

# OBORO mobile

une sélection de documents vidéos récents issus de notre collection  
*a selection from our collection of recent video documentation*

September 10 – October 15, 2016

## OBORO mobile / Living Documents

OBORO was founded in the early 1980s with the aim to create spaces for the presentation and production of visual art and video. The founders had a keen awareness of breaking down disciplinary silos and were deeply engaged in experimenting with new media. By 1994 OBORO had an extensive website put together by a little crew collected under the name Technoboro, predecessor to today's New Media Lab, which brought together artists who were interested in digital technologies as creative media.

At the heart of the new media revolution of the early 2000s a group of members envisioned an online platform to display video content related to OBORO's programming. They called it oboro.tv and uploaded short video documents, interviews and clips featuring artists and projects presented here each year. The subsequent arrival of online platforms such as YouTube and Vimeo sparked a shift in strategy for the collective. Oboro.tv

was reinvented in 2014 as OBORO mobile—an app for tablets and smartphones—by a motivated team who continued to video-document the engaged practices happening within our walls. We are presenting here a selection of nine of these recent videos, on display until October 15. They represent a small sample of the research and artistic production that artists of varied backgrounds and approaches carry within our centre.

To install the app on your smartphone, connect to the free wifi ZAP (appears as Île sans fil in your networks) and use your browser to go to [oboro.net](http://oboro.net). Click on the OBORO mobile icon and follow the instructions.

OBORO mobile (app and contents) wouldn't have been possible without the dedicated contribution of Aaron Pollard, Josée Brouillard and Sylvain Aubé.

Claudine Hubert  
General Co-Director and Artistic Director

## CAPSULE 1

**Orison** [7m 31s]

Nadia Myre

Exhibition November 8 – December 13, 2014

*Orison* is a large-scale exhibition project commissioned by OBORO with the support of the Canada Council for the Arts. It represents Myre's response to having carried *The Scar Project*—and its heartrending stories—for the previous nine years. Comprised of photography, sculpture, and sound elements, the exhibition considers the indelibility of memory and the way events remain alive in our physical bodies.

**Nadia Myre** is a visual artist from Montreal whose multi-disciplinary practice is inspired by participant involvement as well as recurring themes of identity, language, longing and loss. She has been awarded numerous grants and prizes, including the prestigious Sobey Art Award in 2014. Her works can be found in several private and public collections. [www.nadiamyre.com](http://www.nadiamyre.com)

## CAPSULE 2

**nigamon/tunai** [2m 13s]

Émilie Monnet and Waira Nina with Sarah Williams, Stéphane Claude, Leonel Vasquez

Residency, master classes and participation in the Encuentro June 21 – July 11, 2014

Inga (Amazon/Colombia) artist Waira Nina and Anishinaabe (Québec/Canada) artist Émilie Monnet come together during the 9th International Encuentro of Performance and Politics in the Americas to pursue their in bridging indigenous women's teachings from North and South America. Together with sound artists **Stéphane Claude** and **Leonel Vasquez**, and choreographer Sarah Williams, they experiment with concrete processes and equipment to make the unknowable manifest.

Interdisciplinary artist **Émilie Monnet** founded Onishka Productions in 2011 to present performance-based work, created from unique collaborations between artists of different cultures and disciplines. She is a graduate of Ondinnok's theatre training program in partnership with the National Theatre School of Canada (Montreal, 2007). Émilie's roots are Anishnaabe and French, and she lives in Montreal. [www.onishka.org](http://www.onishka.org)

**Waira Nina** is an interdisciplinary artist, writer and cultural policy advisor for the Inga Nation. As a founder of the Yachaikury Educative Institution and an inheritor of the ambiwaska traditional ceremonies passed on to her by her grandparents, Nina possesses a wealth of knowledge that has assisted in the official recognition of Inga territories and the creation of a Pan-Amazonian radio network in the Inga language.

