois originaux et spectaculaires. Après d'importantes délibérations, les commissaires de l'exposition estivale (Maude Jacquin et Sebastien Pluot) et Alison Knowles elle-même, ont décidé de sélectionner le projet d'Antoine Caron « Unité d'habitation ». Nous tenions cependant à souligner la qualité des propositions, en montrant le travail effectué par ces artistes de talent.

Encore un grand merci à tous les participants de ce projet, et spécialement à Michael Robinson pour son implication, bonne lecture !

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Antoine Caron – Unité d'habitation

For the Darling Foundry's place publique, I would propose what I titled: *Unité d'Habitation*. Physically, it is a simple mobile steel structure on wheel that would support 36 independent Aquarium of 2 feet by 1 foot. Inside these aquariums, I would place objects scavenged from the Foundry itself. I would then implant an algae culture inside the water-filled aquarium.



The idea would be to create a color/density pattern that is self-determined by the actual inhabitants of what I called Unité. The title, which refers to both the form and the core concept, is a clin d'oeil to Le Corbusier's attempt to create what he called a Village Vertical where the whole community living in his Cité Radieuse would be self-sufficient and enjoy a stimulant environment. Some of these Cités have become the symbol of a state

disconnected from the reality of its constituent when being abandoned by its population. It has also lead the way for a new concept for "affordable" inhabitable space now known as condos. The form of Le Corbusier's concept has been reproduce over and over again and is now a common feature of the urban space. It has also become known as a symptom of the modern urban affliction we call gentrification. It is useful to react and question the responsibility of the artistic milieu in this process and to reflect on the existence of sites such as The Darling Foundry itself and its place in this changing context. Indeed, Griffintown is one of Montreal fastest changing area and an example of the possible dismantlement of a community by the delocalization of its resident.

If, as Hito Steyerl states it, the factory is now a museum and the museum a factory¹, what I am proposing is a reflection on the future of the condominium, the repurposed industrial building and of its occupant. By implanting an exogenous component (the algae culture) to a previously existing one (the scavenged foundry object), I am playing the role of the urban planner, the politician and entrepreneur. I am forcefully creating a new entity that relies on its physical context to grow and even potentially grow too much for its resource and ultimately create an environment that is non-viable for its development.



Another core component of the project is its potential for failure. As Le Corbusier's Firminy Unité d'Habitation, there is a strong possibility that the new population finds its new environment to be a hostile one and refuse to implant itself in it. Either this or as mentioned earlier over-grow and consume all of the nutriment available. The piece would be an interesting mirror with which the Foundry resident and artist could easily relate. It is also an interesting take on the poem House of Dust in the sense that it takes its very inception as a premise. It relies on an autonomous entity to generate both meaning and physical form and relates to the idea of a house, a house of glass using the natural light inhabited by both objects and algae, on the place publique, within Griffintown.

Eduardo Della Foresta – Émigré



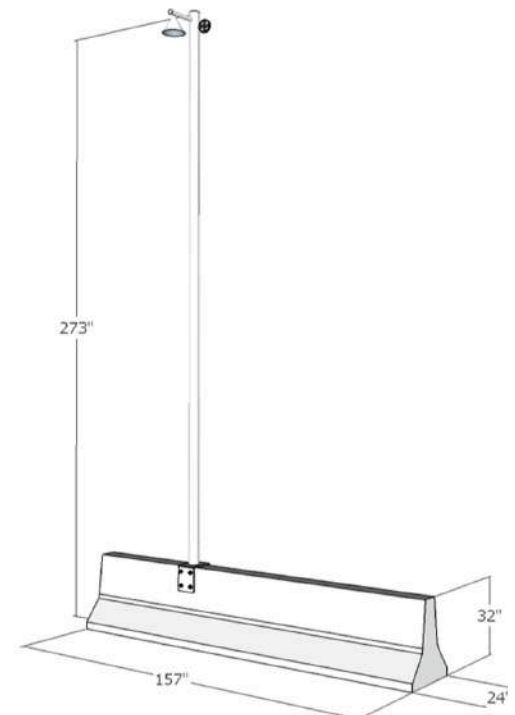
The predicament of how empathy functions within our social constructs is a precarious balance for which I am deeply concerned. Our world is presently at a pivotal time where the violence of ideology overwhelms and incapacitates our compassion for others.

