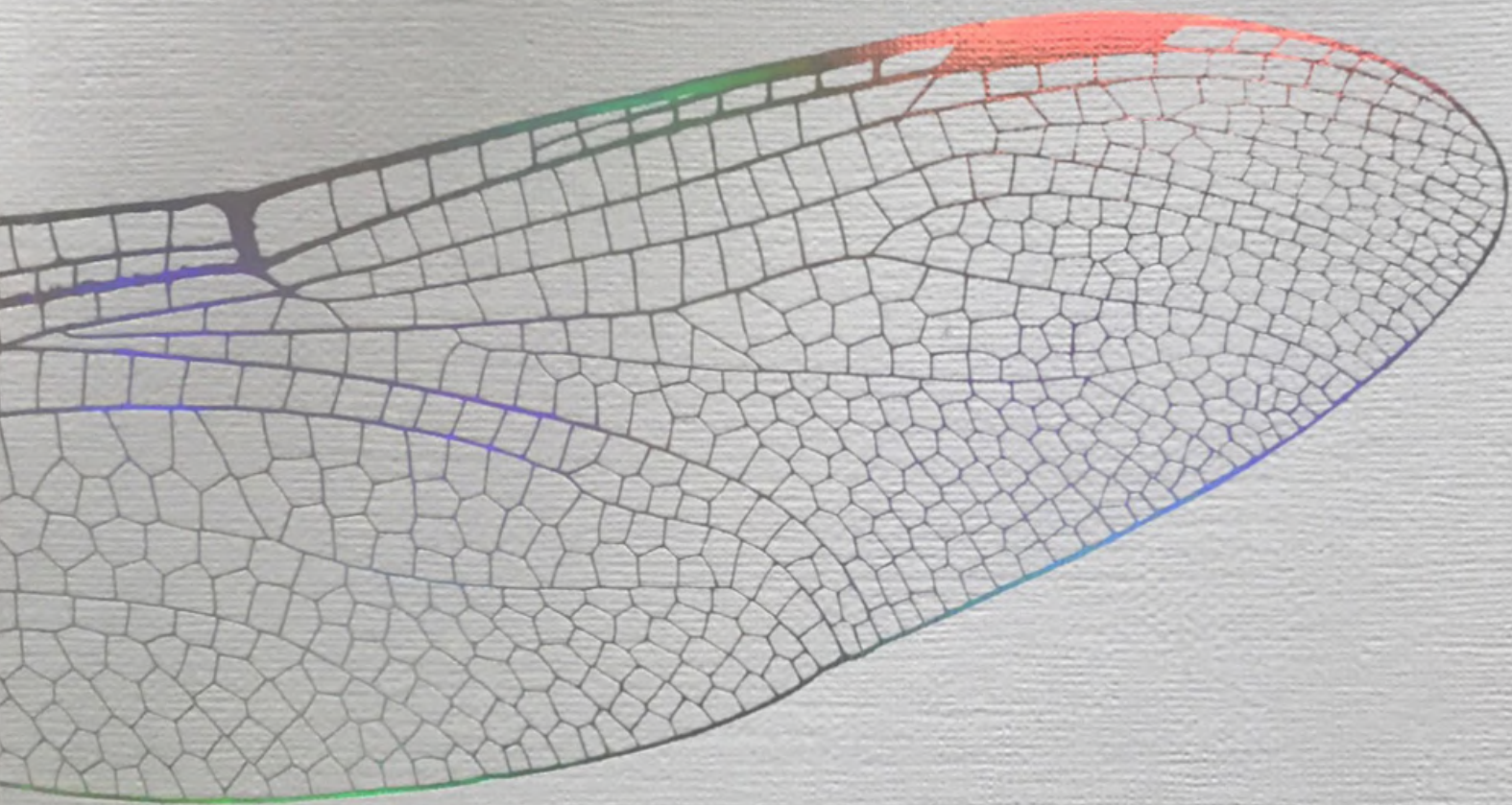


Dragonfly

Crépuscule



07	Avant-propos
08	Foreword

13	.	Dragonfly Crépuscule
		<i>Jennifer Macklem</i>

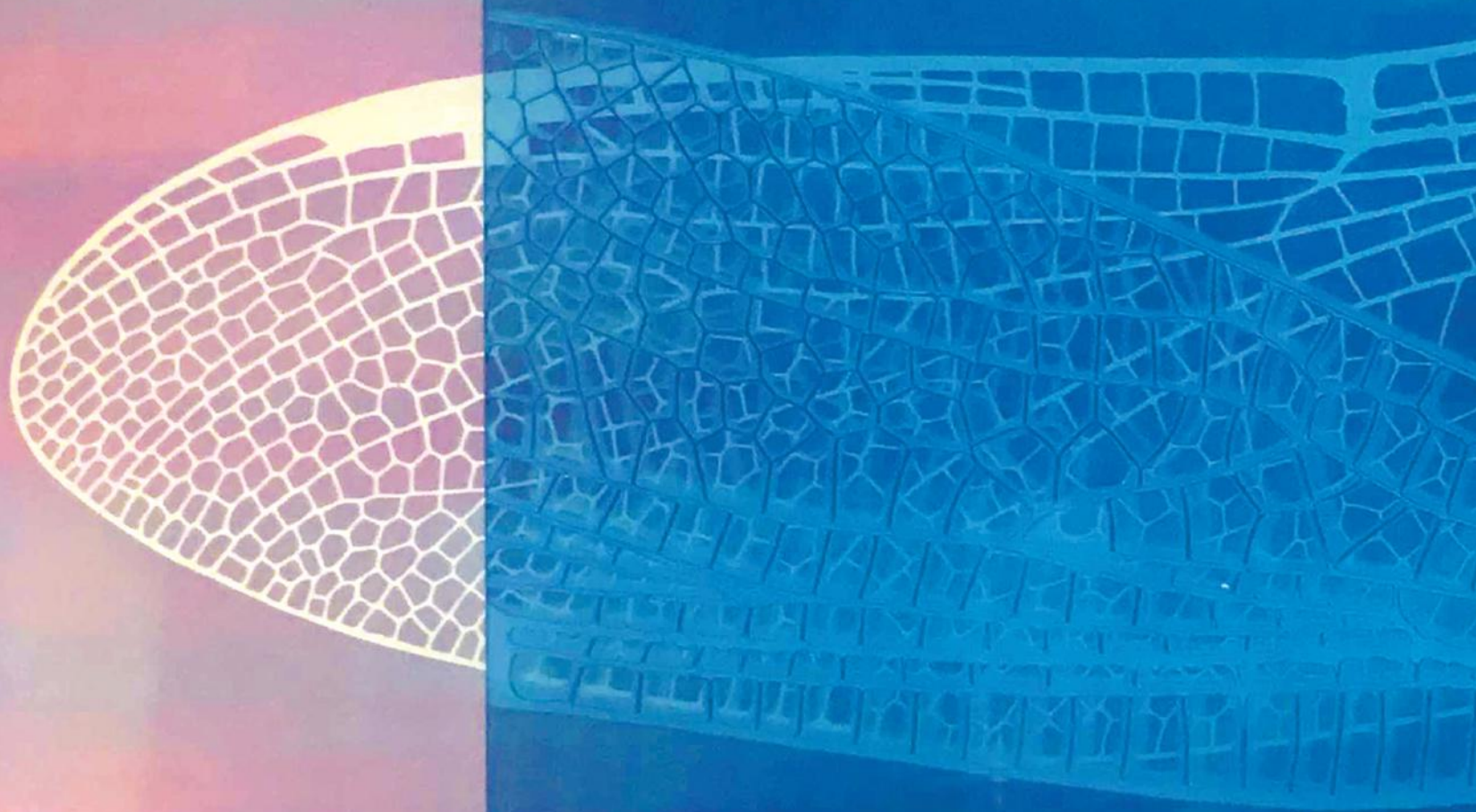
17	.	An Unstill Life
		<i>Francine Dagenais</i>

