

Caroline Monnet

A Strong Force of Attraction, 2023

braided Sill Gasket (polyethylene foam), Plexiglas, LED lights

Courtesy of Blouin-Division

Of Anishinaabe and French descent, Caroline Monnet creates striking weavings from housing construction materials like waterproofing membrane in myriad colours, textures, and patinas. Inspired by motifs from traditional Indigenous practices like beading or basketry, she creates digitally-generated geometric patterns which she compares to the languages of communication and culture: “I never make the same design twice—it becomes a language that evolves over time just as a [spoken] language would evolve, or society evolves.”

Her arresting use of construction materials also lends her the opportunity to bring attention to the lack of housing for First Nations communities across the country.

Caroline Monnet

Left to right

Data 03, 2023

roof underlayment, waterproofing membrane

Courtesy of Blouin-Division

Wanagay (Écailles) (Variation 1), 2024

vapour barrier (polyethylene), thread

Courtesy of Blouin-Division

I've always had an interest in architecture. I'm fascinated by shapes, lines and materials, but also what is possible to achieve with a bit of vision and good design. As a kid, my parents would renovate old cabins into homes. I was constantly surrounded by construction materials. This influences my practice today.

– Caroline Monnet

Ari Bayuaji

Catcher of Dream #1, 2022-2024

tire, barnacles, plastic treads, cords, copper, mother of pearl

Catcher of Dream #2, 2022-2024

tire, barnacles, plastic treads and cords, mother of pearl

Catcher of Dream #3, 2022-2024

tire, barnacles, plastic treads and cords, mother of pearl, foam

Catcher of Dream #4, 2022-2024

tire, barnacles, plastic treads and cords, mother of pearl, foam

Courtesy of the artist and Galerie Pierre-François Ouellette

Gleaning from detritus washed up on Bali's beaches, Ari Bayuaji reminds us that plastic does not simply disappear once disposed of; rather, it continues to engage with plant and animal life in ways that blur the boundaries between natural and human-made. His wall hangings comprising old tires overgrown with barnacles reveal a surprising symbiotic relationship between marine life and commercial commodities now considered garbage.

Plastic is so abundant in our environment these days that it has essentially now become a major element of the natural world. Our lives have become entangled with plastic products in much the same fashion as the coral that I found growing on plastic ropes along the shoreline of Sanur. The sculptures are the picture of how nature has also had to adapt to the pollution to survive and to be resilient.

– Ari Bayaji

Ari Bayuaji

Weaving the Ocean series

Left to right

Lagoon, 2024

Green Cliff, 2024

The Red Sunset, 2023

The Night Sky, the Island, the Sea, 2024

woven plastic and cotton threads, plastic cords

Courtesy of the artist and Galerie Pierre-François Ouellette

Weaving The Ocean began with the idea of replacing vanishing natural materials with new “natural” materials that can be found easily. One day, I discovered an abundant supply of plastic ropes tangled in the roots of mangrove trees near Sanur on the coast of Bali. Entwined with the roots, the plastic rope appeared almost to be like a naturally growing part of the trees. This discovery led me to use the plastic threads as material for weaving and sculpture.

- Ari Bayuaji

Bayuaji has an eye for beauty found in debris: his richly coloured textiles, woven with threads sourced from old marine ropes, evoke the ocean at different times of day. They glow like the luminous colour field paintings of the Abstract Expressionist artist Mark Rothko.

Emily Hermant

Left to right

***Reflections on Leonid (No.1)*, 2016**

***Reflections on Geminid (No.1)*, 2016**

***Reflections on Perseid (No.2)*, 2015**

collected and stripped telecommunications cables on canvas
Courtesy of the artist and Monte Clark Gallery, Vancouver

Emily Hermant amasses discarded plastic-encased telecommunication wires and cables from local salvage yards to create her exquisite multihued and textured works. This series is characterized by her desire to transform materials—which she describes as having “speed built into them”—through her slow, hands-on process of stripping the wires and laying them out in dense patterns on canvas. Drawing from her background in textiles, Hermant creates from these now defunct materials highly detailed works, which at first glance appear to be tapestries. Inspired by photographs of the night sky and rendering visible the material infrastructures undergirding digital networks, glitches and all, she invites the public to slow down and reflect on the works’ materials, their past and present impacts, and future potentials.

