

SEASON TWO

UNIVERSITY OF WATERLOO

University of Waterloo Art Gallery
East Campus Hall 1239

Hours:
Tuesday to Saturday 12:00–5:00 pm

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Supermarket

Nadine Bariteau's *Supermarket* is a wry comment on the supersizing of everyday consumer items to appease a bargain hunting public that seems to equate bigger with better. Trained as a printmaker, in recent years Bariteau has steered her work towards the use of expanded media as she stretches her print practice to include elements of installation, video and performance.

The water bottle has emerged as a central motif in her recent work. Plastic water bottles are a common and yet controversial talking point in the environmental debate due to the fossil fuels consumed in their production and the growing expense of stockpiling recyclables. Furthermore, the growing awareness of water as a valuable resource makes it central to Bariteau's critique.

Aware of its satiric potential Bariteau effectively created her own brand of imaginary bottled water. She designed a larger-than-life mold and then fabricated a series of vacuum-formed plastic water bottles each with their own hand-printed label reading *Couronne* or *Crown*. Packaged as oversized six-packs, each is designed to fit snugly into the back of a minivan to accommodate trouble-free transportation.

To push her parody even further, Bariteau had herself documented wheeling one of the large six-packs stacked on a standard sized shopping cart through a 24-hour grocery store parking lot. Maintaining a remarkably stoic demeanor, the artist is pictured loading her enormous purchase into the back of her minivan before presumably driving away. Bariteau's deadpan delivery underlines the absurdity of her situation. One can easily picture the artist being accosted by curious shoppers asking if she is part of a promotional campaign or where they can purchase their own jumbo water bottles.

Bariteau recently expanded her performance into a 28-minute long video produced during a residency at NSCAD University in Halifax. Once again we witness the artist leaving the grocery store with her heroic six-pack perched atop a shopping cart. In this instance, she leaves the mall behind and pushes the shopping cart along suburban sidewalks, through busy intersections and industrial docklands. Struggling to push the cart along the maritime coastline Bariteau inevitably wheels the six-pack up a rocky expanse towards a picturesque ocean view, a determined shopper finally reaching the edge.

— Ivan Jurakic



Artist Biography

Nadine Bariteau completed her Masters of Fine Arts at York University and her Bachelor in Studio Art at Concordia University. She has participated in solo and group exhibitions across Canada, the United States, Australia and Russia. Her work has recently been exhibited at the Anna Leonowens Gallery, Halifax; Art Gallery of Windsor, Windsor; The Print Studio, Hamilton; International Print Center, New York; Open Studio Gallery, Toronto; Galerie du Nouvel-Ontario, Sudbury; and the Yukon Arts Centre, Whitehorse. She was the recipient of the 2009 Donald O'Boon Family Scholarship at Open Studio in Toronto and is currently teaching printmaking part time at York University and OCADU University. She has received grants from the Canada Council for the Arts and the Ontario Arts Council. The artist lives in Toronto.

www.nadinebariteau.com

The artist wishes to acknowledge the support of the Ontario Arts Council.

List of Works

- Supermarket*, 2010
3 of 5 mounted photographs
76 x 101 cm
- 6 pack*, 2009–2010
Vacuum-formed Plexiglas, cardboard and Screen print, polyethylene
92 x 92 x 61 cm
- Crown (logo)*, 2010
Wood cut printing on Japanese paper
23 x 52 cm
- Crown*, 2011
High-definition video, 28 min

Images (Left): *Crown*, video still, 2011. (Top): *Supermarket*, detail, 2010.