Production credits: Daniel Rodriguez, 2014

### CAPSULE 3

#### **Fauxrmé** [3m 4s]

Paolo Almario

Exhibition March 14 – 28, 2015

On July the 5th 2012, Colombia's Supreme Court of Justice sent Luis Fernando Almario, father of the artist, to preventive custody as a result of accusations launched by demobilized members of the paramilitary group AUC. Almario has elected to present the portraits of five out of the 23 false witnesses assembled against his father as photographic mosaics composed of 4,800 manually arranged photographs. These large-scale works are installed in accordance with the dimensions of his father's cell. For the duration of the exhibition, the 'order machine' deconstructs the five portraits.

Born in Colombia, **Paolo Almario** has lived and worked in Chicoutimi, Québec, since 2011. He holds a Master of Arts (2014) from the Université du Québec à Chicoutimi, where he now teaches. His work has been exhibited in Colombia, New Brunswick and Québec. [paolo.almario.ca](http://paolo.almario.ca)

### CAPSULE 4

#### **The Thomas Wang Project** [2m 40s]

Cheryl Sim

with the participation of Parker Mah

Performances May 22, 2015

In collaboration with Festival Accès Asie

Just months before the founding of the People's Republic of China, the artist's grand uncle Thomas Wang was arrested in Shanghai on charges of profiteering. With the government set on making an example of him, Thomas was executed on September 24, 1948. Archival fragments and a musical séance come together in an attempt to connect with this suppressed family story and to explore the perpetuation of mythology and nostalgia in relation to Shanghai.

**Cheryl Sim** is a media artist, curator and musician. Her work as curator at DHC/ART Foundation for contemporary art has been greatly informed by the artist-run centre ethos as well as her work as an artist. She obtained a PhD from UQAM in 2015.

### CAPSULE 5

#### **The Lodge of the Blessed Immortals** [1m 55s]

Marcelle Hudon

in collaboration with Maxime Rioux

Installation residency and performances

February 28 – March 9, 2014

in collaboration with Festival de Casteliers

In the installation *The Lodge of the Blessed Immortals*, a cast of puppets comes to life, animated by inaudible low frequencies. Attached to speakers and small motors, the automatons seem driven by an unseen force, their every move generated by the modulations of sound frequencies. Their vibrant shadows speak of sensuality, combativeness and the liveliness of nature.

**Marcelle Hudon** has been active as a puppetry artist for over thirty years. She remains fascinated by the symbolic power of the object, of the puppet and its puppeteer, but also shadows, cameras, images, objects, ideas, words and sounds. She creates shows that bring together theatre and visual arts. This particular project is presented in collaboration with Maxime Rioux, who animates the automatons. For several years, Maxime Rioux has used inaudible low frequencies to bring acoustic instruments to life. Hudon and Rioux share an attraction for instant wonder.

### CAPSULE 6

#### **Pianoriginal** [3m 52s]

Spike Taylor

Residency March 9 – 28, 2015

*Lou Reed Memorial Singalong* March 25

*Pianoriginal* is an interactive music sculpture/installation consisting of a nine-foot concert grand piano (a 1939 Willis, built in Montreal) upholstered in moose hides head-to-tail, legs-and-all. A 55" wide, 22-point set of antlers is placed in the position of the piano's music desk. The piano stands alone in its anthropomorphical form as friends of the artists and members of the community gather around it to sing their hearts out to Lou Reed's music.

**Spike Taylor** is an artist and piano technician based in Montreal and it is during these past 10 years that his artistic practice has turned to piano-based art. His practice reckons with the piano's place in high-low-and-in-between culture as the centuries span and spin away from its vaulted position at the pinnacle of western culture and the centre of the middle-class home to the curious place it occupies today. He is a registered member of The Piano Technicians Guild. [theharmonist.ca](http://theharmonist.ca)

#### CAPSULE 7

##### **Touching Ambiguity** [4m 14s]

Kerstin Ergenzinger  
in collaboration with Thom Laepple  
Interview by Daniel Canty

