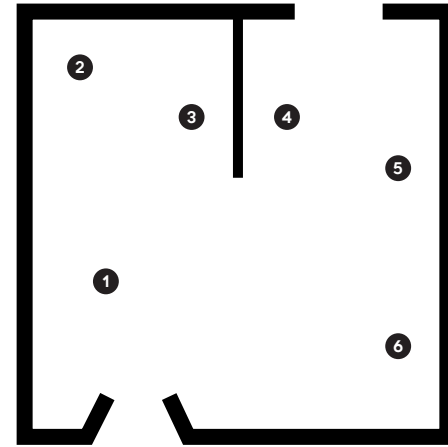


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# DWELLING

CARR  
GOLD  
SMITH  
OPEIKO  
STEVENS  
PROVOST  
BROEDERS



Artist Map

- ① Sasha Opeiko & Martin Stevens
- ② Elaine Carr
- ③ Thomas Provost
- ④ Collette Broeders
- ⑤ A.G. Smith
- ⑥ Susan Gold

### MARCH 22 – APRIL 30, 2019

Members of the exhibiting group for Dwelling have made their home in Windsor, Ontario and are directly or implicitly informed by this region. They each have very different histories and diverse approaches to contemporary art practices. Through shared discussions and studio visits, they have come together to collaborate on a project that focuses their efforts on the concept of “dwelling.” To create the project, they met together to discuss their thoughts and modes of production, discovering similarities and differences. Their work together includes a WOIT (Working On It) Residency Project at Artcite in May 2018. They have allowed their experience and free exchange of thought to influence their own studio work. All seven artists have found affinity with the concept of “dwelling” in their work – through construction and deconstruction, research and experience, processes and responsive modes of art-making, and with memory and being. Dwelling also contains perspectives of interiority and exteriority, reflecting ideas of habitat, environment, place, space, and social exchange.

# CARR

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In my work I consider the story of land and water as they interact with immersive experience and eidetic memory. My attention is focused on the relationships and narratives created when considering land and water simultaneously in the present and the past and the possible implications for inclusive understandings of communal and personal identity.

In the studio I build drawings and mixed media works piecing together fragments from the present and past, from aerial photographs, historical data, and from my own eidetic memory. Adopting various perspectives, I create narratives of the land and water integrating trace and memory with the present land space, conscious of lines of movement and journeys past and present traced across a fluid space. The transient space of Dwelling is at the juncture where the lines meet on the land and water. It is encompassed by space, memory trace and time in an ongoing process of converging and diverging lines.

Elaine Carr is a visual artist and educator born in Scotland and living in Windsor, Ontario. Carr works with perspectives of land, water, space and memory. Her practice also encompasses community-based and collaborative public art projects in Canada, the United States, South Africa and The Dominican Republic. She is a founding member of the WOIT (working on it) participatory Arts Project. Most recently her work has been exhibited in solo and group exhibitions at The Agnes Jamieson Gallery, SB Contemporary Art, The Thames Gallery, The Orillia Museum of Art and History, John B. Aird Gallery, Gallery Lambton, Grimsby Art Gallery, the Glenhyrst Gallery and the Scarab Club. Commissions include sculptures to commemorate the Montreal Massacre at Brescia College, Western University, London and in Christchurch, New Zealand and Teach Me commemorating the teaching legacy at Assumption College High School in Windsor. Photography by Douglas MacLellan.

*Trace Narratives*  
2019  
mixed media on wood panel  
5' x 4', 3' x 4', 4' x 4'



# GOLD



I am here. I am here with others. I am here to see. I am here to be seen. I am here to absorb. I am here to share.

I cover the wall with translucent prints of historic botanicals and hang an arrangement of re framed images that examine our cultural re presentations of nature, bringing outside inside. My studio process of gathering, sorting, tracing, tearing and putting together, create moments that I can share.

Born in Detroit, Michigan, Susan Gold became part of the Windsor art community in the 1970s and currently works out of one ten park, a studio experimenting with engaging community. Susan has had one-person exhibitions in Canada, the U.S., and in England, Denmark, Finland, and Germany. Most recently at SB Contemporary Art Gallery (Windsor) and the McIntosh Gallery (London).

*Walls and Windows Re Framed*  
2019  
mixed media installation

# SMITH

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From my earliest memory I was always looking for a place “to be”. As a toddler it was under a table with a table cloth. With a toy and a couple of cookies it was “my place”. Later, in the backyard, a blanket over a clothesline or an old canvas tarp over poles became a tent. With a hammer, used nails, and scrap lumber, a shack and tree house were possible.

As an adult I continued to create these shelters, shacks, sheds, and even a small sailboat with a cabin. It became another place “to be”.

As I build the small house boat and tree house, I imagine the places they might be used. Memories of the rivers, creeks, and swampy bush of my youth are recalled.

A.G. Smith is an artist living and working in Windsor, Ontario. His most recent work, “Material Culture: The Things We Make to Live”, was exhibited at the Chimczuk Museum in 2018.

*Shelters, Shacks, and Shanties*  
2019  
mixed media



## OPEIKO & STEVENS

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The sound sculpture consists of a degraded found photograph set on a reclaimed table. While the photographic image is deteriorated and difficult to discern, it contains elements suggestive of an interior or living space. The photograph resonates with a rhythmic background rumble that was produced by a timeworn, household heating system. The sound is a derived, descriptive model of domestic ambience, isolated and integrated into the physical presence of a melancholic object. This coherence of elements gestures toward an abstracted, dark sense of materiality. The piece is meant to elicit an ambient, sombre and affective experience, reflecting on the constants of the domestic sphere and the circular time of obsessive thought.



