

invisible

liminal

spaces

resting

walking

place-making

The P. Lantz Initiative for Excellence in Education & the Arts,  
the McGill Institute for Human Development and Well-Being  
and the McGill Art Hive Present:

***Resting, Walking, Place-Making:  
How Do We Talk About Invisible, Liminal Spaces in Art?***

March 23, 2018, 10am – 6pm  
Art Hive, McGill University, 3700 McTavish, (1<sup>st</sup> floor) Montreal

Schedule

10am... arrival and prepare to go out again for:

10:30am – 11:30am *Art Walk With Victoria*  
Location: Circuit up on Mont-Royal

11:45am – 12:45pm: Lori Beavis – *Making Bannock*  
Location: Art Hive

12:45pm – 1:30pm: Lunch break  
Location: Art Hive & surrounding spaces

1:30pm – 2:30pm: Robert Luzar – *Sanded Steps*  
Location: Library (raw space next to Art Hive)

2:45pm – 3:45pm: Johannes Zits – *Getting Into Nothing*  
Location: Coach House, room 200

4pm – 5pm: Jessica Giambagno – *The Community Within*  
Location: Art Hive

5:15 – 6pm: Maren Gube – *Understanding Creativity*  
Location: Art Hive

6pm: snacks & beverages, informal chat

→ **Victoria Stanton - (P. Lantz AiR) –  
Art Walk on Mount-Royal**

Victoria invites you on a silent, collective walk on the mountain. Walking is as mundane an activity as it is profound. Not only does it allow a moment of being with our thoughts - a precious time to process events (big and small) - it also opens a space for breath and time for decompression. Or to leave thoughts behind. Maybe even to notice, and connect with, what is circulating around us. Following up on the heels of the Weekly Art Walk, this subtle, performative group action is a moment to arrive, before jumping into the activities of the day.

**Victoria Stanton** is an interdisciplinary artist, researcher, curator and educator working with live action, human interaction, video, film, photo, drawing, and writing. Her time-based work includes performance for stage and for the camera, infiltrating actions in public spaces, and one-on-one encounters in intimate contexts. Her first book *Impure, Reinventing the Word: The Theory, Practice and Oral History of Spoken Word in Montreal* (conundrum press, 2001), co-authored with Vincent Tinguely, chronicled a vibrant artistic movement via interviews with over 75 artists. Her second book, *The 7<sup>th</sup> Sense*, co-authored with the TouVA collective (Sylvie Tourangeau, Anne Bérubé and Stanton), draws upon a profound exploration of “the performative” in performance art (SAGAMIE édition d’art, 2017).

<http://bankofvictoria.com>

→ **Maren Gube (McGill, PhD Candidate, Department  
of Educational & Counselling Psychology) –  
Understanding Creativity**

In leading up to a workshop on Creativity that Victoria would be facilitating during the winter semester in Maren’s course (Education of Talented and Gifted Students), Maren and Victoria have been regularly meeting to discuss the form and content of this lesson. Going on walks, sharing readings and talking in the Art Hive have characterized their encounters, which began during the fall semester. Taking an otherwise “ordinary” formula of preparation, the two agreed to capitalize on both Maren’s research as a PhD student (namely the role of affective and motivational processes in supporting creative thinking) and the themes of Victoria’s residence to underline the possibility for (and importance of) *highlighting a process of preparation* – seeing the “leading up to” as just as important as the event itself. Together they will discuss their process of creating this space of exchange as a consciously inhabited structure, deliberately framing this experience in order to demonstrate a living and breathing process of creativity in action.