Exhibition May 3 – June 7, 2014

In partnership with BIAN

*With the support of Goethe-Institut*

Kerstin Ergenzinger brings together two installations that confront our tangible environment and the impermanence of bodies in space. Reacting to imperceptible movements of air generated by visitors or by the installation itself, *Whiskers in Space* is composed of feather-like sensible structures that quiver in a seemingly random way. In the next room, *Rotes Rauschen* (Red noise) translates the inaudible low frequencies constantly emitted by the earth into the fluttering of an overarching pendulum whose awareness is also at times informed by the shifting of mass through space. Ergenzinger poetically evokes an anxiety common to machines and humans over the plausible loss of control on their behaviour. She thus pursues her research into our equivocal relation to the inscrutability of nature.

**Kerstin Ergenzinger** studied Fine Arts at the University of Arts Berlin, at the Chelsea College of Art and Design London and Media Art at the Academy of Media Arts Cologne. Her work is regularly presented in solo and group shows internationally. In 2013, she received the prestigious VIDA 15.0 (2013) award in Madrid for International Research in Art and Artificial Life.  
[www.nodegree.de](http://www.nodegree.de)

#### CAPSULE 8

##### **Jeux de bols et de voix** [8m 6s]

Marie A. Côté

Exhibition April 27 – June 1, 2013

Performance with singers

Lysa Iqaluk and Annesie Sarah Nowkawalk

May 3, 2013

*With the support of Avataq and  
Conseil des arts et des lettres du Québec*

Marie A. Côté bring to the gallery a visual and sound installation which includes a series of clay drawings on paper produced during a residency in Inukjuak, Nunavik, over the summer of 2011. During her stay in the north, eight throat singers sang with and in the porcelain bowls made specifically for the occasion. The installation includes porcelain elements that play back the recordings through hidden speakers. The circularity of the mouth and the bowls and speakers, and the northern sky all play off one another. During the exhibition, OBORO and the artist invite two of the singers to perform with the bowls in the gallery.

**Marie A. Côté** is a potter by trade although she currently mainly creates sculptures and installations. Having received several grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts, Marie A. Côté has been exhibiting regularly since 1986. Her works can be found in many public and private art collections. [www.mariecote.ca](http://www.mariecote.ca)



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My name is **Lysa Iqaluk**. Born on September 2nd, 1989, I grew up in Inukjuak, where my parents and grand parents raised me and where I continue to live and work. As children our late grandmother, Patsauk Iqaluk, taught both my late sister Linda and I throat singing, named *katajjait* in Inuktitut. My grandmother was famous for her throat singing and traveled around the world to perform. I would love to travel the world with my throat singing, just like my grandmother Patsauk Iqaluk did.

My name is **Annesie Sarah Nowkawalk**. Born on January 16th, 1990, I was raised in Inukjuak, Nunavik by my parents, Minnie N. Echalook and Noah Echalook. My father Noah is a well-known Canadian museum collections, like the National Gallery in Ottawa. I learned how to throat sing by listening to the local radio station. My mother wasn't a throat singer but her mother was. By the time I was born my grandmother had already passed away, so I could not learn from her.

#### CAPSULE 9

##### **Unclassifiable Inventions** [2m 33s]

Anne-Françoise Jacques

Residency September 28 – October 23, 2015

Performance-Talk October 28, 2015

*Unclassifiable Inventions* is a performative sound installation that focuses on the resonance of materials, of fragile, ridiculous and stubborn machines, and on utopias of perpetual movement. Linked to a long line of self-proclaimed inventors and tinkerers seeking to produce continual movement through mechanical tricks, this project intentionally blurs the distinction between technique and wonder.

Living in Montreal, **Anne-Françoise Jacques** has had an active sound art practice since 2004. She regularly performs alone and in various collectives (such as Minibloc and Fünf), produces sound installations and creates soundtracks for the animated films of Julie Doucet. Her most recent recordings are available via Crustacés Tapes, a project for postal sound distribution.  
[anne-fff.tumblr.com](http://anne-fff.tumblr.com)

# OBORO

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