

Exhibition Documentation

Caroline Monnet

Pizandawatc

The One Who Listens

Celui qui écoute

January 17–March 23, 2024

Art Museum at the University of Toronto

University of Toronto Art Centre

Curated by Mona Filip

Art
Museum

Artist Acknowledgements

The artist wishes to acknowledge the support of Catherine Sasseville, Raúl Aguilar Canela, Yso South, Amélie Dionoski, Marie Philibert-Dubois, Fred Caplette, Otami, Martin Schop, François Guinaudeau, Charlie Leroy, Noé Sardet, Richard Mardens, Kassandra Walters, Marc Boucrot, Simon Guibord, François Brochu, Atelier du Bronze, Atelier Clark, Blouin-Division, and the Canada Council for the Arts.

Institutional Acknowledgement

We gratefully acknowledge operating support from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council, with additional exhibition support from the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada.

Credits

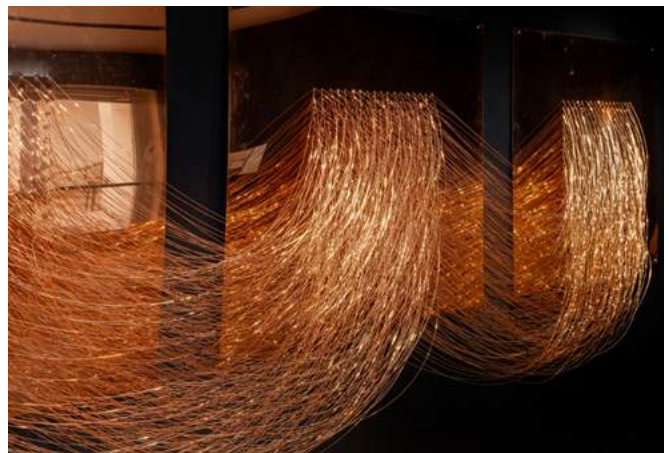
All artworks courtesy of the artist and Blouin-Division Gallery unless otherwise specified.

All photos by Toni Hafkenscheid.



Left: Title wall of *Pizandawatc / The One Who Listens / Celui qui écoute*.

Right: *The Future Itself Has a Future*, 2018.
Copper plates and copper wire, 36" x 132" x 12".



The Future Itself Has a Future, 2018.
Copper plates and copper wire, 36" x 132"
x 12".



Pizandawatc Sagahigan (Lac de celui qui écoute), 2023. Cherry wood, oil, 5'4" x 4'7" x 2'2".



Left to right:

Ikwe origami (Portage de la Femme), 2023.
Maple wood, oil, 25" x 4'5" x 12".

Okan (Bone), 2023. Bronze, 64" x 4" x 2".

Pizandawatc Sagahigan (Lac de celui qui écoute), 2023. Cherry wood, oil, 5'4" x 4'7" x 2'2".



Left to right:

Odinimatawak (Blending into one), 2023.
Oak wood, oil, 5'x 24" x 24".

Ikwe origami (Portage de la Femme), 2023.
Maple wood, oil, 25" x 4'5" x 12".

Astral Body, 2023. Plywood, copper foil,
resin, paint, 41" x 41".



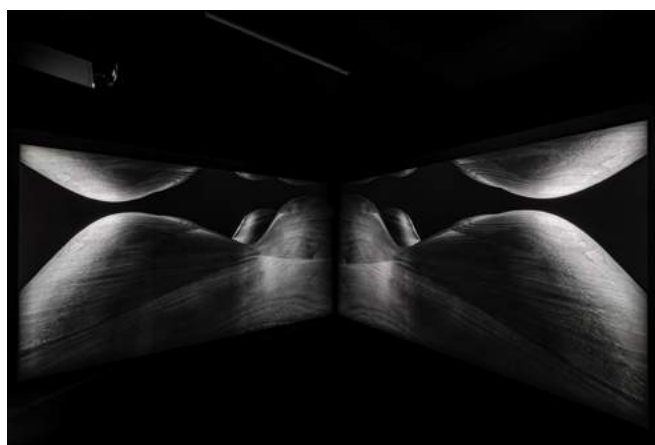
Left to right:

Okikad (Tree Stump), 2023. Bronze,
15" x 22" x 12".