Dialogue in its many forms can engage and question the social and political context that sets our criterium of inclusion. In response to these societal issues I wish to use all available light to activate the place public in a deep considered absence of being.

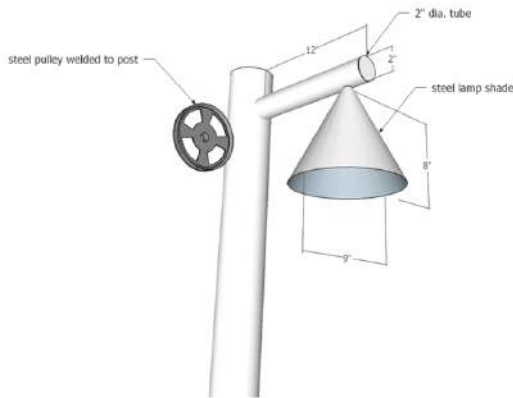
I will approach each person individually whether it be the artists at Darling Foundry or those that participated from UQAM, Mc Gill, and Concordia University for this competition. I will also approach the public in cultural and community centers throughout Montreal and seek out individuals who would like to participate and contribute an article of clothing that is of emotional significance, perhaps a gift or fabric having belonged to someone they loved (past generations).

I will photograph each person with their article of clothing holding it or if they would like to wear it. The clothing will later be stitched to the barbed wire and hung through the street from the Lamp posts. The material will fade and wither exposed to the sun, rain, and dust over the course of four months. Their shadows will move across the pavement during the day and throughout the night. I envision a multiplicity of colours and fabrics as diverse and rich in context. A communal line of empathy that extends to those who are exiled, forgotten and invisible.

The photo album will be will be a poetic assemblage of moments that reflect a communal memory bound by this document. Visitors to the Darling Foundry will be encouraged to hold the album it will be of a weighty size that both hands will be needed. Breaking the fetishized nature of the object, the social proximity will necessitate the use of their body or



other strategies to turn the pages (It will be approximately 26''H/ 30''W /4''D). Perhaps someone will hold the album while a friend turns the page. They will see the contributor and the garment inescapably reflecting on the absence of the person as their clothes can be seen hanging on the barbed wire. This feeling will be accentuated by their inability to touch the clothing in the photo.

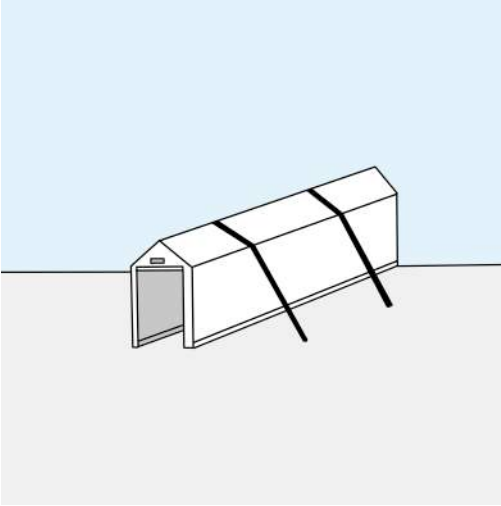


A complex dialogue between the viewer, sculpture, and document will perpetuate a self-reflective awareness. This form of public sculpture has the capacity to engage social behaviour and provide a singular experience in the public realm.

The strategy is to engage the space both socially and politicly as each has its own systematization. In providing one sensory experience you amplify the absence of the others. Upon entering the Foundry, you see the sculpture in the street, within the gallery the album is offered and the viewer has the freedom of touch. While looking at the photos they become aware that they are not able to touch the clothing on the barbed wire and become very much aware of their own clothing and its significance. Utilizing their bodies to connect the three spaces they are left with a personal memory of the social, private and public space.

Frédérique Thibault – Abri Tempo à la courte pointe

Je me suis interrogée sur ce que signifiait The House of Dust sur le territoire québécois. Comment cette maison pourrait-elle se matérialiser à Montréal?