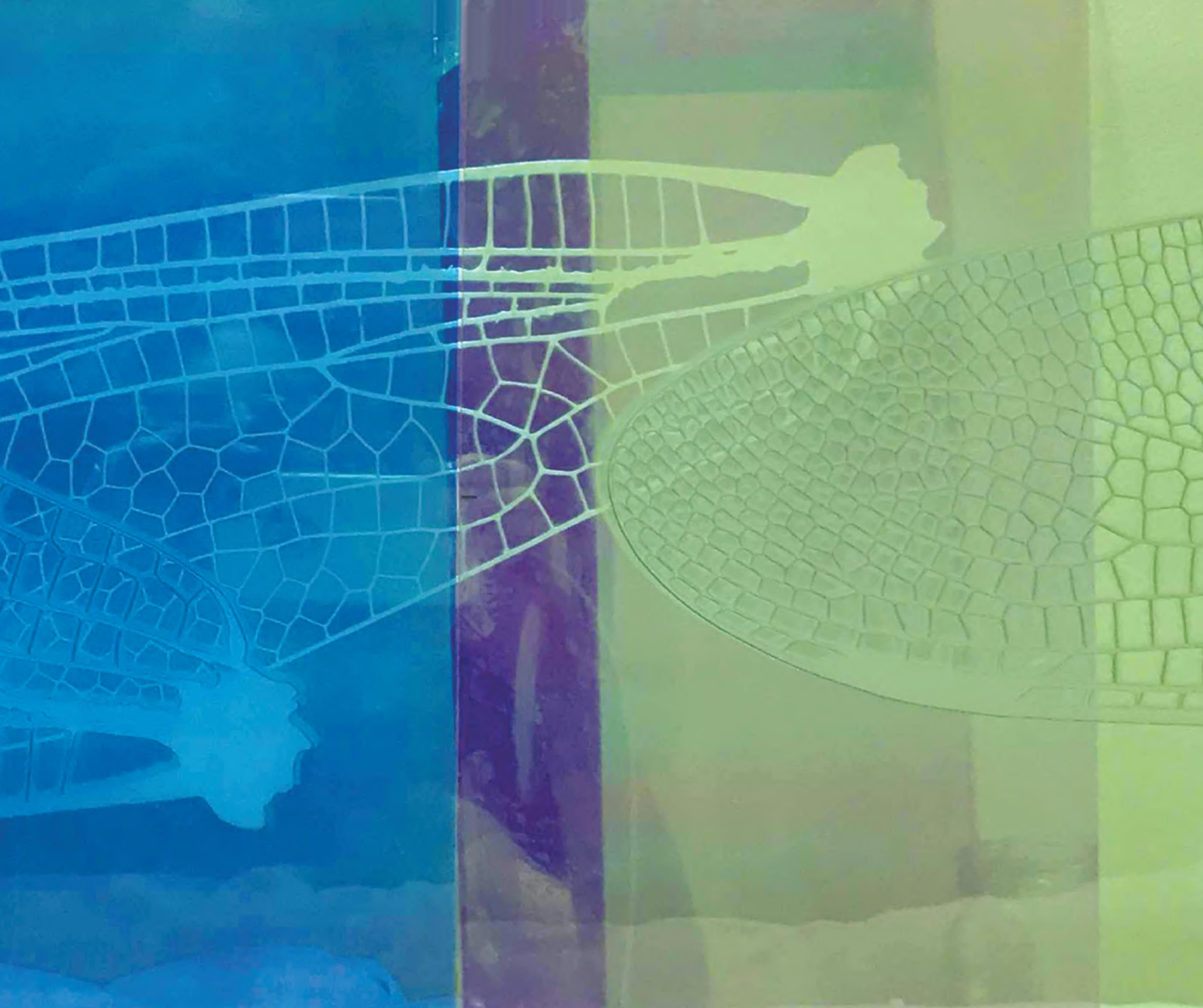
31	.	Acceptation
		<i>Jasmine Colizza</i>

37	.	Resilient Vulnerability
		<i>William Ganis</i>

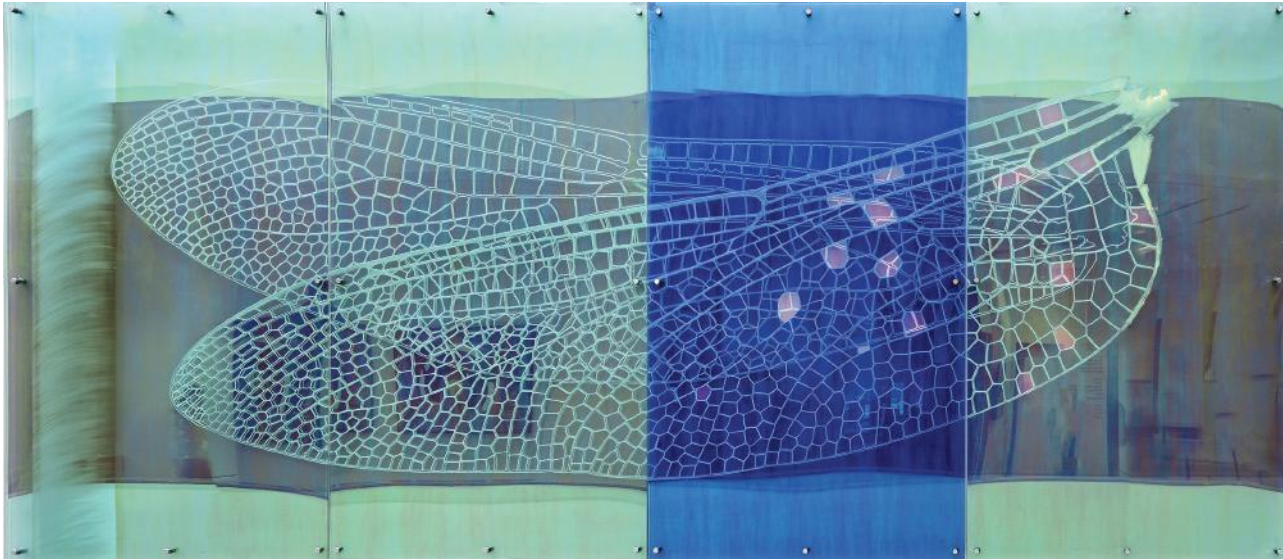
43	.	Les tentations
		<i>Eric Devlin</i>

46	Biographies
49	Listes des œuvres / Works
51	Crédits / Credits









Dragonfly



Dragonfly Crépuscule est une publication qui aborde à la fois la lumière et l'obscurité qui émanent du travail de Jennifer Macklem. L'une jaillissant de l'autre.

Spirituelles, l'œuvre et l'artiste le sont totalement. Dans son texte et dans son travail, Jennifer Macklem exprime sa vibrante foi dans le vivant. Cette dernière est cependant mise à l'épreuve dans l'exposition *Crépuscule* (salle Alfred-Pellan, 2015) que je sonde dans mon texte *Acceptation*. Les œuvres et les objets observés à vue de drone se maintiennent délicatement sur la ligne indicible entre la vie et la mort.

Francine Dagenais, dans *Unstill life*, place indiscutablement le travail de Macklem du côté d'une Gaïa modelant la matière vivante de la Terre en organisme complexe. Cette spiritualité nourrit la quête créatrice de l'artiste.

Jennifer Macklem est chercheuse. Ses explorations sont tranquilles et, comme ce soldat de Rimbaud cité par Eric Devlin (*Les tentations*) dont on ne sait s'il dort ou s'il est mort, elles nous conduisent à contempler la beauté, qu'elle soit animée ou non.

Nous comprenons, grâce au texte de William Ganis, *Resilient Vulnerability (Vulnérabilité résiliente)*, à quel point il est essentiel pour Macklem d'appréhender ses œuvres par la communion avec la matière et avec ses sens.

De la mort à la vie, de l'obscurité à la lumière, de *Crépuscule* à *Dragonfly*, sa récente œuvre d'art public inaugurée à l'Université de Toronto, l'artiste nous fait cheminer et démontre l'extrême résilience de la vie. Jennifer Macklem refuse la destinée qui nous menace et choisit de faire confiance. Elle possède cette conviction profonde que malgré tout, l'humanité communique avec son environnement. Et que là réside sa rédemption.

Foreword

Jasmine Colizza

Dragonfly Crépuscule is a publication that addresses light and darkness as it emanates from Jennifer Macklem's art. Each flows from the other.

These works are as fully spiritual as the artist is herself. In her writing and in her work, Jennifer Macklem expresses a vibrant faith in the living. The latter, however, is put to the test in the exhibition *Crépuscule* (Salle Alfred-Pellan, 2015) which I probe in my text *Acceptance*. A hovering drone observes objects and artworks that are delicately poised along an unspeakable line between life and death.

Francine Dagenais, in *Unstill life*, places Macklem's work indisputably on the side of a Gaïa that models the living matter of the Earth into a complex organism. This spirituality nourishes the creative quest of the artist. Jennifer Macklem is a researcher. Her explorations are quiet and, like Rimbaud's soldier cited by Eric Devlin (*Les Tentations*), we don't know if they are asleep or dead, leaving us to contemplate their ambiguous beauty, whether animated or not. We understand from William Ganis' text, *Resilient Vulnerability*, how essential it is for Macklem to apprehend her works through a communion with matter and through her senses.

From death to life, from darkness to light, from *Crépuscule* to *Dragonfly* - her public artwork recently inaugurated at the University of Toronto - the artist brings us on a journey and demonstrates the extreme resilience of life. Jennifer Macklem refuses the destiny that threatens us and chooses to trust. She has a deep conviction that, despite everything, humanity communicates with its environment. And therein lies redemption.



Dragonfly study







Marsh (détail)
Apis florea

Crépuscule is when the light dims. The sun has slipped below the bitter horizon and we need animal furs to stay warm. A drone hovers above the frozen landscape, swooping down for disembodied observation. Frozen in time are traces of a civilization, blasted relics of residual evidence, toxic and beautiful. Sometime in the future: speculative forms, abandoned endings.

But earlier, drenched in sunlight, I approached the water's edge at a remote lake. I was asking the universe for a certain capacity to be caring and careful in the midst of a delicate, even dangerous, period of transition. As I paused on the shore, a butterfly appeared at my feet. I thought it was damaged; squatting, I took a close look. It stayed there for a long time, a few inches from my gaze. It fluttered a bit. With her delicate fine-jointed legs, the butterfly stumbled on the pebbles and rocks near the water's edge. The wind was making her lose its footing and she seemed unable to fly. I carefully scrutinized the edges of the wings and they were beautiful and undamaged. She stayed there slowly opening and closing her wings leisurely, several times, revealing the splendor and detail of her variegated body. I noticed thick, long hair on the yellow and black wings - surprisingly tufted, a pale, yellow-gold fur. After a time, she lifted into the wind and flew off, undamaged after all, fully intact. A tiny solace, surfacing into the currents of passing time.

In French the word 'meaning' (*le sens*) has multiple connotations. It alludes to at least four ideas: the sensory realm - taste, touch, smell, hearing; a given or interpreted significance; a direction; an understanding. In English, when we ask, 'What does something mean?' we are referring to the idea of interpreted significance. Yet other threads of cognition that stem from the word "sens" open up more associative, less concrete ideas around meaning. The physical senses intermingle with memories of other sensations. When making art, as in life, uncertainties arise about orientation and direction. Where am I going? What is the next step? A direction is not the same as a destination. What are the prompts that lead me in a certain direction?