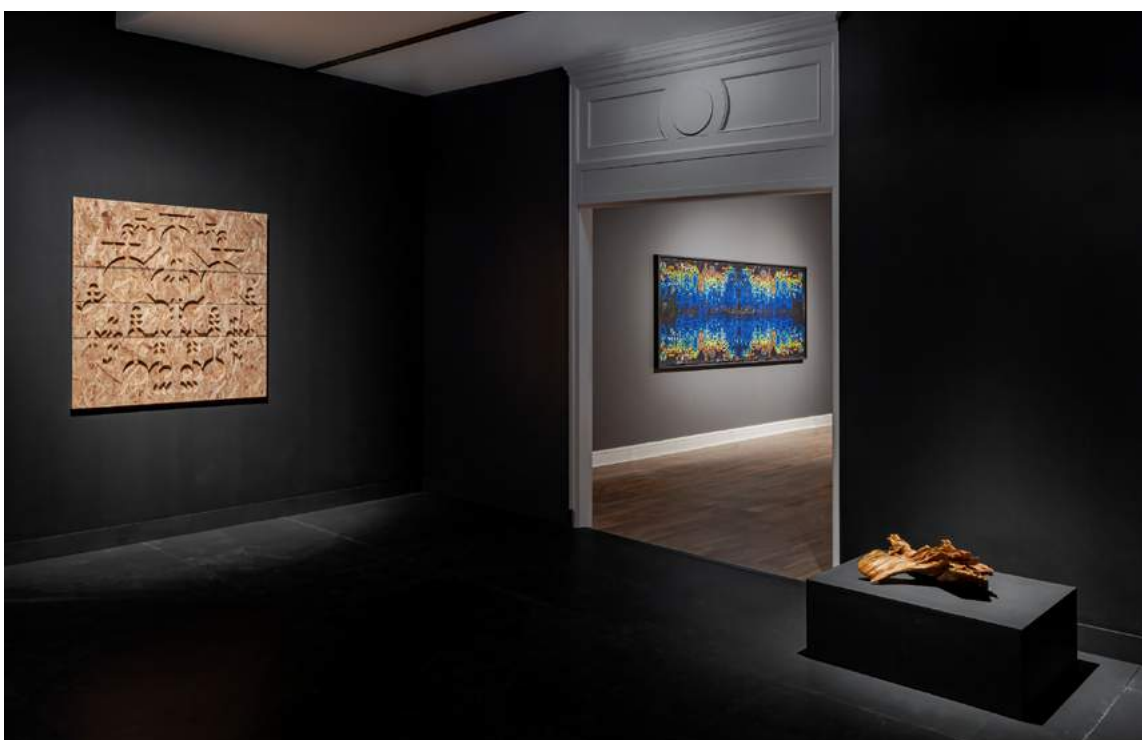
*When It's Fall, I Rest (Nindanweb apii
dagwaaging)*, 2021. Plywood, lacquer, steel,
5" x 83" x 35". Collection of Nathalie Simard
and Pierre Raymond.

Odinimatawak (Blending into one), 2023.
Oak wood, oil, 5'x 24" x 24".

Okan (Bone), 2023. Bronze, 64" x 4" x 2".



Nanitagâbaminâgwad (Eclipse),
2023. Film by Caroline Monnet et Les
Macronautes, Soundscape by Simon
Guibord, 10 min.



Installation views: *Pizandawatc / The One Who Listens / Celui qui écoute*, January 17–March 23, 2024, Art Museum at the University of Toronto.