À travers les lectures, la maison de plastique a retenu mon attention pour sa proximité à l'architecture locale. La maison de plastique recouvre le paysage québécois, d'octobre à avril. L'abri-tempo s'est transformé en motif hivernal, répété de maison en maison, de banlieue en banlieue. Il est devenu symbole du confort de la classe moyenne, un symbole de résistance au climat québécois, une invention créative pour éviter de déneiger l'hiver. Son plastique blanc tente de se camoufler dans les bancs de neige. J'y associe des souvenirs d'après-midi d'automne au père, oncle et fils se regroupent pour installer la structure à coup de défaites et de bières. Un objet masculin, un objet de quincaillerie.

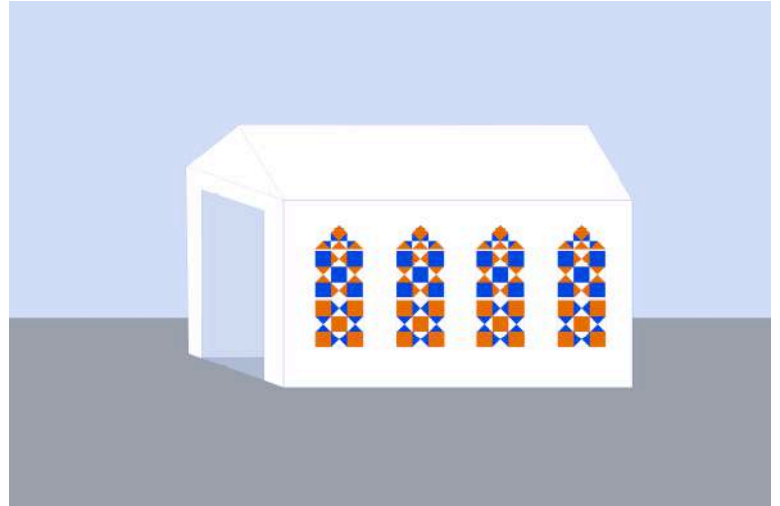
Un motif répété se découvre également dans la courtepointe, héritage de la colonisation européenne. La courtepointe est pour sa part symbole du travail féminin, de domesticité et de confort. Cette couverture qui nous réchauffe l'hiver. J'y associe la génération de ma grand-mère, aux lits recouverts de ces tissus assemblés avec rigueur. Il parle du passé, d'une connaissance qui se perd peu à peu, de génération en génération.

La notion de temporalité est importante : d'intégrer la courtepointe, objet qui nécessite des heures incalculables à concevoir, en contraste à la structure manufacturée de l'abri-tempo. Celle-ci marque le temps de l'hiver québécois, conserve les empreintes des hivers passés dehors. Le tissu se salit, s'use, se déchire, décolore. Il parle de mobilité, de construction et de déconstruction. La courtepointe s'adoucit de lavage en lavage, imprègne les odeurs et les tâches.

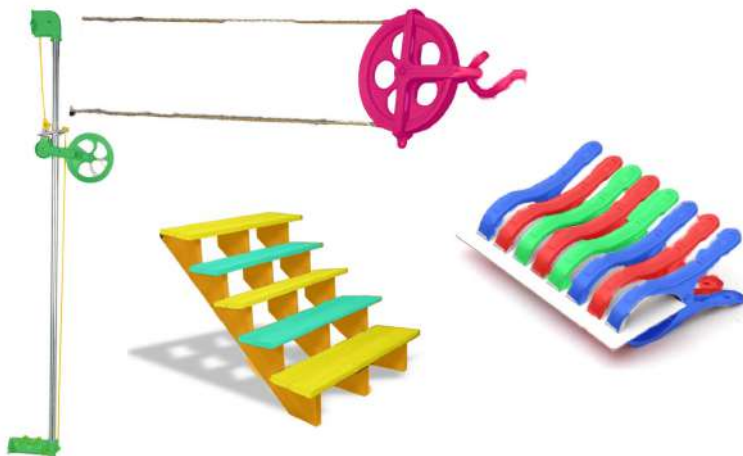


La maison de plastique est habitée par le peuple québécois. Il s'agit de deux objets qui se fusionnent bien. Un désir d'enfin orner ces abris toujours si froids. Il parle d'une vie quotidienne, d'objets que l'on connaît bien et que l'on reconnaît facilement. . Le motif choisi joue sur l'idée de la fenêtre et du vitrail. On peut y voir une référence à la chapelle et à l'héritage religieux du Québec.

