Spring Look Club at CUAG

Wednesdays in May and June; 1:30 p.m. – 3:30 p.m.
201D St. Patrick's Building / Carleton University Art Gallery (St. Patrick’s Building)

Moderator: Fiona Wright (Student and Public Programs Coordinator)

Format: We will be spending each session focused on a particular theme as a conversation catalyst to look at and discuss two or three works of art from our permanent collection and our current exhibition. Supported by questions and activities offered by the moderator, participants are encouraged to think critically about art works, offering their observations and thoughts. We are here to come together and talk about art, share our opinions and ideas and to have fun! Coffee and tea provided.

Questions? You can always reach me by email: fiona.wright@carleton.ca.

Discover great art at the Carleton University Art Gallery (CUAG) this spring with our unique "Look Club"! Join the gallery's educator for weekly coffee and conversation sessions about art works in Marlene Creates: Places, Paths, and Pauses (a retrospective exhibition of leading Newfoundland-based environmental artist and poet Marlene Creates).

Inspired by her projects from the 1970s to today, we’ll learn about how Creates and other Canadian artists from CUAG’s permanent collection explore the complex and layered relationships between people and the natural world they inhabit. Focused looking, open discussion, and nearby "field trips" will lead to new discoveries about artists and art-making, and help you re-discover the joy of looking at and loving art.
About the exhibition at CUAG

Marlene Creates: Places, Paths, and Pauses
Curated by Susan Gibson Garvey and Andrea Kunard
May 13–August 25, 2019

This retrospective exhibition presents the works of leading Newfoundland-based environmental artist and poet Marlene Creates, offering viewers a comprehensive and immersive experience of nearly four decades of her unique activities. Internationally-known for her work in photography, mixed media assemblages, and (more recently) prizewinning videos and poetry, Creates’ projects explore the complex and layered relationships between people and the natural world they inhabit. From the earliest ephemeral gestures in the land to her latest immersion in the boreal forest that surrounds her home, Creates’ projects have explored (as she puts it) “the idea of place – not as a geographical location but as a process that involves memory, multiple narratives, ecology, language, and both scientific and vernacular knowledge.”

Weekly Discussion Topics

Please note: selected works from the permanent collection may change in response to ongoing conversations throughout the course.

Week One, May 1: Indigenous Perspectives of Place (201D St. Patrick’s Building)

*Includes introductions to the moderator Fiona, course, format, students, and theme of “place” that will link our sessions and conversations

Questions for Discussion: How have Indigenous artists and makers represented a relationship to the land through the generations? Why is it important to foreground our discussion of land and place with a discussion of Indigenous perspectives on land?

Week Two, May 8: Representations of Ottawa as Place (201D St. Patrick's Building)

Focus on: works by Philander and Thomas P. Stiff, Jeff Thomas, Fran Jones, Kenneth Lochhead and more (CUAG collection)

Questions for Discussion: How has Ottawa been represented by artists over the years? What can we learn about perceptions of the city and culture through these representations? What is the role of public art and monuments in the cityscape?

Week Three, May 15: Land for tourism (Carleton University Art Gallery, St. Patrick’s Building)

Focus on: Questions about the Place. NS, 1998; Walking and No Walking, Alberta, 2000; Cues for Sightseers, Yukon, 2003. (Marlene Creates exhibition); J.E.H. MacDonald, Emily Carr and Jeff Nolte (CUAG Collection)
Questions for Discussion: In what ways do we engage with land/place as tourists? How can we think critically about the stereotypes of Canada as wilderness as a way to inform our perceptions of Canadian identity?

**Week Four, May 22: Permanence and Impermanence in the Land** (Carleton University Art Gallery, St. Patrick’s Building)

Focus on: *Paper, Stones and Water*, 1979-1985 (Marlene Creates); Kazuo Nakamura, Geoffrey James and more (CUAG Collection).

Questions for Discussion: What are some examples of the relationship between permanence and the land, or impermanence and the land? How can art (including language and poetry) mediate the concepts of permanence and impermanence on the land, especially in relation to environmental concerns?

**Week Five, May 29: Mapping and Memory** (Carleton University Art Gallery, St. Patrick’s Building)

Focus on: *The Distance Between Two Points is Measured in memories, Labrador 1988* (Marlene Creates); Jerry Grey, Robert Morris, Ibrahim Miranda Ramos and more (CUAG Collection).

Questions for Discussion: What is the role and history of maps in relation to different kinds of land and place? How have artists used them in their practice? How does memory inform mapping or mapping inform memory?

**Week Six, June 5: Personal Relationships to Place** (Carleton University Art Gallery, St. Patrick’s Building)

Focus on: To be determined, based on participants; potential for small field trip to the Hartwells Locks or the Rideau River

Questions for Discussion: How are we implicated in Ottawa as Algonquin territory? How does our sense of self and personal history inform our relationship to place?

Marlene Creates, excerpts from *Looking at the City of Ottawa from Ten Paces Outside the Municipal Boundaries, Ottawa Pre-Amalgamation 2000*. 10 azo dye (cibachrome) photographic prints; each photograph 13⅝ inches high x 19⅛ inches wide (33.7 x 49.5 cm). collection: The Ottawa Art Gallery, Ottawa