The fullness of the French concept of "le sens" expands and infuses the idea of meaning, it becomes multi-dimensional rather than pointed and specific. Imbedded into "le sens" is that which helps us to take the next step, to face the next situation with more certain grace and poise, with all our senses engaged, open to understanding.

Last summer, after I had spent weeks drawing detailed renderings of dragonflies, one came to visit me in the countryside. Like a winged creature visiting from pre-history, he was large and unnerving with his prescient, multi-lensed gaze.

Most insects have multifaceted eyes – house flies, for example, have about 6,000 eye facets that give them a panoramic view of their surroundings. But with 30,000 individual facets, dragonflies blow them—and every other insect—completely out of the water. Each facet, or ommatidia, creates its own image, and the dragonfly brain has eight pairs of descending visual neurons to compile those thousands of images into one picture.¹

While I was standing outside my little cabin, he landed on my chest. I caught my breath, froze, and we looked at each other. The next afternoon I found him settled, immobile, on the outside doorframe of the cabin, catching the last warmth of the afternoon sun. I stared into his eyes and wondered how long he might stay – until after ten long minutes it flew off into the bushes. The next time I went to the cabin – three days later – the same large dragonfly was in the exact same spot, on the doorframe of my cabin, perching there like a greeter. Then, just yesterday, the first dragonfly I saw of the season hovered a few feet from my face and stayed there, vibrating in mid-air. For over half an hour we observed each other, its wings beating a tiny flurry of iridescence, riding the wind, suspended in the sunshine.

Dragonflies have been on the planet for almost 300 million years while *Homo sapiens* have been emerging here for two million. We find the wings, Serena and I, and place them delicately onto a flatbed scanner. In prehistory, dragonflies were very large, with wing spans of over 60 cm. These ones measure 2 cm. A blast of light scours across the glass and produces a high-resolution digital photo. Using this digital information I enlarge it and synthesize it further, reducing it to black and white, which is then programmed into a laser cutter. This focuses a blinding concentrated beam of light that burns away the surface to etch a fine line into iridescent acrylic.

Light reflects from the surface of the wings in a variegated and prismatic way. In their natural iridescent state the wings are translucent, except for their precise network of structural supports that are, in fact, dried insect veins.

Paying attention to particular incidents of biodiversity is a form of resistance, an unplugging from the incessant solicitations of algorithms selling themselves and everything else.² I am interested in how new technology can promote everyday intimacy and how light penetrates surface, layers and textures, and at the same time reflects back in optically unpredictable ways. The contemplation of living forms whose origins predate human emergence on the planet sparks thoughts of expansive time, bearing witness and ecological ancestry. What if culture was nature all along?³

¹ listverse.com/2013/04/18/10-surprisingly-brutal-facts-about-dragonflies/ Andrew Handley April 18, 2013.

² *The Nonhuman Turn*, edited by Richard A. Grusin, 21st Century Studies (Minneapolis: University of Minnesota Press, 2015).

³ *What if nature was culture all along? New materialisms*, edited by Vicki Kirby (Edinburgh: Edinburgh University Press, 2017).





Fullerene

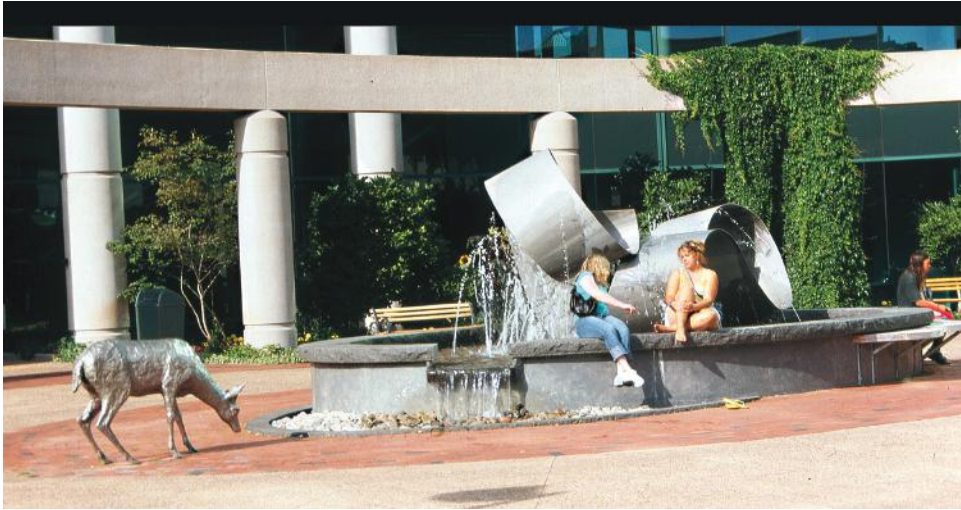
Now we, if not in the spirit, have been caught up to see our earth, our mother, Gaia Mater, set like a jewel in space. We have no excuse now for supposing her riches inexhaustible nor the area we have to live on limitless because unbounded. We are the children of that great blue white jewel. Through our mother we are part of the solar system and part through that of the whole universe. In the blazing poetry of the fact we are children of the stars.¹

Jennifer Macklem's oeuvre is eclectic to say the least. The artist has spent much of her career asserting her right not to be pigeon-holed and to exercise a more diverse practice, one where a variety of methods and materials combine with a pluralistic approach to style. If there is one characteristic to Macklem's attitude to art making, throughout her career, it is that it is rooted in diversity and experimentation. A few years ago, she attended a talk by François LeTourneau, a curator at the Musée d'art contemporain de Montréal, who spoke on the issue of stylistic plurality. Hearing him speak on the issue left her with a newfound feeling of freedom and, more importantly, of validation for her own non-Modernist approach to art practice. She considers that there is 'room for many kinds of energy: playful, troubled, experimental, inconclusive, devotional, loving, derisive,' a tall order but one for which Macklem has the ability to deliver. Some artists she most admires – Mowry Baden, Mark Dion, Giacometti, Kiki Smith, Niki de Saint Phalle – reflect these different approaches.

It follows that, stylistically, Macklem's work is much harder to pinpoint and identify than other artists of her generation. There is no easy branding or identifiable trait. The artist favours a diversity of approaches, means and media, with her drawing and sculpture practices being mainstays throughout. Her inquisitiveness has seen her tackle everything from traditional methods of making bronze sculpture through the lost wax process to palette knife painting, to collaborative film, sculpture and video making, swing set installations, bricolage rolling ball sculptures, and more recently, in-gallery drone vision. She feels a sense of freedom to try out different approaches and doesn't let taboos or expectations about her artwork censor her in any way. Macklem believes in making art 'with a sense of urgency and risk.' She believes that, in the process of making, she instigates a 'dynamic and invigorating dialogue with inert materials,' which 'somehow shed their mute status and assert their specificity, their own agendas.'²

Orbs and Circles

Many of Macklem's works reflect her personality and sense of humour, the artist demonstrating that she takes pleasure in the construction of complex structures, showing the great skill and technical virtuosity required to design and realize a kugelbahn (rolling ball sculpture).



Waveflow
Biodiversity bench



The viewer is asked to engage with the work as an active participant, accomplishing a strange, possibly, anti-Sisyphian, and perpetually ludic task, as it is a light and effortless ride along a twisted and imaginary pseudo-alpine path. The kugeln used here are more akin to 3D, kinetic versions of Jean Siméon Chardin's soap bubbles.³ Glowingly iridescent, they speed along with great fluidity, their playful nature nevertheless belying the transience of life. In contrast to a still life, however, the kugelbahn is unstill by its very nature. There is a luminescence to this work; Macklem confers upon this synthetic landscape the icy blue characteristic of water from the glaciers. As they travel through the path, the orbs do not so much mirror the installation context as project and reflect light all around.⁴ In a still life, we are dealing with the self-conscious representation of the material world, in sculptural terms, and certainly here in Macklem's terms, this unstill life, reveals a body-conscious, mindfully phenomenological approach to art practice.

I am interested in art where the deep convictions and feelings of the artist are somehow intrinsically embodied into material, and the material becomes transformed or imbued with something intangible.⁵

Public Art

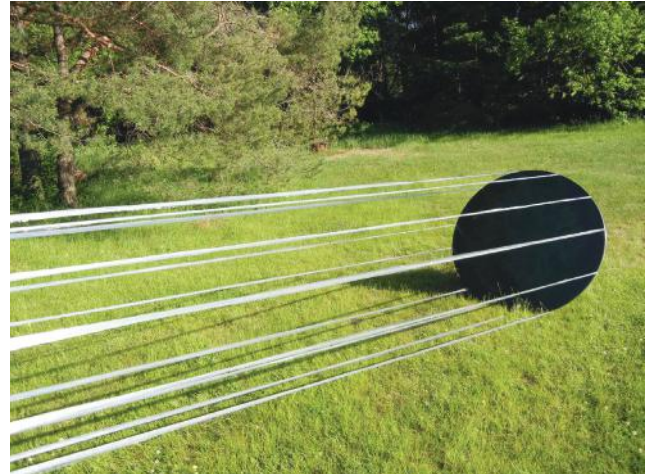
Macklem has established her career as a multimedia artist whose work is often educational, interactive, kinetic or relational. Even her large public art projects, that she created in collaboration with kip jones – such as *Sightlines* (Whistler, 1998) and *Biodiversity Bench* (Kelowna, 2000), *Fossil Floor* (Calgary International Airport, bronze fossil-like elements embedded in a resin floor, 2002) and *Waveflow* (Moncton City Hall, fountain, 2004) – crafted in seemingly immutable materials such as bronze or steel often lend themselves to some activity or handling in their reception.⁶ Macklem's approach is multi-tiered in its complexity, the issues that inspire her range from eco-capitalism, to jurisprudence, and to animal and human rights, to name only a few. In conver-

sation, she often refers to Thomas Berry's Ten Principles of Jurisprudence, where existence determines rights and human beings are no longer at the top of the hierarchical pyramid. In fact, one constant in the artist's work is an attempt at repositioning established hierarchies, particularly as regards our planet. Her concern for the environment, for the biota in general, not just human beings, is a recurrent, direct and indirect, theme in works from the series *Dans l'air* (2015), for instance.