Pour ajouter à cette idée de temple, de fort, de lanterne, j'y intégrerai des lumières extérieures qui s'allument par détecteur de mouvements. Celle-ci sera illuminée lorsque le spectateur entrera la maison : elle a doit être habitée pour être éclairé. Finalement, cette maison de plastique devient une réponse identitaire, elle parle du territoire québécois et de beaucoup de ses préoccupations : ses origines, son économie, sa géographie. Elle questionne la relation de genres, la classe moyenne. Et le plus important d'entre tous : elle parle de météo, comme tous les Québécois!



Joé Côté-Rancourt – Laver son linge sale en famille



Ma proposition pour l'activation de la Place Publique durant l'été 2017, se matérialise par l'installation de cordes à linge de par et d'autre de la rue Ottawa. Certaines cordes à linges seront accessibles au public, au niveau de la rue du côté sud contre le bâtiment d'Hydro-Québec et d'autres par les artistes en résidence de la fonderie à partir des fenêtres du bâtiment.

Les gens activant les cordes à linge pourront hisser ce qu'ils veulent sur celles-ci. Ce projet fait clin d'oeil aux différentes rues ayant des décorations suspendues dans la ville; cette fois-ci offrant une implication de la part des témoins. Le lieu appartiendra ainsi plus au public mais offrira aussi aux artistes un nouveau dispositif d'installation qui pourrait être très motivant par son organicité avec le public. Le re-enactment de voisinage déplace la fonderie comme institution d'art celle-ci deviendra un "biotope de l'art".

Instaurer un dialogue au caractère consensuel entre les artistes et les spectateurs à l'extérieur de la galerie modifiera aussi les prédispositions des spectateurs à leur entrée dans la fonderie. Ainsi, ces derniers, après avoir vu les oeuvres à l'extérieur et peut-être participé au dialogue généré par ces oeuvres «populaires»



découvriront à l'intérieur de la fonderie une seconde exposition qui, elle, de nature mandarinale, sera plus près du monologue. L'entrée de la fonderie deviendra ainsi un mur brûlant ou bouillonnera les idées du public :

- comment pourrais-je participer ?
- quelle est la valeur de ce que je viens de voir?
- quelle est celle de ce que j'entre regarder?
- pourquoi faire des oeuvres?

et les positionnera devant le vertige des possibilités de créations

Le projet organique de multiple-dialogues à l'extérieur de la galerie sera aussi, selon moi, très intéressant pour les artistes en résidence qui auront entre-eux aussi différentes réactions. Ainsi je crois que ce projet captivera le public et la rue, mais aussi les résidents et l'espace commun qui leur est offert dans la Fonderie.

Cette installation serait une jolie matérialisation de:
Laver notre linge sale en famille

Projet connexe 1

Monter un cahier des différentes propositions de projets pour la place publique présentées pour cet été par les élèves de Concordia et le mettre à la disposition du public, à l'entrée de la fonderie. Continuant l'idée de mur brûlant évoqué dans la présentation du projet.

Projet connexe 2

La transformation de l'objet qu'est la corde à linge lui fait perdre toute la représentation du rôle imposé aux femmes à travers notre histoire d'être femme au foyer.

L'objet de labeur qu'est la corde à linge maintenant transformée en un objet d'exposition et de prise de parole devrait aussi offrir aux femmes cette chance de prise de parole.

Ainsi j'aimerais poser des cordes à linges pour «artiste» offrant aux consœurs qui ont appliquées pour le projet de place publique un espace d'exposition durant l'été. Selon les coûts de productions un montant honorifique pourrait leur être offert, provenant du budget matériel mais aussi du montant prévu pour l'artiste.

Projet connexe 3

Durant l'été j'aimerais monter quelques activités invitant le public à réaliser des projets à accrocher sur le dispositif de cordes à linge.

Apportant différentes propositions aux participants, les cordes à linges pourront être utilisées à l'unisson contrairement à leur activation habituelle; poussant le dispositif mais aussi l'idée d'appropriation du public face à l'environnement.