Alex Tedlie-Stursberg

Float (Tire 1), 2022

bronze, concrete

Courtesy of the artist and Monte Clark Gallery, Vancouver

Float (Tire 2), 2022

bronze, concrete

Collection of Iqbal Kassam

Float (Tire 3), 2022

bronze, concrete

Collection of Bruce Munro Wright, Vancouver

For his *Float* series, Alex Tedlie-Stursberg cast in bronze three foam-injected rubber tires (originally used as buoys or dock bumpers for example) that the Ocean Legacy Foundation found washed ashore around Steveston, in various stages of material degradation. Presented atop concrete pillars, they emanate a weighty monumentality. Tedlie-Stursberg is interested in the recontextualization of the stuff of life, especially what is deemed disposable garbage. He writes:

The value of objects, like people, is constantly shifting depending on context. By presenting works that elevate waste and make the familiar become unfamiliar, my hope is that viewers are encouraged to reconsider the status that low-value materials and objects have in our lives and how this is reflected in our society.

These works evoke artefacts of an archaeological dig and pose the question as to what relics will future archaeologists dig up from our era of disposable plastics—or “petro-time” as author Heather Davis has dubbed our present moment.

Alex Tedlie-Stursberg

A Walk, 2022

resin with found objects

Drops A1, A2, A3, B2, B3, C1, C2, C3

Courtesy of the artist and Monte Clark Gallery, Vancouver

Drop B1

Collection of Andrew Booth

With this series, Alex Tedlie-Stursberg evokes his love of walking in the Greater Vancouver area. *A Walk* features the small “treasures” he collected while walking in North Vancouver. For this work, he embedded such found objects as marbles, lighters, coins, and bottle caps in beds of soft beard moss, and covered them with layers of glossy resin. They hang on the wall like suspended droplets of rain. This archive of his walks makes us reflect on the material traces we leave in our wake.

Cheryl Wong

HK Memories: Organized Complexity (RWB Series), 2022–2023

cut-up and woven nylon bags, glass jars

Courtesy of the artist

As part of a larger research project during her studies in art and design, Cheryl Wong mines the ubiquitous Hong-Kong-originated red, white, and blue nylon carrier bags for their strong symbolic associations to Hong Kong and global migration. Weaving these iconic, cheaply available bags into banners, she explores her experiences of reconnecting to Hong Kong after years of living in Canada.

Cheryl Wong

HK Memories: Megastructures of Connections and Relations, 2024

alcohol markers, acrylic, pencil, cut-up and woven nylon bags sewn on to canvas

Courtesy of the artist

In a new series of architectural drawings integrating collaged scraps of the infamous plaid nylon bag, Wong expands her perspective to examine the intersection of new waves of migration and labour dynamics with such megastructures and major throughways like the Hong Kong Airport (on the left), Hong Kong's underwater Cross Harbour Tunnel (on the right), and the West Kowloon Station (in the middle), which connects Hong Kong to Mainline China via highspeed rail.

Here she applies a colour coding representing the hierarchical division of labour involved in the creation of these buildings, with red representing the star architect's design work; blue representing the engineers who work on the technical and secondary aspects of the design; and black representing the construction workers who actually build the edifices and infrastructures.

Cheryl Wong

***Making as Research: Embracing a Process-Based
Practice, 2023***

artist book

Please turn the pages of this book with care.

Cheryl Wong

Featured artist Cheryl Wong brings her background in communication design to her thoughtful creation of the title walls for the Gallery's two winter exhibitions.

For *Dear Plastic's* title wall, she immediately sets the tone of the exhibition in her usage of scraps of corrugated plastic found in the Gallery's storage and cheaply available plastic zip ties. Working with the Xenara font as a template, she wrote the artists' names and exhibition title onto the plastic panels with acrylic paint and markers. The effect is both futuristic yet vintage in appearance, fitting for a typeface described as being "inspired by 1970s calculator keys and electric typewriters."

Capturing the hand-made and recycled aesthetic of Persimmon Blackbridge's solo exhibition *Speak No (emergency)* in Gallery 3, Wong hand-printed the artist's name and exhibition title with pigment made from a combination of coffee and acrylic paint onto pieces off cut of wood. Aware of Blackbridge's commitment to making her artworks accessible, she used the typeface OpenDyslexic, designed to increase readability for readers with dyslexia.

Emily Hermant

Talk Through Me, 2024

collected and folded empty ethernet cable jackets in mesh, heat shrink plastic caps, metal bar

Courtesy of the artist and Monte Clark, Vancouver