**Maren Gube** is a PhD candidate in Learning Sciences at McGill University. Originally from Finland, with an earlier career in executive management, she is the mother of 3 young adults who indirectly sparked the simple question that brought her back to formal learning: How does learning actually happen? Moreover, what allows some people to access learned knowledge adaptively, flexibly, and creatively, while others stay within learned routines? Maren’s current research focuses on the affective and motivational processes that support adaptive expertise, and she hopes to learn how we can better support creativity and cognitive flexibility across domains

Moving across the various spaces in the Faculty of Education at McGill University, this day of reflections will engage in an embodied dialogue around the three themes that have comprised Victoria Stanton's program in residence (namely Resting, Walking, Place-Making). Investigating how these themes subtly imbue the frameworks we may use for connecting art and education, this culminating event occurring toward the end of her residence invites members of the Faculty of Education, along with artists and scholars from the national and international community to share their explorations in a convivial setting, where performances, demonstrations and conversations can intermingle, and potentially generate new knowledges around the role of these more invisible practices within larger creative processes.

→ Robert Luzar (Bath School of Art and Design, Lecturer) –

## **Thank you**

Maria Ezcurra, Claudia Mitchell, Lori Beavis

Aaron Richmond

Sadaf Farookhi, Hani Sadati, Leann Brown

Jim Harris, Stephen Lalla, Debbie Metchette

Mindy Carter, Bronwen Low, Sheryl Smith-Gilman

Maren Gube, Elisha Conway

Anita Parmar, Jhave

Jessica Giambagno, Nick Yeretsian

Johannes Zits, Robert Luzar

Julie Laurin, Frédérique Blanchard

Jai Nitai, Déborah Lima

Pat Jackson

DISE, MAHI, IHDW

...and the P. Lantz Initiative, for making this happen...

→ Johannes Zits (Artist and Curator, Toronto) –

### ***Sanded Steps, Standing Over Stones***

In Robert's participatory performance, a small group of people stand apart and over an area of sand mixed with debris (e.g. crumbs, pebbles from pavement found and gathered around the Education building, spread throughout the room). In plain view, the group gently sweeps the sand – but who notices? Are they “occupying” the square or room? Or holding a spot, a symbolically private island? The questions are open. The work goes as it appears, with each slowly sweeping away footprints left from the other. The collective action becomes traceless. Metaphors of change, work, and everyday life are symbolically cleared. The symbolic public square is swept. ...Robert's piece engages education and pedagogy via the combined act of sand sweeping, reading and passing on – of texts, actions, and reflections. The act of people/students passing in and out of this space means turning the location into a kind of peripatetic environment where individual and collective reflection occurs via the passing of something; where students and the public at large would be handed printed pages from books (emancipatory pedagogy and related radical literature by authors whose ideas have engaged with education, freedom and equality).

**Robert Luzar** is an artist, writer, and educator based in Bristol, UK. His works engage possibilities of an 'event' that's ongoing and transformative. To do this he engages drawing in the widest sense, spanning from works-on-paper to live-art performance, digital and analogue media, and installation.

Robert Luzar holds a PhD (through practice) from Central Saint Martins (UK). He is Senior Lecturer in Fine Art at the Bath School of Art and Design (UK). And he exhibits internationally in venues such as: Palazzo Loredan Venice (IT), Torrance Art 2014 Museum (USA), DRAWinternational (FR), Katzmann Contemporary (CA), KCCC (LTU), Künstlerhaus Dortmund (DE), Nunnery Gallery (UK), and Talbot Rice Gallery (UK).

→ Jessica Giambagno (McGill, B.Ed) –

### ***Getting Into Nothing***

Johannes' performance is structured around a series of actions without intention or direction. Inspired by Victoria's project, as a way to frame these actions, he is working with emptiness, waiting, stillness, rest, inaction, as well as pauses and gaps. These elements explore the possibility that nothing can become something within a given context. ...For Johannes, “getting into nothing” means trying to work through the notion of “embodying” as a kind of total approach that shows us *as we are*, and as *we try to exist, learn, think, do*...Inevitably struggling with barely being there at all. As a queer (and aging) male, Johannes and his performance invite – while enacting – an embodied consideration of what it means to put oneself totally and quite physically into such situations that strangely celebrate the human condition, in all its guises. The piece works to symbolically express a certain bare minimum of the human condition, holding various precarious states while engendering knowledge at its foundational level; of where (and how) the body (and all its faculties may take risks through risking beautiful vulnerability).