Daniel Leclerc – Punch card

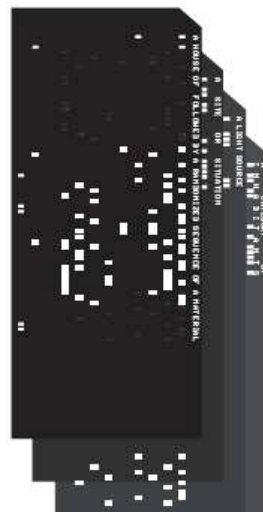
“a house of” followed by a randomized sequence of a material
a site or situation
a light source
a category of inhabitants
a category of inhabitants

Each line of the quatrains is encoded into an internet generated punch card



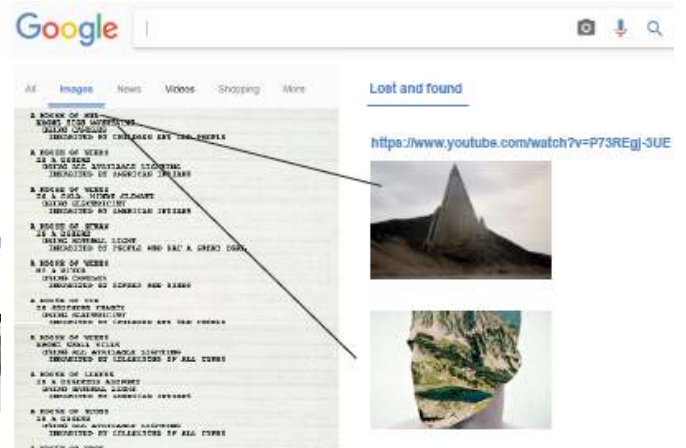
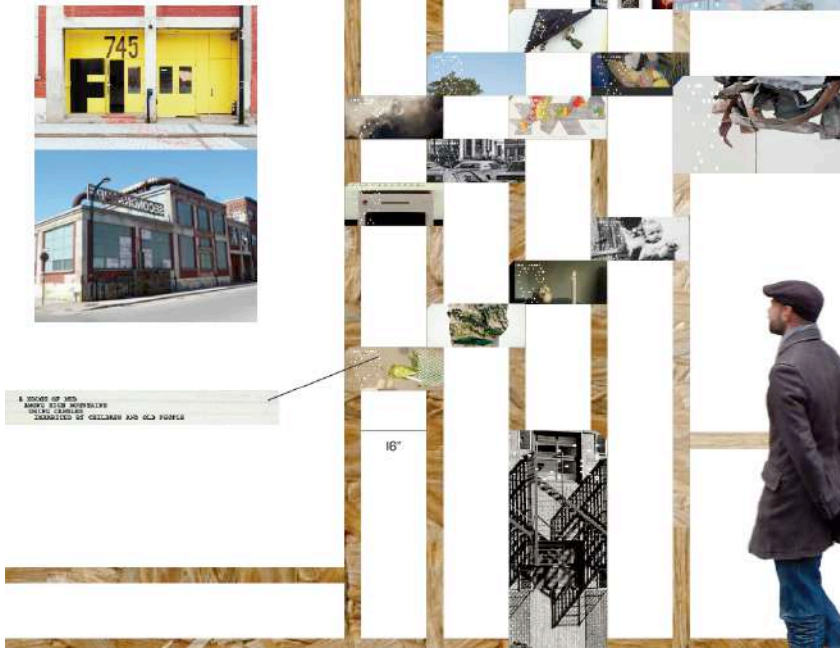
1)

- Printer paper grid becomes a structure made with 2" X 4" X 12' beams atop the Foundry facade
- The quatrains become a series of four illustrated punch cards within the wooden structure



2)

- Each punch card is illustrated with a collage made from found images on the internet



Lauren Chipeur – Using all available light

a pile of sand bags
held down by a displaced curb
bleached using all available light
waiting to be inhabited

1. Alison Knowles uses a computer to achieve randomness in the House of Dust poetry. In my project the body achieves another type of randomness and replaces the hand of the machine.