November 10–December 17, 2011

Gallery One

Julian Montague

Secondary Occupants/

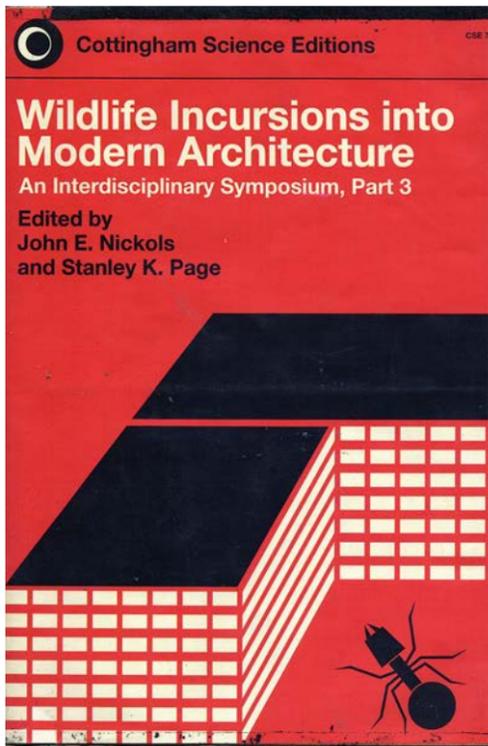
Collected & Observed

Gallery Two

Nadine Bariteau

Supermarket





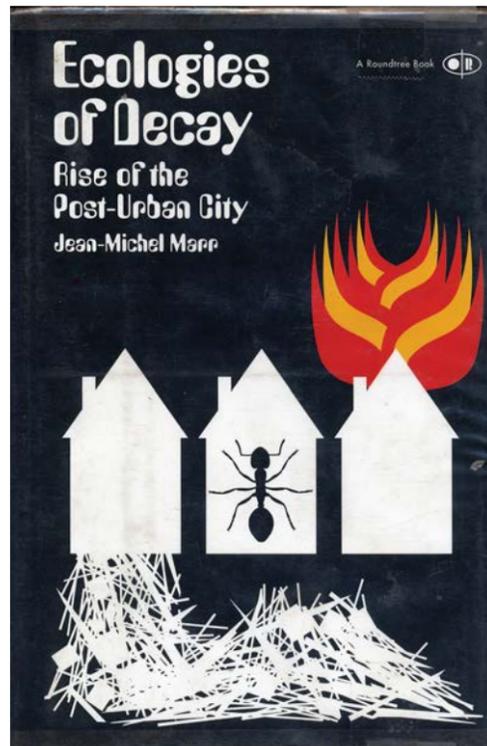
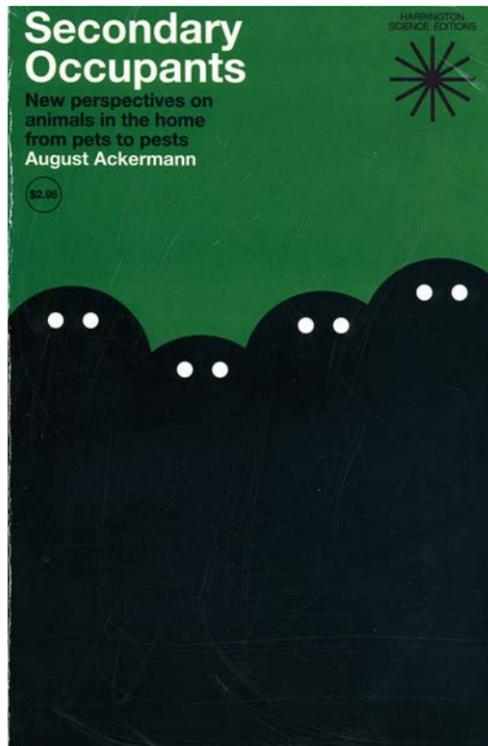
Secondary Occupants/Collected & Observed

Julian Montague's *Secondary Occupants/Collected & Observed* is a richly nuanced field study that follows on the heels of his earlier *Stray Shopping Cart Project*, which documented and systematically categorized derelict shopping carts in various cities in the northeastern United States. After purchasing a home in an older established neighbourhood, Montague's research turned inwards.¹ He began to take notice of the many common domestic species that shared his house and property, including insects, birds and small mammals.