We Are Earth, 2023. Embroidery on air barrier membrane, 55" x 42". Courtesy of Jen Grant and Dave Dattels.



Left to right:

Wound 01, 2023. Kevlar and beadwork in Plexiglas box, 28" x 19".

Wound 02, 2023, Kevlar and beadwork in Plexiglas box, 28" x 21" .

Wound 03, 2023. Kevlar and beadwork in Plexiglas box, 28" x 18".



In Silence We Speak Volumes, 2023.
Oriented strand board, 47" x 47".



Kà-bimose magak Sibi (The River That Walks), 2023. Embroidery on roof underlayment, 42" x 118".



Front:
Mitik (Tree), 2023. Maple, lacquer,
35" x 18" x 11".

Installation views: *Pizandawatc / The One
Who Listens / Celui qui écoute*, January
17–March 23, 2024, Art Museum at the
University of Toronto.



Nous sommes le chemin que nous parcourons, 2021. Embroidery on air membrane, 38" x 116". Courtesy of Marie-Élaine Nadeau and Guy Trépanier.



Left to right:

Crepusculum, 2021. Silk-screen printing on air barrier membrane, 24" x 24".

Solar, 2021. Silk-screen printing on air barrier membrane, 24" x 24".

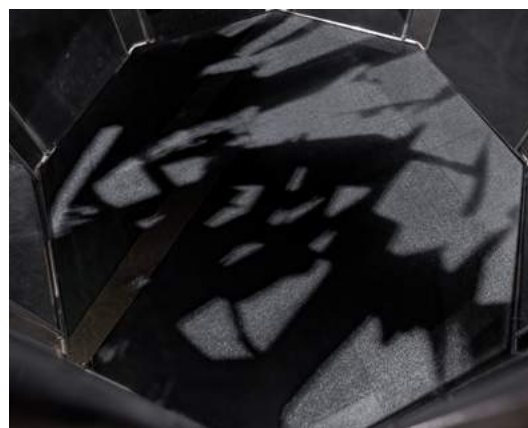
Moonlight, 2021. Silk-screen printing on air barrier membrane, 24" x 24".



Silent As a Stone Can Be, 2019. Concrete, foam, 68" x 24" x 24".



Spring, 2022. Video.



Amik(waa), 2014, Installation, copper, Plexiglas, video projection. Sound developed in collaboration with artist Christian Richer, 96" x 58" x 58".



Left to right:

Wolves don't Play by the Rules, 2021.
Embroidery on air barrier membrane, 48" x 37". Courtesy of Caitlin Rose and Michel Boislard Collection.

Voice Gone Cannot Speak, 2021
Embroidery on air barrier membrane, 48" x 36". Collection of Laura and Jonah Mann.



No Church in the Wild, 2020. Embroidery
on air barrier membrane, 48" x 36".
Courtesy of Martin Roberge & Lysiane
Legault.



Front:

Flow, 2019, Concrete, foam, 30" x 30" x 30".

Back, left to right:

Dialogue, 2023. Diptych, embroidery on air barrier membrane, 38" x 48".

Akwinowag (Flock), 2023. Air barrier membrane, fabric, 60" x 94".