2. My body will perform in the mode of a 3D printer to extrude a curb onto a pile sandbags. Dyed mortar will extrude from the corner of a sandbag onto the pile – the sand from the bag becoming a curb.

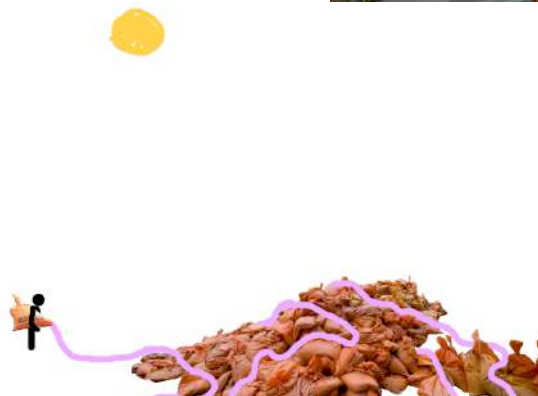
3. Infrastructure anticipates the circulation of bodies. A curb organises and controls the flow of bodies; a sandbag both protects and organises liminal spaces of construction and destruction.

4. The pile is made of tarpaulin sandbags that have 1600 hours of UV protection. Over four months in the Place Publique the bags will be exposed to approximately 1600 hours of sunlight – slowly bleaching.

5. Micro-performances will occur over the course of the summer to repair the inevitable cracks that will appear in the mortar.

6. The gesture of the emancipated curb disrupts the imposed order of the city while the sand bags take up/create space for the

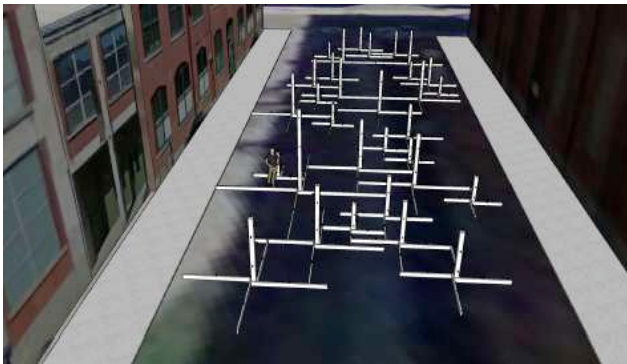
liminal site of the Place Publique to emerge – waiting for bodies to occupy the space, if only temporarily.



William Carmichael – Playground

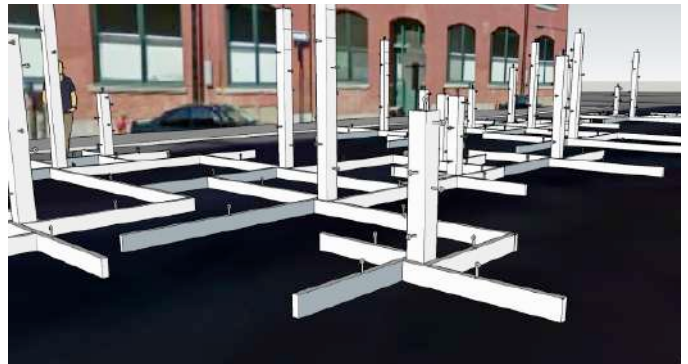
My proposal is to raise a series of wood pillars and furnish them with tarps and ropes, which can be secured to the pillars by clips and eyes-screws. The construction of the pillars themselves can be taken apart and reconfigured in an afternoon. Since the House of Dust sculptures themselves will be contained during the run of the exhibition, I propose to carry on their legacy as adaptable outdoor spaces, while engaging the potentiality that the poem inspires in readers.

There will be 31 pillars in total. Of these, one will be 12 feet tall while the rest will be in 3 groups of 10. 10 pillars will be 6 feet tall, 10 will be 8 feet, and 10 will be 4 feet. Each pillar will have 5 eye screws, and eight eyebolts fixed to it. Two bolts will be placed on each side of the trunk, one screw will be fixed to the top and one will be fixed in the center of each