Inspired, Montague began exploring the uncharted corners of his household. His investigations began in earnest with the killing of a spider. He assigned the specimen a number and stored it in a glass vial. As Montague's collection grew he studied the details of each face under a microscope. The resulting drawings led to the creation of a series of totemic portraits on fabric banners. Each banner was then photographed on the same site where the corresponding specimen had been discovered. The banners herald the presence of these perpetually silent, yet symbiotic home invaders. They function as an ironic testament to their sacrifice in the pursuit of knowledge.

Specimen Portrait Banners is a grouping of these banners. Suspended above the viewer, the banners invert the usual relationship between man and animal. Each banner is linked back to its point of origin on a corresponding map. *Abandoned House/Decay Community* functions as an index featuring diagrammatic cutaways detailing the multiple sites within the typical household where the specimens were found and captured.² The banners and map form the conceptual spine of a multidisciplinary installation that purportedly documents the findings of an anonymous researcher whose motivations are not entirely clear.

As part of the project Montague compiled a selection of texts and audio recordings under the heading *Volumes from an Imagined Intellectual History of Animals, Architecture*



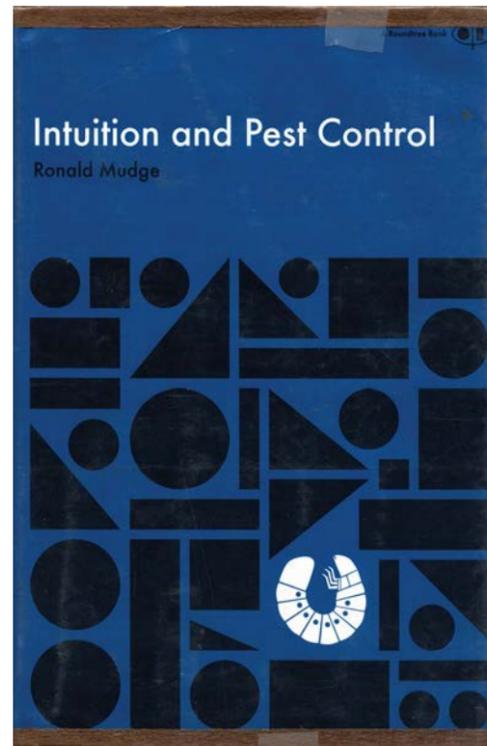
and *Man*. Featuring a broad selection of titles ranging from *Wildlife Incursions into Modern Architecture* to *Intuition and Pest Control*, this collection of disparate materials seems to corroborate the researcher's findings.³

However, these volumes are fakes, clever counterfeits that mimic 20th century artifacts. Echoing the iconic book jacket designs of Rudolph deHarak and other American modernists, each has been patterned and distressed to resemble possible if unlikely books and LP covers produced between 1950 and 1980.⁴ Deliberately calling to mind the anxiety and euphoria of the cold war, it is the attention to period detail that makes these imitations plausible. This imaginary research library grounds the artist's investigations into architecture and entropy within a historical context that lends the overall project credence.

There is a growing fascination with abandoned buildings and industrial sites documented by self-proclaimed urban explorers on websites such as *Great Lakes Urban Exploration*.⁵ Despite a recent trend towards adaptive reuse, most derelict buildings languish until they are inevitably reclaimed by nature and wildlife. The subculture of urban exploration suggests a reevaluation of our tendency to bulldoze the old to make way for the new. Decrying the graffiti and vandalism often found at these sites, true urban explorers are preservationists documenting these modern ruins for posterity.

Montague's work follows a parallel path, predicated upon his observations of urban decay on a more personal scale than that of the post-industrial. By documenting and reordering observable phenomena in a domestic setting he focuses his efforts on the peripheral spaces found within residential buildings: storage rooms, basements, attics and garages. He examines the mundane and even microscopic aspects of deterioration occurring constantly within the built environments we occupy.