Another way of seeing us would involve a leveling of hierarchy, where all creatures have their place in an intricate web, and if/when we exercise our "superior" will, that we do so in a spirit of respect for difference (and even of sacrifice, if we are eating meat).⁷

In the exhibition *Crépuscule*, several of the works make reference to the animal realm. A large table presents an assemblage of small sculptures, many of which were cast in bronze, or reclaimed lost wax. We find a selection of heads—some animal (pigs', goats'), some human, some hybrid, some fantastical creatures with mis-assorted branch-like limbs and oversized coiffures. She also stages areas within the gallery to sit and reflect: in one case a swing set, in another a large circular bench at the centre of which are found some drawing pencils, paper and some vintage Natural History books. The bench is covered with fur coats, which have been upcycled. These animals were sacrificed for their fur. Their coats were made into coats for humans, and then discarded. Macklem makes a point of repurposing them, but also of placing them in relation to a greater ecological and universal context.

Certain works such as *Crépuscule* from the *Dans l'air* series (2015) presented at the Galerie d'art d'Outremont and again at the Salle Alfred-Pellan of the Maison des arts de Laval make an obvious reference to planetary habitats. The large multimedia painting may only present a fragment of a circle on top, but the shades of black, blue and white are all too reminiscent of planet earth for the reference to be dismissed, particularly as it seems to



Iris

be facing its moon, as a bottom fragment of a circle, dark, and possibly eclipsed.⁸ This is very much in accord with the general spirit in which she tackles not only her art practice but her life practice as well. There is a strong coherent thread throughout the readings which sustain her avid mind, boundless curiosity and thoughtful humanity – David Abram, Thomas Berry, James Lovelock, Maurice Merleau-Ponty – one that is not stylistically or media-based, but conceptually and spiritually driven. The topics towards which Macklem gravitates generally address the importance of balancing the intelligible realm with a healthy dose of the sensible (in the philosophical sense), long shunned in rationalist philosophical tradition. Her approach towards research and creation may very well be a means of pushing back against a form of secular normativity in the humanities and the sciences, attempting to create a balance between the rational, the sensible and the spiritual.

That Macklem would be drawn to India is hardly surprising. The strong history of spiritual art and the multiplicity of faiths in such a populous country is certainly a source of inspiration for her, most notably the idea of renouncing all those things that, in the capitalist West, would be viewed as status enhancing. In India, this renunciation is what is referred to as a ‘sacred path:’

Allowing for multiplicity in all things (as can be observed at the biological level, at the almost infinite biodiversity of life on this planet, which remains to me the best model or correlate of spirituality) means that I also welcome several kinds of spirituality.⁹

Domes, Balls, and Fullerenes C⁶⁰

In Subtle Light (2012), a suite of works on paper made during a residency in Pondicherry, India, in 2012, titles such as *Airbreath* (2012) and *Watermark* (2012) are illustrative of Macklem’s leveling out of hierarchies: human physiological functions and planetary meteorological functions are depicted similarly, in their commonality. Air, water and wind are life-sustaining. The works play

with a subtle light, with a scale of bright blues, but also shining greys reminiscent of silverpoint works,¹⁰ as the light is often revealed through scraping or subtraction rather than addition. *Silver Cloud* (2012) is a particularly fine example of this.

Silver Cloud also seems to introduce a figurative, human-made compositional element, in the form of triangular tiling, a pattern that will recur in several of Macklem’s works, the Buckminsterfullerene, fullerene or Bucky Ball.¹¹ Macklem reiterates the Bucky Ball motif in the outdoor sculpture *Fullerene* (2014) and again in the painting on stonepaper (2014) *Éclaircie* from the *Dans l’air series*.¹² Interestingly, the fullerene also occurs in nature. There is evidence that it can be found in our universe and beyond, and some scientists posit that the substance of life may have come to our planet by way of a fullerene, possibly in a meteorite.

Much of Jennifer Macklem’s work navigates through a number of disciplines in art, technology and science, as well as conceptions in faiths, philosophies and theoretical constructs. She seeks to balance pragmatism with idealism, hoping that her work can instigate change and create better awareness of pressing issues of the day, obviously chief among them ecological concerns. Like David Abram, one of Macklem’s favourite eco-philosophers, the artist feels that it is of utmost importance for humans to learn to be mindful and respectful of their habitat.

It follows that the myriad things are also listening, or attending, to various signs and gestures around them. Indeed, when we are at ease in our animal flesh, we will sometimes feel we are being listened to, or sensed, by the earthly surroundings. And so we take deeper care with our speaking, mindful that our sounds may carry more than a merely human meaning and resonance. This care – this full-bodied alertness – is the ancient, ancestral source of all word magic. It is the practice of attention to the uncanny power that lives in our spoken phrases to touch and sometimes transform the tenor of the world’s unfolding.¹³





Orbits



Fullerene

Rivers & Droplets, H²O

A Sacred River (2014) is a case in point. A foundational collaborative film project between artists from the University of Ottawa and artists from Banaras Hindu University (BHU) in India, it was directed by Jennifer Macklem and Sajan Sindhu. Through a docu-fictional approach, the film explores the complex roles held by the Ganges River in addition to the multiple strata of meanings attached to it. The Ganges River is at serious risk from human and industrial pollution and should not be taken for granted. Despite this, it continues to be for many a locus of spiritual cleansing. In some ways, it is the very reverence accorded to the river that could eventually cause its demise if left unchecked: as those who bathe in it on a regular basis do so not only at their own peril given the high faecal coliform content, but also generally disregarding what detritus they leave behind. How do we balance culturally and spiritually rooted mores with the river's viability, the sustainability of its biodiversity? *A Sacred River* broaches this delicate subject with sensitivity, as the scientific component of the film in no way dismisses the cultural, historical or spiritual importance the Ganges holds for the people who live in its proximity and who are sustained by its nurturing. The fact that she chose to work in collaboration with Sajan Sindhu is indicative of Macklem's capacity for active listening and sharing, and her desire to do away with old models of cultural exchange. In this way, Macklem's approach is comprehensive and unified, drawing from the body, the mind and the spirit. A case in point is the work *Assi Ghat* (2012). While she was an artist in residence in Varanasi, India, she worked on the rooftop of a building not far from the Ganges River. Using locally sourced handmade paper, and sitting in the middle of the sheets, she drew out a circle with her fingers. *Assi Ghat* refers to the riverfront steps leading to the Ganges.¹⁴ It also refers to a topic that has been uppermost in her mind, the Ganges River itself, producing a work entitled *Water Droplet* (2012) that is a further example of her equal regard for both macro- and microcosms.

In *A Sacred River*, this comprehensive approach leads Macklem and co-director Sindhu to combine scientific data with a more spiritual perspective, using the commentary of the main protagonist, Pratik Mahant, an undergraduate student at BHU. Through encounters with scientists in a laboratory setting and armed with the results of standard water-quality analysis, the film also demonstrates that the Ganges holds, within itself, the promise of a solution. Its level of oxygen is still amply sufficient for the river to heal itself and a pause in human activity would go a long way towards reaching this goal. The film's final scenes remain hopeful that an answer can be found. With this film, Macklem and Sindhu are conveying an important message: we need to listen to what the Ganga is saying.

In *Becoming Animal: An Earthly Cosmology*, David Abram addresses this question in these terms:

if we no longer call out to the moon slipping between the clouds, or whisper to the spider setting the silken struts of her web, well, then the numerous powers of this world will no longer address us – and if they still try, we will not likely hear them.¹⁵

In the 1970s, chemist James Lovelock and microbiologist Julie Margulies developed the controversial Gaïa hypothesis, in which the Earth is viewed as an autopoietic, self-regulating system, sustaining life forms on the planet. From that follows the concept that the Abiota (non-living elements of an ecosystem) exercises an effect on its Biota (its flora, fauna, fungi and micro-organisms) and vice versa. In some ways at odds with Darwinism, and characterized as a form of neopaganism, this hypothesis has had many detractors since its inception. Nonetheless, and particularly in this context, it holds, at the very least, a metaphorical appeal for Macklem, particularly as it borrows its name from Greek mythology and one of the matriarchs of Earth Goddesses, Gaïa Mater. The historical importance of Gaïa in the earth sciences – geography, geology, geophysics – is now largely lost but novelist William Golding made the

connection very clear in his eloquent 1983 Nobel Prize acceptance speech cited at the beginning of this essay.¹⁶

Over the past 25 years, the advent of eco-criticism and eco-philosophy has demonstrated that environmental issues are pressing concerns and that we are all implicated by the state of our planet. In her quest for answers, Macklem allows her spiritually oriented practice to guide her towards a comprehensive, relational, responsive and unstill approach to art, life and the world around her. For Macklem, spirit, in its many configurations and geometries, should not be understood as a separate entity but as David Abram would put it in *The Perceptual Implications of Gaïa*, as an integrated force, that circulates within and around us.