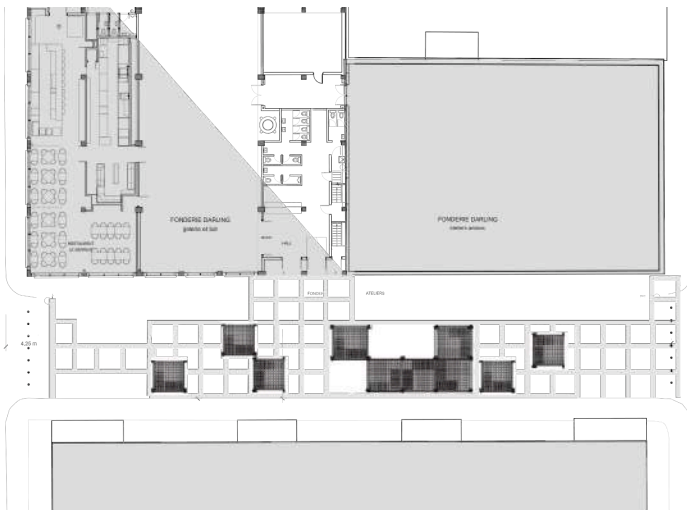
beam composing the foot of the pillar. Each pillar will be joined to its neighbors by a pair of wood screws that fix the ends of the footboards together. The pillars can be separated and recombined at the leisure of the Foundry, to suit whatever purpose is convenient. Initially, spaces will be set up in the pillars to provide shade and shelter from rain.

Each week that the piece is up, one of the artistes in residence at the Foundry will be invited to reimagine the configuration of the pillars and ropes to serve their own vision. They will be free to intervene on the piece as they see fit, rearranging the pillars, ropes, tarps. Artists will be free to add things to the pillars as they choose without removing anything.



Laura Azzalini – Plastic Pavillon

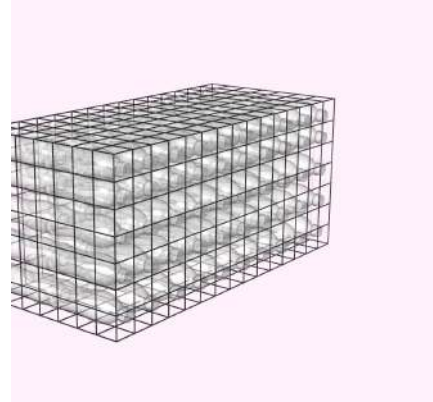
For this project, I want to propose a temporary social, public installation built from rented and found materials, titled Plastic Pavilion. Considering “House of Dust” as a conceptual basis of this project, I want to confront the public with a welcoming, socialized space, made of waste materials. This relationship between what we consider waste, and the potential functionality of an object is brought to the forefront to engage and reconsider. The use of sunlight will be used to activate the piece in terms of plant growth and refractions and colour through filled water bottles. The structure itself will communicate transparency in terms of materiality, and construction. Formally, Plastic Pavilion will convey a DIY constructibility and aesthetic to emphasize the potential and exercise imaginations of the people engaged. To fully demonstrate the practice of reclaiming the streets, a grid will be painted on the asphalt to suggest a safe.



The installation will take place 4 months during the summer, May to August. The creation of the piece will begin with a search for water bottles. Some bottles will come from recycled waste from the Foundry Darling, and the rest will be sourced by me. This forging of materials will very much an important gesture of the piece, demonstrating the forging of this readily available material - plastic. The scaffolding structure will be rented from a

construction company in Montreal, as well as the construction grid. The plants will be sourced from outdoor species, and or, traded/donated by members of the community.

The water bottles used for the benches will be filled with water, as well as some of the bottles on the roof. The others on the roof will house the plant clippings. At the end of the 4 months, during take down, each plant will be given away to members of the community to take home.



Fanny Rodrigue – Blue Jeans structure

My proposal is to offer to artists and the public the opportunity to live an experience that facilitates the understanding of contemporary art.

For my structure I decided to take Blue Jeans for it is :

- Timeless
- Universal
- Inclusive
- Weatherproof
- An Imprint of our individuality



I will ask students-teachers-friends from faculties of architecture-art history- fine arts-design from Concordia and McGill Universities, UdeM and UQAM to donate blues jeans.

The structure will be a meeting place that raises tensions and dialogues:

- No beginning, no end
- Anonymity and Identity
- Diverse and heterogeneous
- Probable and phantasmagorical
- Individuality and System