As a resident of Buffalo, Montague is well acquainted with derelict industrial sites, boarded up residential properties and the failures of utopian modernist aspirations. In the



wake of the global debt crisis and several recent catastrophes his investigations are remarkably germane. Deepwater Horizon. Fukushima. These events situate us in an ever-shrinking world on the brink of foreclosure, more so than we care to admit. Increasingly conscious of the degradation of aging infrastructure and the potential for natural and manmade disasters, like an episode of the speculative cable series *Life After People*, Montague's project reminds us that life on this planet is not predicated upon human survival.⁶

If *Secondary Occupants/Collected & Observed* suggests an esoteric natural history display amassed by an eccentric naturalist obsessed with modern architecture it also proposes a blunt thesis: we pretend to be masters of the world at our peril. Without considering our actions within the context of the urban and natural environments that shelter and sustain us, it is ultimately our species that may be facing a crisis of extinction.

— Ivan Jurakic

1. "We bought our house in the summer of 2005, at the time I was working on the Shopping Cart Project, just finishing up the book. The idea of investigating interior spaces came to me in a dream ...". Quoted from e-mail correspondence with the artist.
2. *Ecologies of Decay*, exhibition catalogue, ArtSpace, Buffalo, New York, 2009, p. 7–11, © Dennis Maher, Julian Montague, Jean-Michel Reed.
3. <http://www.montagueprojects.com/books-posters-records>.
4. <http://www.aiga.org/medalist-rudolphdeharak>.
5. <http://www.greatlakesurbanex.com>.
6. <http://www.history.com/shows/life-after-people>.

Images (Top): Selections from *Volumes from an Imagined Intellectual History of Animals, Architecture, and Man*, 2010–11. (Right) *Secondary Occupants/Collected & Observed*, installation view Birchfield-Penney Art Center, Buffalo, 2010. (Cover) *42 Interior*, detail, 2008.



Artist Biography

Julian Montague is best known for his long term project dedicated to developing a system of classification for stray shopping carts which was published in 2006 as *The Stray Shopping Carts of Eastern North America: A Guide to Field Identification* (Abrams). He has exhibited widely in the United States at Art in General, New York; Black & White Gallery, New York; Albright-Knox Art Gallery, Buffalo; Norton Museum of Art, West Palm Beach; and Socrates Sculpture Park, Long Island City. His work has received media attention from Art in America, The Journal of Postmodern Culture, New York Magazine, The New York Times, and BBC World Service, and is in the collections of the Albright-Knox Art Gallery, Martin Z. Margulies and The Progressive Insurance Company. The artist lives in Buffalo, New York. Julian Montague is represented by Black & White Gallery, Brooklyn.

www.montagueprojects.com

List of Works

Abandoned House/Decay Community: Specimen Map Table, 2009
Digital pigment ink print, face mounted to Plexiglas
68.6 x 74.9 x 149.9 cm

Specimen Portrait Banners, 2008–09
Canvas duck cloth, felt, wooden dowels, brass screws
99.1 x 68.6 cm

42 Interior, 2008
Digital pigment ink print
108 x 88.9 cm

43 Interior, 2008
Digital pigment ink print
88.9 x 108 cm

82 Interior, 2008
Digital pigment ink print
88.9 x 108 cm

83 Interior, 2008
Digital pigment ink print
108 x 88.9 cm

96 Interior, 2008
Digital pigment ink print
88.9 x 108 cm

100 Interior, 2008
Digital pigment ink print
108 x 88.9 cm

103 Interior, 2008
Digital pigment ink print
88.9 x 108 cm

110 Exterior, 2008
Digital pigment ink print
88.9 x 108 cm

Exterior Group, 2008
Digital pigment ink print
108 x 88.9 cm

Specimen Vials 1, 2008
Digital pigment ink print
48.3 x 111.8 cm each

Specimen Vials 3, 2008
Digital pigment ink print
48.3 x 111.8 cm each

Assembled Studies, 2007–11
Paper cuts, c-prints, screen prints, cut fabric, found frames
Dimensions variable

Research Assemblage, 2007–10
C-prints, Digital pigment ink prints, light-jet prints, t-pins
Dimensions variable

Volumes from an Imagined Intellectual History of Animals, Architecture, and Man, 2010–11
Ink-jet prints, worn library books
Dimensions variable