Our individual psyches, our separate subjectivities are all internal expressions of the invisible awareness, the air, the psyche of this world. And all our perceiving, the secret work of our eyes, our nostrils, our ears and our skin, is our constant communication and communion with the life of the whole. Just as, in breathing, we contribute to the ongoing life of the atmosphere, so also in seeing, in listening, in real touching and tasting we participate in the evolution of the living textures and colors that surround us, and thus lend our imaginations to the tasting and shaping of the Earth. Of course, the spiders are doing this just as well...¹⁷

¹ William Golding, *The Nobel Prize in Literature 1983 from Nobel Lectures, Literature 1981-1990*, edited by Tore Frängsmyr and Sture Allén (Singapore: World Scientific Publishing Co., 1993).

² Jennifer Macklem (JM) in her own words. I am citing from the artist's writing on her own practice and from notes taken in conversation with the artist during the summer of 2015 in Montreal. The text was written in response to a series of questions I asked her in preparation for this essay.

³ Jean-Baptiste Siméon Chardin (1699-1779), *Soap Bubbles*, ca., 1733-34.

⁴ The tradition of inserting soap bubbles in paintings goes back, at the very least, to the 16th century. The bubbles became fairly common in Dutch

still life paintings of the 17th century. Circular transparent orbs and bubbles were depicted by first circumscribing a circle, within which light was contained and reflected. Hendrik Goltzius is generally credited as the first artist to draw attention to the symbolism behind the bubble with an etching entitled *Homo Bulla Est* (Man is a Bubble). See H.W Janson, "The Putto with the Death's Head," *Art Bulletin* XIX (1937): 446-448.

⁵ JM.

⁶ Macklem conceived of these works and created them in collaboration with the artist kip jones.

⁷ JM.

⁸ These works were hung in different configurations at the Galerie d'art d'Outremont than at the Maison des arts de Laval. In one case, the two 'planet' fragments were presented facing each other across the room and in the other, one at the top, and one at the bottom.

⁹ JM.

¹⁰ The silverpoint technique was used by medieval scholars and Renaissance artists, particularly those who travelled and wished to have a quick way to do sketches. They carried pre-gessoed papers, on which they drew with a silver stylus. The stylus would gently scrape the surface of the gesso and reveal the darker paper beneath. The silver from the point itself would leave a subtle and silvery trace on the paper as it oxidized. Leonardo da Vinci, Albrecht Dürer and Hans Holbein were adept at working with this technique and produced some very fine line drawings typical of the medium.

¹¹ The Bucky Ball, or C60, is an allotrope of carbon. It is a molecule of graphene, a material similar to graphite at the molecular level, and resembling Buckminster Fuller's the Geodesic dome, a structure founded on the principle of tensegrity. With a basic tiling at its core, the nanomaterial can come in sheets, tubes or balls, with the sheet pattern being hepta-, hexa- or pentagonal in shape. Richard Smalley, Robert Curl, James Heath, Sean O'Brien and Harold Kroto discovered the Buckminsterfullerene in the 1980s, coining the term in honour of Richard Buckminster Fuller who designed the geodesic dome. The dome is based on the icosahedron, which is in turn based on the octahedron, a bipyramid composed of eight equilateral triangles.

¹² In Macklem's drawing, painting and sculpture, she makes use of this basic triangular tiling.

¹³ David Abram, *Becoming Animal: An Earthly Cosmology* (New York and Toronto: Vintage Books, 2011), p. 172.

¹⁴ Information on the making of this work comes from some notes written by the artist in reference to the images accompanying the Galerie d'art d'Outremont exhibition in 2015.

¹⁵ David Abram, *Becoming Animal: An Earthly Cosmology* (New York and Toronto: Vintage Books, 2011), p. 175.

¹⁶ Golding is said to have suggested the term to Lovelock when he first formulated the hypothesis.

¹⁷ David Abram, « *The Perceptual Implications of Gaïa*, » in *From Dharma Gaïa: A Harvest of Essays in Buddhism and Ecology*, edited by A.H. Badiner, Berkeley, California: Parallax Press, 1990). Originally published in *The Ecologist* 15, 3 (1985).



Les corps improbables





Île flottante

À l'approche de la nécropole aérienne, les capteurs hyperspectraux sont lancés pour analyser l'état de l'infrastructure centrale et de la couverture géologique. Le relevé de données obtenu est négatif.

La cartographie réalisée à cette étape permet de circonscrire les portions du territoire entourant la structure. Il est constaté peu de changements depuis le dernier passage. L'état sédimentaire apparaît pauvre, les traces de vie se limitent aux croix semées dans la section 00-156 et à la présence de la cheminée traversant le manteau. La toxicité ambiante demeure impropre à la réintroduction du vivant.

Transmission des données en cours. Poursuite de la mission de surveillance.

Drone terminé.

La vision du monde de l'artiste Jennifer Macklem n'est pas tant apocalyptique que mystique. Elle nous soumet une énigme avec *Crépuscule*¹, cet instant insaisissable entre lumière et obscurité qui, ici, nous conduit à l'indicible moment entre vie et mort. Et nous, visiteurs et regardeurs, nous ne pouvons qu'être troublés face au destin de chacune de ses installations éclairées par un soleil blafard en fin de vie, ou par un coucher de lune noire.

La notion du temps est poreuse. L'exposition arbore une vision futuriste fictive dans laquelle flotte une île, patrie d'une civilisation adorant la mort et qui y a finalement succombé. Mais lorsque le drone s'incline subitement en réduisant notre champ de vision à l'un ou l'autre des éléments de l'œuvre, nous comprenons que ce futur est composé de stigmates du passé qui font écho à notre présent. Incidemment, le paysage immobile est parsemé de cheminées à la fumée grisâtre.

L'artiste ne juge pas. Les comportements humains qui ont mené à ce dénouement ne sont pas considérés. Les notions de bien et de mal sont illusoire. Simplet, Jennifer Macklem nous invite à devenir le drone. L'artiste, contrôleuse de vol, assume son rôle et nous convie à la méditation. Grâce à elle, nous constatons l'état crépusculaire de cette civilisation et survolons le tragique. L'artiste scrute, donne à voir et à toucher la beauté dans l'absence du vivant ou dans ce qu'il en reste : fourrures, icônes animales glorifiées par le bronze que l'on retrouve aussi dans des livres anciens de sciences naturelles. Ces livres imagés, mis à notre disposition dans des aires de repos, nous guident et nous invitent à réintroduire furtivement le vivant par le dessin de créatures exotiques antédiluviennes.

Le regret apparaît toutefois en la figure de Narcisse, ici représentée par une chèvre rompue se mirant dans la glace d'un étang à la recherche de son double...

ou d'une seconde chance? Sa quête demeure vaine. La chèvre est morte déjà, comme si l'action se déroulait en boucle et traversait le temps. Inéluctable.

C'est en acceptant ce qui fut que l'artiste et le visiteur entrent en communion et atteignent une certaine quiétude envers ce qui est : un univers à sonder, à quitter puis à explorer encore et encore dans l'attente d'une aube qui, finalement, nous conduirait de la mort à la vie.

Drone

Grâce à son support d'atterrissage placé à l'entrée de la salle d'exposition, le drone domine. Du haut de ce poste d'observation, il a le devoir de surveillance. Sa présence agit comme liant entre les installations et impose au visiteur les statuts à la fois d'observateur et d'observé. À l'instar du drone, le visiteur-observateur conserve une distance vis-à-vis des œuvres. Il les toise, en fait le tour, inspecte les matériaux utilisés... Le visiteur-observé, quant à lui, prend part à l'exposition, il active les œuvres, s'assied sur les fourrures, prend le thé offert, dessine. Les deux postures engagent le visiteur ; ici sur le plan cognitif, là sur le plan sensitif.

Île flottante

Macklem a réalisé cette installation à partir d'une couverture qu'elle a altérée en y ajoutant de la mousse isolante, du sel, du bois, du verre, des objets trouvés. Cette couverture, devenue rigide, est suspendue par des chaînes et est percée en son centre par un tuyau métallique recouvert de fourrure de fœtus d'agneau – d'astrakan. De cette cheminée centrale en émanent d'autres, plus petites, disséminées ici et là entre des croix de cimetière. Chaque élément est lourdement porteur de sens dans une narrativité aussi funeste qu'attendue. L'utilisation d'une couverture est singulière et en contradiction avec sa fonction habituelle qui est celle de réconforter et de réchauffer. Ici, la couverture se matérialise en un sol terrestre inhospitalier, recouvert de sel signifiant sa désertification et de multiples cheminées signalant

une pollution suffocante. Peu de suspense. Macklem présente le reliquat d'une collectivité qui a choisi d'annihiler son futur.

Cercle avec fourrures

Dans cet espace figé où l'on ressent presque un vent froid traversant la salle bleu glacier, Macklem se préoccupe du confort des visiteurs. Ces derniers ont le loisir de s'asseoir sur des fourrures en buvant un thé chaud, de se balancer tranquillement en ayant comme point de vue la fin d'un monde, tel un tableau ou un diorama.

Narcisse

Cette vidéo présente un paysage hivernal et hostile dans lequel évolue une chèvre à l'air épuisé, faite d'une armature métallique motorisée et recouverte de tissu trempé dans la résine. De grands cils soulignent ses yeux de verre qui cherchent résolument leur reflet dans une eau glacée.

¹. *Crépuscule*, exposition présentée à la Salle Alfred-Pellan de la Maison des arts de Laval du 3 mai au 28 juin 2015.



Narcisse





Crépuscule





Dans l'air

Jennifer Macklem works across presentational strategies and media to playfully rewrite the creative process with each work. She embraces materials both traditional (such as metal casting) and idiosyncratic (such as spray foam) to address notions of reception and perception.