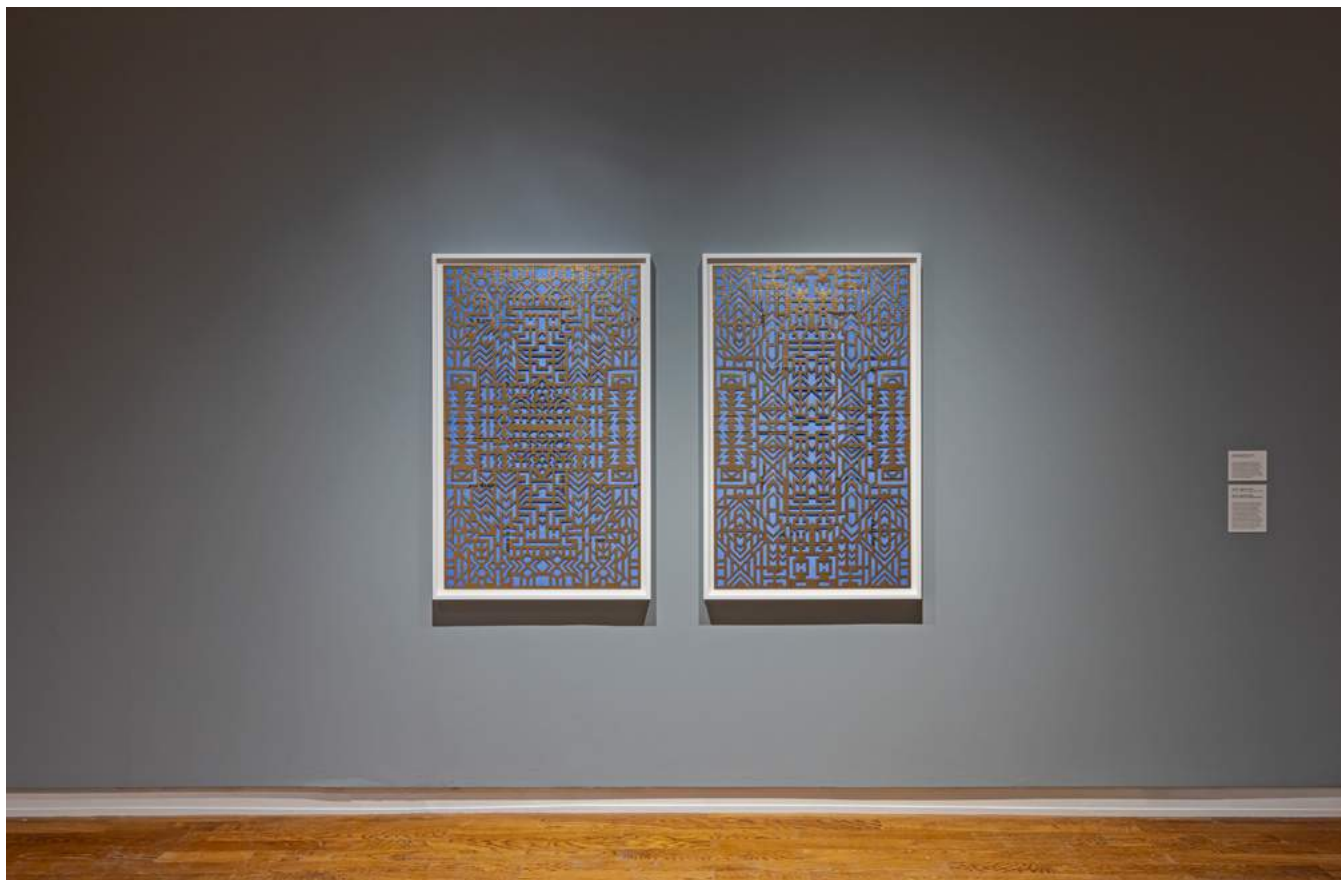
Caustic Lights 01 and *Caustic Lights 02*, 2023. Laser-cut on subfloor extruded polystyrene foam, 47" x 29".



Dialogue, 2023. Diptych, embroidery on air barrier membrane, 38" x 48".



Akwinowag (Flock), 2023. Air barrier membrane, fabric, 60" x 94".