**Johannes Zits'** multi-disciplinary practice focuses on the body (as socio-political too) and explores the dynamic between the personal and the public and how the sense of self is continually negotiated and reconstructed. Since graduating with a BFA from York University in 1984, Johannes Zits has presented work across Canada as well as internationally. Zits has performed at the 8<sup>th</sup> *Encuentro*, Sao Paulo, Brazil and presented a collection of his videos at FIFA, Montreal (both 2013); presented “Island” at *M:ST Festival*, Calgary, *Yuz Museum*, Shanghai and at *Meta 2014*, Chongqing, China (2014); “Body Traps” for 7a\*11d, Toronto (2016); “La Ceiba del Solar” with Alexis Povea in Havana, Cuba (2017). [www.johanneszits.com/](http://www.johanneszits.com/)

→ Lori Beavis (P. Lantz Coordinator) –

### ***The Community Within***

Jessica, a pre-service teacher and ongoing participant in Victoria's project, will be leading a participatory discussion that looks at the interest in creating much needed spaces of dialogue within the university setting. Beyond meetings that take place formally (for example in the completion of group class projects) or informally (having coffee between classes) the idea here is to collectively draft a spontaneously constructed "plan of action" – taking suggestions from the audience in a kind of brainstorming session where we collectively communicate common (or divergent) desires around tools for building community – in whatever context we might find ourselves. Here, place-making is addressed in relation to a specific context (being an undergraduate student in Education at McGill) but one that could easily relate to other contexts as well. ...Inviting Jessica to be part of this event and lead a discussion on *The Community Within* stems from a creative dialogue which began during the fall semester. What started as the seed for a classroom project turned into an ongoing an evolving exchange, where the foundational components of Victoria's project (as intersecting with Jessica's assignment) emerged to demonstrate how art, when brought into the realm of the social, the experiential and the environmental, is not only an object that stands outside us to be contemplated in a detached way but may come directly into dialogue with education itself; how invisible processes in the everyday can become creative and impact learning.

**Jessica Giambagno** is a fourth year bachelor of education kindergarten/elementary education student at McGill University. While she successfully completed her collegial studies in an International Business program, she always knew that education was the right fit for her long term plans. As she approaches the end of her B.Ed she has started to engage a specific set of questions, namely: Where and how do we form communities with space for dialogue in such a field, as an undergraduate student and novice teacher? It is her wish to eventually bring peers and colleagues together on a regular basis to dialogue among them.

### ***Making Bannock ... a space for contemplation***

Part cooking lesson, part dialogue. The food we make is so often connected to family history with recipes handed down from one generation to another. This has largely been Lori's experience, having now made her grandmother's recipes part of her art practice. As Lori writes out or makes the recipes, this action has opened a space for her to "talk" to her grandmother about thoughts on shared cultural identity. During this presentation, as she prepares a round of bannock, she will discuss how one may use the cooking process as an opportunity to contemplate memory and identity. ... In this gesture, Lori's presentation enacts a space of collective contemplation, the preparing of food as "performance" becoming an act of witnessing while also creating a suspension of time; a moment of collective rest. Further, the sharing of this recipe – and history/identity – itself becomes an act of education, where transmission (of knowledge, of skills, or histories) is the very basis of the piece; where wellbeing/care, learning and community intersect.

**Lori Beavis** identifies as Mississauga (Anishinaabe) and Irish-Welsh settler descent. She is a band member of Hiawatha First Nation at Rice Lake, Ontario. Lori is a curator and art educator/art historian based in Montreal. Lorie's PhD (2016) investigated the connections between life long art experiences and cultural identity in the lives of four contemporary Indigenous women artists. Her curatorial work (*The Rebel Yells; Dress and Political Redress in Contemporary Indigenous Art* (2015) with Rhonda L. Meier, *Shelley Niro: Buffet* (2016) and her art practice reflect the importance of cultural identity and self-representation, family and personal history. Presently, Beavis is the P. Lantz Art Hive (MAHI) coordinator at McGill University and serves on the Aboriginal Curatorial Collective's Tiohtià:ka Project Advisory Committee.