Macklem engages the built environment to make installations that combine her materials and those found in a space – there’s a contrast between what is understood as temporary and lasting, site-specific and reused. In works such as *Everything Under the Sun* (2011), Macklem incorporates objects that have appeared in earlier installations and even former video work. To some degree, this amalgam is a retrospective (like a smaller version of the ‘Maurizio Cattelan: All’ massing of past work at the Guggenheim Museum). She pulls together objects that reference the local situation, whether through readymade pedestals and vitrines, or antique glass scavenged from nearby stores. The elements sometimes point to process, especially the juxtaposition of figurative wax and cast-metal sculptures. The space of this work is defined by rays of polyethylene sheeting that communicate from the opposing wall.

For Macklem, these plastic streamers are a shorthand for energy – that of the sun, or of the forces binding together (or propelling) the buckyball structures of her spherical *Fullerenes* (2010-11). The Fullerenes are

models of certain carbon molecule structures and a nod to the Buckminster Fuller Expo ’67 geodesic structure in Montreal. The polyethylene gives each installation greater sculptural presence and even lends similar plastic spheres attitudinal differences, whether situated in a park in downtown Ottawa, the Wells College campus in New York, or Ulsan City, South Korea. Macklem uses the plastic to draw in space and the massed textures read as enormous brush marks. The artist used these light-transmitting filaments at the Galway Art Centre in Ireland; there they interacted with the architecture to comprise manifestations both material and ghostly.

Her *L’hiver (Winter)* (2011) is an inviting contraption set on stilts. Visitors interact with the work by setting clear glass “ice” balls at the top so that they roll through the “snowy” landscape to the bottom. The spray foam is surprisingly expressive and with it Macklem forms landscape features such as natural arches, hoodoos and boulders. Through the suggested interaction, the artist implies a narrative for this sculptural work, as visitors watch the ball move from top to bottom, as it passes through silvery foil channels and drops off cliffs. While it is surprisingly resilient, *L’hiver* seems vulnerable and accidental; calculatedly wobbly, it even sways on its spindly foundations as the balls tumble down the chutes. There’s a programmed and delightful experiential tension

insofar as the work seems set up to fail, but ultimately delivers the balls from top to bottom. The interactive installation is parodic – especially as it references romantic landscape painting, Canadian winters and the unearthly frozen mud and saltwater forms created on the New Brunswick tidal flats.

Animals figure prominently in her œuvre, and Macklem sets them in unlikely sculptural settings, whether she reworks cast-metal sculptures of lamb's and pig's heads, or animates clay or wax beasts in video works such as *Swan* (2005) or *Narcissus: A Goat's Tale* (2006). The Narcissus goat in particular has an incredible personality: in the video, it is self-absorbed, even to its own detriment in the winter cold. The same sculpted and weather-and-age patinaed goat brought to life in the video has been presented by Macklem in many forms, whether shown nestled into a suitcase or as a part of larger installations. *Peaceable Kingdom* (2011) references Edward Hicks's visionary nineteenth-century paintings in which fanciful animals, both prey and predator, passively intermingle¹. In Macklem's installation the beasts are borne upon a billowing, silken, white parachute activated by antique electric fans. Such a title is not only fitting for a work that includes farm animals and Bosch-like insects, but also for the attitudinal harmony across subjects and materials among Macklem's many disparate works.

¹. The title of Macklem's solo exhibition at The String Room Gallery, Wells College, NY (2011).







Winter, volet 1
Swan



Assi Ghat

Une tête de cochon en bronze, une chaussure qui donne un coup de pied au mur, une tête auréolée de lumières qui brillent dans la nuit, deux têtes reliées bouche à bouche par une racine, un immense cercle de terre et de bois au milieu duquel nous surprenons un personnage nu et masqué de rouge, etc. Ainsi se résume, si l'on peut dire et de façon non chronologique, l'œuvre de Jennifer Macklem. Cette œuvre empreinte d'humour et d'animisme a toujours évolué dans de multiples directions, au gré des tentations de son auteure.

Il faut savoir que Jennifer Macklem a eu la chance d'aller vivre à Paris en 1976 et de découvrir, avant nous qui étions demeurés à Montréal, de merveilleux artistes qui allaient redonner un peu d'espoir au monde de l'art alors dominé par une Amérique austère. Comme on dit en bon québécois, « c'est plate longtemps » un empilement de boîtes jusqu'au plafond de Donald Judd ou un kilomètre de plaques d'acier au sol de Carl Andre. Ces œuvres ne donnaient pas beaucoup d'espoir et il n'est pas étonnant que les prophètes annonçaient la mort de l'art.

À Paris, elle a pu voir tous ces magnifiques artistes allemands et italiens que nous allions découvrir dix ans plus tard lors de la grande exposition *European Iceberg* qui fut présentée à l'Art Gallery of Ontario en 1985. Ils étaient tous là pour notre grand étonnement : Anselm

Kiefer, Sigmar Polke, Georg Baselitz, A.R. Penck, Jannis Kounellis, Mimmo Paladino, Enzo Cucchi, Michelangelo Pistoletto, Mario Merz, etc.

Alors quand, en 1985, Jennifer Macklem revient exposer à Montréal à la galerie Michel Tétrault, son œuvre est totalement et entièrement dans l'air du temps, un temps européen s'entend-on.

Aussi loin que je me souviens, j'ai toujours associé Jennifer Macklem à une œuvre de Giuseppe Penone, un personnage filiforme en bronze qui embrassait de ses longs bras un arbre naissant. J'avais découvert cette œuvre dans le jardin d'un hôtel particulier à Paris, tard dans la nuit ou tôt le matin, à cette heure où les deux se confondent. Jennifer enseignait dans la capitale française et nous nous rencontrions au gré des vernissages de nos compatriotes. Nous venions de nous quitter. Je rentrais chez moi à pied. Est-ce la patine du bronze qui était de la couleur de ses cheveux, ou bien ce personnage qui aurait pu être celui d'un de ses tableaux, toujours est-il que, dans mon esprit, cette association persiste quarante ans plus tard.

Ce rapport n'est pas si fortuit, car ces deux artistes ont un rapport avec la nature qui relève du chamanisme, comme en témoigne l'œuvre *Les porteurs de signes* (1987), qui est une incantation *aux espaces sidéraux des idées*, pour reprendre la belle expression d'Italo Calvino¹.

Dans ce grand tableau, deux personnages nus tiennent de longs bâtons de bois, l'un comme un sourcier, l'autre imitant une bête à cornes.

Le polymorphisme des œuvres de Jennifer Macklem peut en dérouter plusieurs, mais il ne fait que traduire la capacité d'émerveillement et la curiosité insatiable de l'artiste pour la moindre petite chose qui l'entoure. Quand je regarde ses œuvres, je la soupçonne de se laisser emporter par un éristale mort entre deux fenêtres, la sécheresse d'un morceau de cuir fatigué, la rugosité d'un fragment de métal oxydé, l'iris d'un chat méditant sur une clôture de bois.

Son père a été un des plus grands cliniciens-chercheurs dans le domaine pulmonaire, à l'échelle internationale. D'une certaine façon, il a transmis ce goût de la recherche à sa fille. Mais, contrairement à son père qui a fait progresser nos connaissances médicales, Jennifer sait qu'elle ne trouvera pas. Pourtant, elle n'arrête pas de chercher, car il y a beaucoup de sujets qui captivent son esprit. Elle ne cherche pas à les maîtriser, ni même à les comprendre complètement. Disons simplement que l'émerveillement est une réelle tentation. Et à chaque fois, ses trouvailles provoquent de nouvelles quêtes.

D'abord, pour trouver, il faut savoir ce que l'on cherche. Jennifer cherche beaucoup trop de choses à la fois, sans compter tous les liens possibles ou impossibles entre ce qu'elle cherche et ne trouve pas. Mais ne pas trouver ne la dérange pas, car elle aime chercher. Son seul problème est le sacro-saint protocole de recherche car, depuis quelques années, elle enseigne à l'Université d'Ottawa. Outre l'enseignement, un professeur d'université doit chercher. Et pour prouver qu'il cherche bien, le professeur d'université doit rédiger un protocole de recherche qui définit ce que l'on recherche et la démarche entreprise pour trouver ce que l'on ne sait pas. Le protocole de recherche est un défi pour Jennifer, car elle n'aime pas les cases à remplir sur une feuille de papier. Elle préfère observer les papillons ou une vieille dame qui nourrit les pigeons.

De toute façon, Darwin n'avait pas de protocole de recherche quand il est arrivé aux Îles Galapagos. Il a observé des pinsons, puis il en est arrivé à sa théorie de l'évolution des espèces. Il en est de même pour Alexander Fleming qui, de retour de vacances, a observé que ses cultures bactériennes de staphylocoques avaient été attaquées par un champignon. Sa paresse d'avoir tout laissé en plan dans son laboratoire lui a permis de découvrir la pénicilline. Dans ces deux cas historiques, le voyage et la paresse, doublés d'un grand sens de l'observation, ont été le protocole de recherche.

En 1870, Arthur Rimbaud a écrit *Le dormeur du val*, un poème qui va comme suit :

C'est un trou de verdure où chante une rivière
Accrochant follement aux herbes des haillons
D'argent ; où le soleil, de la montagne fière,
Luit : c'est un petit val qui mousse de rayons.

Un soldat jeune, bouche ouverte, tête nue,
Et la nuque baignant dans le frais cresson bleu,
Dort ; il est étendu dans l'herbe sous la nue,
Pâle dans son lit vert où la lumière pleut.
Les pieds dans les glaïeuls, il dort. Souriant comme
Sourirait un enfant malade, il fait un somme :
Nature, berce-le chaudement : il a froid.

Les parfums ne font pas frissonner sa narine ;
Il dort dans le soleil, la main sur sa poitrine
Tranquille. Il a deux trous rouges au côté droit.