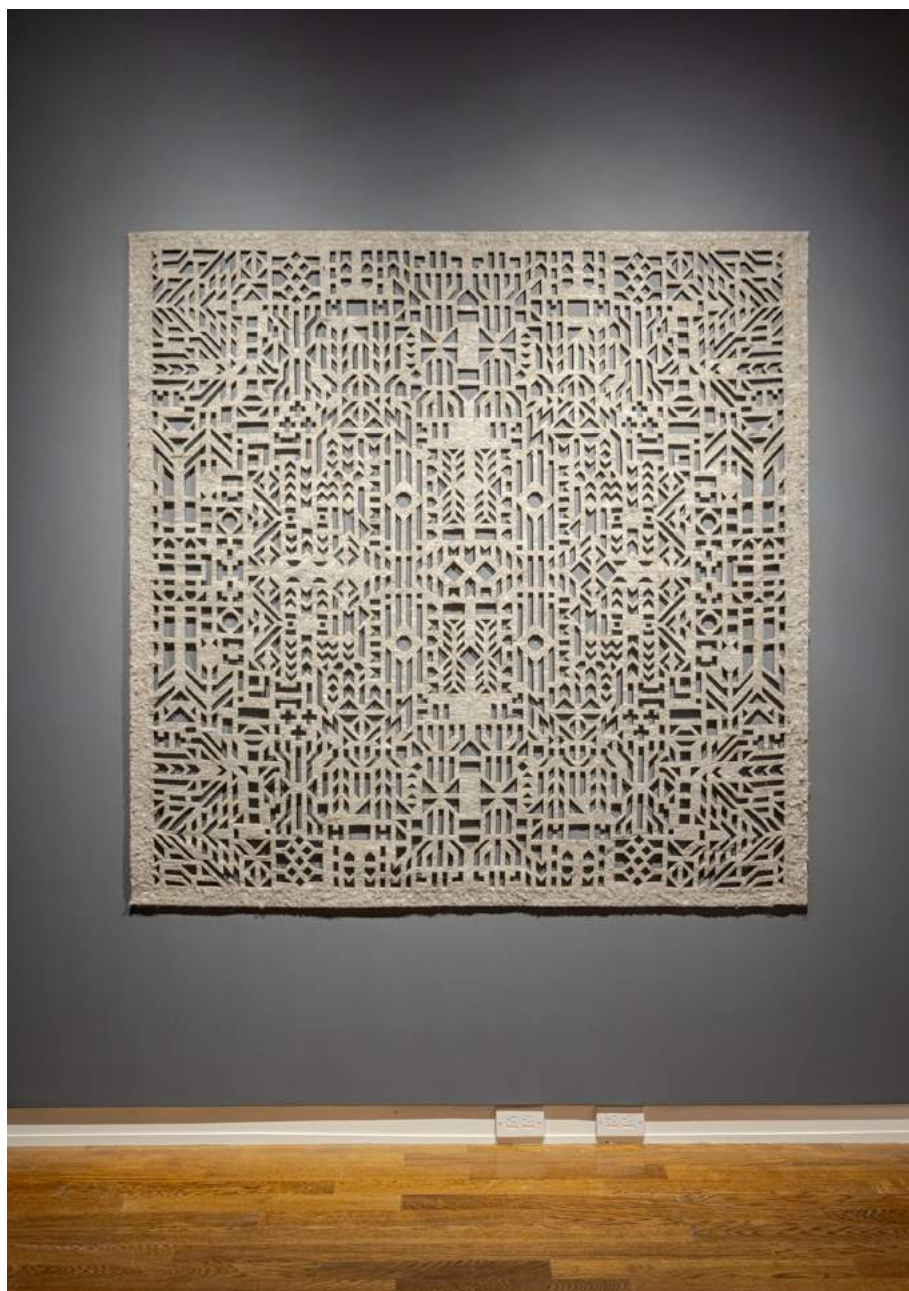
Caustic Lights 01 and *Caustic Lights 02*, 2023. Laser-cut on subfloor extruded polystyrene foam, 47" x 29".