Sasha Opeiko and Martin Stevens' Windsor-based collaborative art practice focuses on intersections of media, sculpture and installation as an ongoing study of our ontological and perceptual relationships to objects and materiality. Notable projects include *Third Line* – a parallax video installation created for the 2014 International Zizek Studies Conference (2014, University of Cincinnati, Cincinnati), and *Selected Interior* (2016, Common Ground Art Gallery, Windsor) – a site-specific response to the gallery's architecture through the optics of the camera obscura, using multiple points of view projected onto a mobile screen in a constructed chamber.

*The Rhythm of Anxious Breathing*

2019

found photograph, reclaimed table, media player, resonance vibration device  
dimensions variable, photo dimensions: 5"x7"

# PROVOST

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“Small, Smaller, Smallest” is a proposal for artist residences in the Manzano Mountains of New Mexico. The designs are iterative and serial, forming a language out of conditional design elements. Particular focus on sunlight, thermal mass, water, and landform distinguishes these structures from post-war building tradition while proposing restorative ideas focusing on passive technology and active ecology.

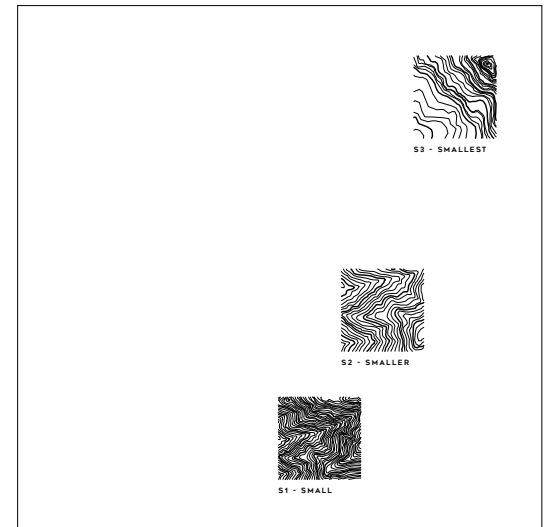
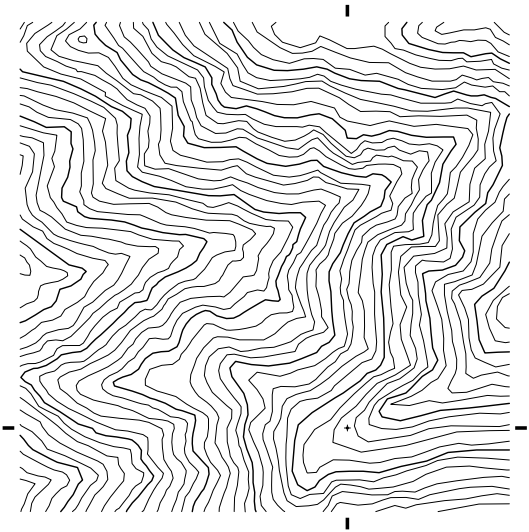
“Smallest” is a structure designed around essential spaces for comfort and well-being within a singular, vertical hillside form. “Smaller” makes place for all of my current belongings given five walls and seven windows within one stretching, horizontal volume. “Small” affords the luxury of separate rooms to distinguish spaces and their particular psycho-somatic needs.

Thomas Provost grew up in West Windsor and is itinerant throughout the Great Lakes Region. Water.etc, his architecture and design practice, works on minimum-cost housing, post-industrial urbanism, theoretical projects, and speculative futures at the scale of the Earth, coming to terms with the anthropocene thesis. Thomas also works through narrative, image, and poetry on ideas of/for space and environment.

*Small, Smaller, Smallest*

2019

nine digital drawings: 24" x 36"



# BROEDERS

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My work explores the ways in which reiterated rituals transform particular times and spaces. Through drawing and performance, I make patterns, navigational lines, that disclose the 'where' and 'when,' the tangible and intangible, of a place. By walking on ground, fabric, paper, or velum, often on a graphite text, I use my body as an instrument of absorption and inscription: the text colours me, marks the soles of my feet, as I 'walk it' into place. Duration and dwelling animate my work: My performances often last hours, either in galleries or in site-specific public areas, in quarries or in forests, as I respond to a particular space, its exigencies, and offer my own history, walk my own memory, into its textures. "Walking a Line" is a series of ritualised gifts: as I walk a path – in ways intimate and contemplative, meditative and hypnotic – I attempt to offer as much as I occupy, to reveal traces as much as to leave them, to embody the history of the place as much as I change it. Interiorising and distributing text and memory in these ways is also cleansing – I return specificity to a place after I have transformed it into its own kinetic, universal act – walking.



Collette Broeders is a passionate mixed media artist merging traditional processes with new media and performance. She has exhibited internationally in solo and group shows at venues such as the Orange County Center for Contemporary Art, Calvin College, Work Detroit, Artcote, Thames Art Gallery, University of Michigan Gallery, Art Gallery of Windsor, and the Niagara Artist Centre. She is a founding member of one ten park : a working space in Windsor.

*Walking a Line*  
2018  
video, drawing performance, graphite on paper





ARTCITE INC.  
109 UNIVERSITY AVE  
WINDSOR, ONTARIO