Outre la très belle musicalité de ces vers, le poème est remarquable pour sa chute qui contraste brutalement avec la description de la nature. Rimbaud oppose ainsi la beauté de la vie à la froideur de la mort.

Un tableau de Jennifer Macklem reprend cette composition de Rimbaud. Mais ici, le dormeur n'est pas victime ; il est métaphore. Un amphithéâtre émerge de sa poitrine, donnant ainsi le titre au tableau. Une étrange forme spiralée rouge flotte au dessus de son bras étendu. Le corps est ainsi une architecture, un lieu de rencontre,

une somme de connaissances que nous ne comprenons pas toujours, comme cette forme rouge. Dans ce tableau, le corps du dormeur semble se fondre avec la terre, ne faire qu'un, nous rappelant ainsi le très beau poème de Gaston Miron² :

C'est mon affaire
la terre et moi
flanc contre flanc

je prends sur moi
de ne pas mourir

45

Heureusement, car les œuvres de Jennifer Macklem ont toujours été un éternel retour sur la vie.

¹. *Voyage dans les villes de De Chirico*. Italo Calvino. Conférence prononcée au Centre Georges-Pompidou le 9 mars 1983.

². Tiré du recueil *Courtepointes*, 1975.

Biographies

Jennifer Macklem is a multidisciplinary artist. Originally from Montreal, she is an Associate Professor of Visual Arts at the University of Ottawa. She presents her work nationally and internationally at artist-run centers, university galleries and museums including: Art Gallery of Outremont, Montreal (solo); Salle Alfred Pellan, Laval (solo); Imago Mundi, Venice Biennale 2017; St Margarets House Chapel Cinema Space, London, UK; University of Waterloo Art Gallery; Galerie d'art de l'UQAM; the Beaverbrook Art Gallery, New Brunswick; the Kelowna Art Gallery (solo); the White Box Gallery, New York City; Point B, Brooklyn; Roosevelt University, Chicago; The String Room Gallery, Wells College, NY (solo); Centre d'Art Actuel Circa, Montreal (solo); Galway Centre for the Arts, Ireland; Centre for Art Tapes, Halifax; Access Gallery, Vancouver (solo); The Musée Nationale du Quebec; Galerie Eric Devlin (solo); Gallery Ernst Higler, Vienna (solo).

She completed her undergraduate studies at the Ecole Nationale Supérieure des Beaux Arts and at the Parsons School of Design in Paris, France and an MFA at the Université du Québec à Montréal.

In 2014 she co-directed and wrote a docu-fiction film in Varanasi, India, entitled 'A Sacred River': a coproduction between Banaras Hindu University and the University of Ottawa. She has completed several international artist residencies and public art projects solo and in col-

laboration. Her work is included in the permanent collections of the City of Ottawa, the Museum of Quebec, the Kelowna Art Gallery, the New Brunswick Art Bank and in private collections.

For a bibliography of exhibition reviews and critical writing see: <http://jennifermacklem.com/bibliography/>

Jennifer Macklem est une artiste multidisciplinaire. Originnaire de Montréal, elle est professeure agrégée en arts visuels à l'Université d'Ottawa.

Ses œuvres ont été présentées dans des centres d'artistes autogérés, des galeries universitaires et des musées tels que : Galerie d'Outremont (solo, Montréal); Salle Alfred-Pellan (solo, Laval); Imago Mundi, Biennale de Venise 2017; St Margarets House Chapel Cinema Space (Londres); galerie d'art de l'Université de Waterloo (Ontario); Galerie de l'UQÀM (Montréal); galerie d'art Beaverbrook (Nouveau-Brunswick); Kelowna Art Gallery (solo, Colombie-Britannique); White Box Gallery (New York); Point B (Brooklyn); Université Roosevelt (Chicago); String Room Gallery du Collège Wells (New York); CIRCA Art Actuel (solo, Montréal); Galway Centre for the Arts (Irlande); Centre for Art Tapes (Halifax); Access Gallery

(solo, Vancouver); Musée national des beaux-arts du Québec (Québec); Galerie Eric Devlin (solo, Montréal); Galerie Ernst Higler (solo, Vienne).

Elle a effectué des études de premier cycle à l'École nationale supérieure des beaux-arts de Paris et à la Parsons School of Design. Elle détient une maîtrise en arts visuels et médiatiques de l'Université du Québec à Montréal.

En 2014, Jennifer Macklem a co-dirigé et écrit la docu-fiction *A Sacred River* à Varanasi en Inde, une coproduction entre l'université Banaras Hindu et l'Université d'Ottawa. Elle a effectué plusieurs résidences d'artistes à l'international et réalisé plusieurs œuvres d'art public à grande échelle. Son travail fait partie des collections de la ville d'Ottawa, du Musée national des beaux-arts du Québec, de la Kelowna Art Gallery et de la Banque d'œuvres d'art du Nouveau-Brunswick, ainsi que de collections privées.

Pour la bibliographie des textes entourant ses expositions, voir : <http://jennifermacklem.com/bibliography/>

•

Eric Devlin, a geological engineer by training, opened his first gallery in Montreal in 1988. He has participated in more than 50 art fairs and exhibitions in Europe and has also been president of AGAC (Association of Contemporary Art Galleries) and created the art fair "Papier".

Ingénieur géologue de formation, **Eric Devlin** a ouvert sa première galerie à Montréal en 1988. Il a participé à plus de 50 foires ou expositions en Europe. Il a également été président de l'AGAC (Association des galeries d'art contemporain) et il a créé la foire Papier.

Writer, theorist, curator, historian, educator and art critic, **Francine Dagenais** has worked in visual arts for over twenty years. Her essays, articles and reviews have been published in numerous specialized art publications including *Artforum*, *Canadian Art*, *C Magazine*, *CV Photo*, *Parachute* et *Vie des Arts*. She has also worked as an announcer at Radio Canada and CBC. She has taught art history and theory as well as women's studies at the University of Ottawa and at the Université de Laval. Her research is centered around women artists, media arts, the body and virtual reality. Francine Dagenais lives and works in Montreal.

Essayiste, théoricienne, commissaire, enseignante, critique et historienne de l'art, **Francine Dagenais** œuvre dans le milieu des arts visuels depuis plus de dix ans. Ses essais, articles et commentaires ont paru dans de nombreuses revues spécialisées dont *Artforum*, *Canadian Art*, *C magazine*, *CV Photo*, *Parachute* et *Vie des Arts*. Elle a de plus travaillé comme chroniqueuse à Radio-Canada et à CBC. Elle a enseigné l'histoire et théorie de l'art ainsi que des études sur les femmes à l'Université d'Ottawa et à l'Université Laval. Sa recherche porte sur l'art des femmes artistes, les arts médiatiques, le corps et la réalité virtuelle. Francine Dagenais vit et travaille à Montréal.

Jasmine Colizza has directed the visual arts program at the Maison des arts de Laval since 2009. She is the artistic director and manager of the Salle Alfred-Pellan. She has also written the public art and art collection policy management program for the City of Laval. She holds a master's degree (DEA) in museology from the University of Saint-Étienne, France (1999), a D.E.S.S. (1997) and a Master's degree in Communication and Culture from the University of Nice-Sophia Antipolis, France (1996), and a Bachelor's degree in Communications from UQAM (1991).

Jasmine Colizza dirige le programme des arts visuels à la Maison des arts de Laval depuis 2009. À ce titre, elle assure la direction artistique et la gestion de la salle Alfred-Pellan. Pour la Ville de Laval, elle a réalisé la politique d'acquisition de la collection d'œuvres d'art mobile et le cadre de gestion de l'art public.

Elle détient une maîtrise (DEA) en muséologie de l'Université de Saint-Étienne, France (1999), un D.E.S.S. en médiation culturelle (1997) et un master en communication et culture de l'Université de Nice-Sophia Antipolis, France (1996), et un baccalauréat en communications de l'UQAM (1991).

William V. Ganis is an arts writer and educator. A contributing editor for *Glass: The UrbanGlass Art Quarterly*, he has also contributed reviews and articles to *Afterimage*, *Artforum*, *Border Crossings*, and *Sculpture* among other journals. In addition to his current work as the Chairperson of the Department of Art and Design at Indiana State University, Dr. Ganis has taught contemporary and modern art history at The New York Institute of Technology, New York University, Stony Brook University and Wells College where he also directed the college's art gallery. Dr. Ganis earned his PhD from Stony Brook University, and his BA from the University of Pittsburgh, triple majoring in Art History, Studio art and Business.

William V. Ganis est auteur et enseignant dans le milieu des arts. Il participe à titre d'éditeur au *Glass: The UrbanGlass Art Quarterly* en plus d'écrire des critiques et des articles pour des publications telles que *Afterimage*, *Artforum*, *Border Crossings* et *Sculpture*. Il dirige présentement le département d'art et de design de l'université de l'état de l'Indiana. Il a auparavant enseigné l'histoire de l'art moderne et contemporain à l'Institut de technologie de New York, à l'Université de New York, à l'Université Stony Brook et au Collège Wells où il a également dirigé la galerie d'art de l'établissement. William V. Ganis est titulaire d'un doctorat de l'Université Stony Brook ainsi que d'un baccalauréat en histoire de l'art, arts plastiques et affaires de l'Université de Pittsburgh.

Liste des œuvres

Works

49

p. 2, 3 — Dragonfly study / étude, 2017

Laser engraved plexiglass / Acrylique gravé au laser.
— 30.5 cm x 122 cm.

p. 4, 5, 6 — Dragonfly, 2017

Eight panels of laser engraved and cut-out plexiglass, acrylic paint, fasteners / Huit panneaux d'acrylique gravés et découpés au laser, peinture, attaches, Faculty of Law / Faculté de droit, University of/de Toronto — 213 cm x 488 cm.
© Peter Legris.

p. 9 — Dragonfly study / étude, 2017

Laser engraved plexiglass, paper, ink, charcoal / Acrylique gravé au laser, papier, encre, fusain — 30 x 61 cm.

p. 10, 11 — Marsh, 2016

Acrylic, charcoal on stone paper / Acrylique, fusain sur papier de pierre — 94 cm x 225 cm.

p. 12 (left / gauche) — Marsh (détail), 2016

p. 12 (right / droite) — Apis florea (pollinator), 2017
Handmade paper, vellum, twigs, silver leaf, pencil, iridescent film, pva glue / Papier fait à la main, vélin, brindilles, feuille d'argent, crayon, film iridescent — 290 cm x 290 cm.
Collection: Jaipur Kala Chaupal, India.

p. 15 — Family Farm, 2005 - 2010

Cast bronze, cloth, wax, shellac, dough, pvc glue, acrylic paint, found objects, variable dimensions / Bronze, tissu, cire, gomme laque, pâte, colle PVC, peinture acrylique, objets trouvés, dimensions variables.

p. 16 — Fullerene, 2011

Polyethylene plastic tubing and stretch film, nylon cable ties / Tuyau en plastique de polyéthylène et film étirable, attaches de câble en nylon — 1.5 m x 9 m. Ottawa Winterlude, Taehwa River Eco Arts Festival, South Korea / Corée du Sud.

p. 18 (top / haut) — Waveflow, 2004

Fountain sculpture, cast bronze deer, stainless steel ribbon, granite pool, cedar bench / Sculpture et fontaine, bronze coulé, ruban d'acier inoxydable, granit, banc de cèdre. With / avec Kip Jones, La Mairie de Moncton City Hall plaza.

p. 18 (bottom / bas) — Natural Language,

Biodiversity bench, 2000

Cast stainless steel spiral / Spirale d'acier inoxydable, — 500 cm diameter / diamètre + Mobius form; fabricated stainless steel with plasma cut letters, mounted on a spinnable bearing unit / Acier inoxydable fabriqué avec des lettres découpées au plasma, monté sur une plaque tournante — 400 cm x 120 cm. With / Avec Kip Jones, Kelowna Regional Library / Bibliothèque régionale, Kelowna.

p. 19 — Biodiversity bench, 2000

Cast stainless steel / Coulé en acier inoxydable — 500 cm diameter / diamètre, Kelowna Regional Library / Bibliothèque régionale © Fern Helfand.

p. 21 — Iris, 2011

Recycled furniture, glass, polyethylene film / Meubles recyclés, verre, film de polyéthylène — 160 x 800 cm. Gatineau, Québec.

p. 23 — Untitled (Banff) / sans titre, 2011

Acrylic on scored stone paper, dry-mounted on wooden panel / Acrylique sur papier de pierre, monté sur panneau de bois — 69 x 65 cm. Private collection privée: California.

p. 24 — Orbits, 2015

Acrylic, collage on scored stone paper, dry-mounted on wooden panel / Acrylique, collage sur papier de pierre, monté sur panneau de bois — 91 cm x 91 cm.

Private collection privée: Toronto © Guy L'Heureux.

p. 25 — Fullerene, 2015

Acrylic, collage on scored stone paper, dry-mounted on wooden panel / Acrylique, collage sur papier de pierre, monté sur panneau de bois — 91 cm x 91 cm.

Private collection privée: Toronto © Guy L'Heureux.

p. 28, 29 — Exhibition / exposition Crépuscule, 2015

Sculpture table: *Les corps improbables*, 2005-2009. Cast bronze, wax, fur, blue pigment, glass, polyethylene film / Bronze, cire, fourrure, pigment bleu, verre, film de polyéthylène.

Maison des arts de Laval. Collection: Banque des œuvres d'art, Nouvelle-Brunswick © Guy L'Heureux.

p. 30 — Exhibition / exposition Crépuscule, 2015,

Île flottante

Spray foam insulation, found objects, blanket, lamb fur, pipe, drawing / Mousse isolante, objets trouvés, couverture, fourrure d'agneau, tuyau, dessin — 2 m x 2 m.

Maison des arts de Laval © Guy L'Heureux.

p. 33 — Narcissus, a Goats Tale / Narcisse, 2005

Video / vidéo 6 min 20 sec. Sound mix of Chopin, WL Altman and piano, arranged by Jennifer Macklem / Mélange sonore de Chopin, WL Altman et piano, arrangé par Jennifer Macklem. Produit à / produced at Faucet Media Arts Centre, Sackville NB.

**p. 34 — Exhibition Crépuscule, 2015, Winter
(with surveillance drone and rolling ball sculpture /
avec drone de surveillance et sculpture avec bille)**

Glass marbles, spray foam insulation, found objects, wood, acrylic. Variable dimensions / Billes de verre, mousse isolante, objets trouvés, bois, acrylique. Dimensions variables.

Maison des arts de Laval © Guy L'Heureux.

**p. 35 — Exhibition / exposition Crépuscule, 2015,
reading and drawing circle / cercle de fourrure
et de lecture**

Pillows, fur, table, reference books, drawing supplies, PVC tubing / Oreillers, fourrures, table, livres de référence, fourniture de dessin, tube en pvc — 3 m x 3 m.

Maison des arts de Laval © Guy L'Heureux.

p. 36 — Exhibition / exposition Dans l'air, 2015

Ink on stone paper, double bed, fur / Encre sur papier de pierre, lit double, fourrure — 245 cm x 760 cm.

Galerie d'art d'Outremont. Collection of the City of Ottawa / Ville d'Ottawa.

p 39, 40 — Winter, volet 1, (détail) 2010

Wood, spray foam insulation, found objects, glass marbles.

Variable dimensions / Billes de verre, mousse isolante, objets trouvés, bois, acrylique. Dimensions variables. Circa, Montreal; String Room Gallery, Wells College, NY © Guy L'Heureux.

p. 41 — Swan, 2005

Dough, pva glue, ink / Pâte, colle pva, encre — 36 cm x 38 cm. Gallery Ingrid Mueller Art+Concept.

Private collection / privée, New Brunswick.

p. 42 — Assi Ghat (Varanasi, India), 2014

Watercolor, acrylic, wax on handmade paper / Aquarelle, acrylique, cire sur papier fait à la main.

Private collection / privée, Montreal.

flap— Sunshot (détail), 2017

Palazzo Loredon, Collection Benetton, Venice Biennale / de Venise.

PUBLICATION

Révision / Revision **Mélanie Jannard (français),
Ann Macklem (anglais)**
Design graphique / Graphic Design **Atelier Mille Mille**
Coordination de la publication / Publication
Coordinator **Jasmine Colizza**
Administration de la publication / Publication Manager
Salle Alfred-Pellan, Maison des arts de Laval
Correction d'épreuves / Proofreading **Jasmine Colizza,
Patricia Garceau, Jennifer Macklem, Nicole Thibault**
Approbation des maquettes / Draft approval **Jennifer Macklem**
Impression / Printing **Quadriscan**

© Jasmine Colizza, Eric Devlin, Francine Dagenais,
William Ganis, Jennifer Macklem pour les textes.
Jennifer Macklem pour les œuvres.

ÉDITEUR / EDITOR

Salle Alfred-Pellan, Maison des arts de Laval
1395, boulevard de la Concorde Ouest
Laval (Québec) H7N 5W1
Téléphone : 450-662-4440
Maisondesarts.laval.ca / maisondesarts@ville.laval.qc.ca

ISBN 978-2-9814091-6-4

Dépôt légal – Bibliothèque et Archives nationales du Québec, 2017
Dépôt légal – Bibliothèque et Archives Canada, 2017

Cet ouvrage monographique retrace le parcours de l'artiste Jennifer Macklem en s'appuyant notamment sur l'exposition *Crépuscule* présentée à la salle Alfred-Pellan de la Maison des arts de Laval du 3 mai au 28 juin 2015 et sur la récente œuvre d'art public, *Dragonfly*, créée par Jennifer Macklem pour l'Université de Toronto. Il a été rendu possible grâce à l'appui de la Faculté des arts de l'Université d'Ottawa et de la salle Alfred-Pellan de la Maison des arts de Laval.

This monographic work traces the career of the artist Jennifer Macklem based specifically on the exhibition *Crépuscule* presented at the salle Alfred-Pellan at the Maison des arts de Laval from May 3 to June 28, 2015 and on the recent public art, *Dragonfly*, created by Jennifer Macklem for the University of Toronto. This catalogue was made possible thanks to the Faculty of Arts at the University of Ottawa and the salle Alfred-Pellan of the Maison des arts de Laval.

—
La salle Alfred-Pellan de la Maison des arts de Laval remercie la Ville de Laval et le Conseil des arts et des lettres du Québec.

The Maison des Arts de Laval gives thanks to the City of Laval and the Conseil des arts et des lettres du Québec.

Dragonfly Crépuscule est composé en Post Grotesk, un caractère dessiné par Josh Finklea en 2011 et en Minion, un caractère dessiné par Robert Slimbach en 1990.

Achévé d'imprimer en février 2018 sur les presses de Quadriscan, à Montréal.

Tiré à 250 exemplaires.

L'artiste tient à remercier Julie Espinasse de l'atelier Mille Mille, Francine Dagenais, Eric Devlin, William Ganis et Jasmine Colizza pour leur précieux soutien, et Patrick Macklem pour son amour généreux.

The artist would like to thank Julie Espinasse from Atelier Mille Mille, Francine Dagenais, Eric Devlin, William Ganis and Jasmine Colizza for their invaluable support, and Patrick Macklem for his sweet love.