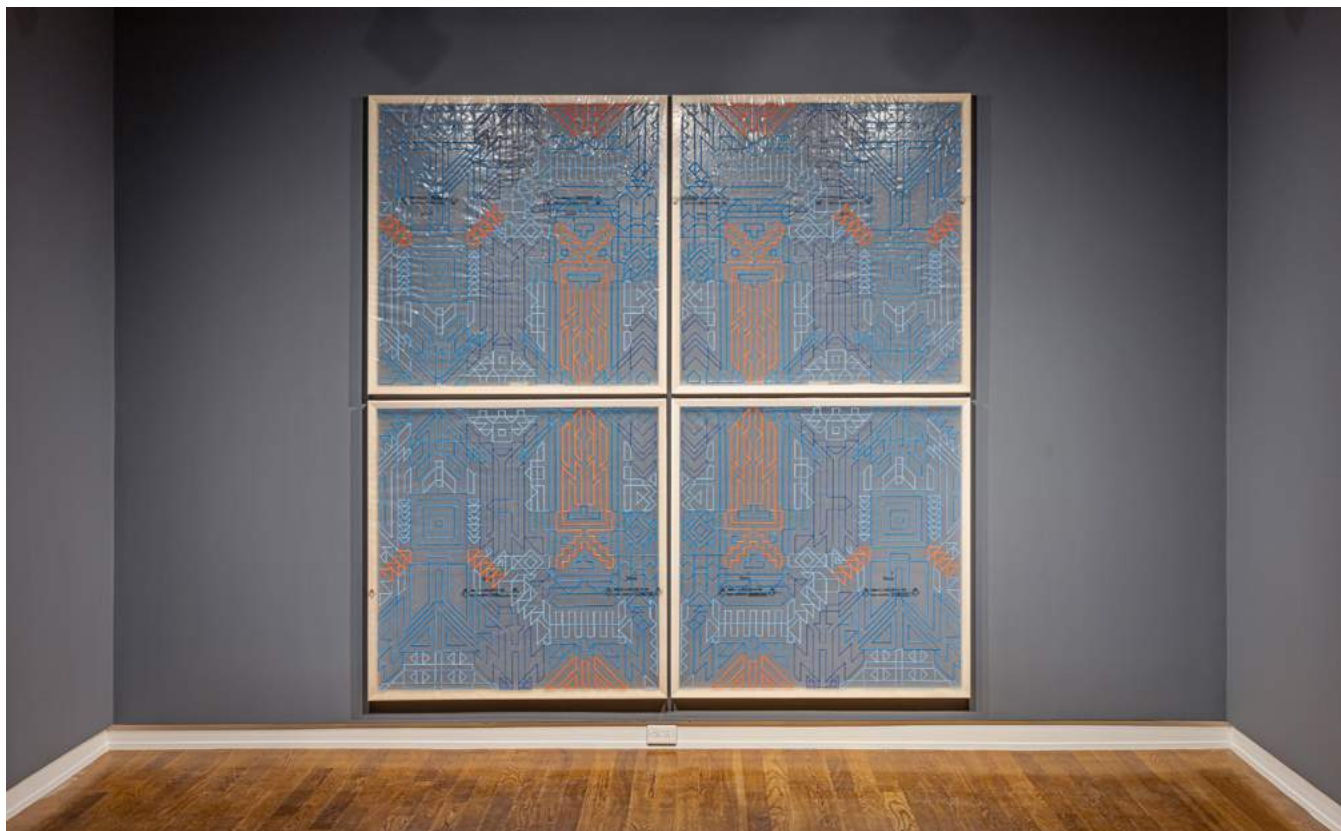
Left to right:
Warmth, 2022. Felt, 60" x 60"

Framing the Bones, 2022. Embroidery on
polyethylene, 96" x 96".

AKI (Land), 2021. Glass wool, Plexiglas,
41" x 66" x 8". Courtesy Pierre Gendron
Collection.



Warmth, 2022. Felt, 60" x 60"



Framing the Bones, 2022. Embroidery on polyethylene, 96" x 96".



AKI (Land), 2021. Glass wool, Plexiglas,
41" x 66" x 8". Courtesy Pierre Gendron
Collection.



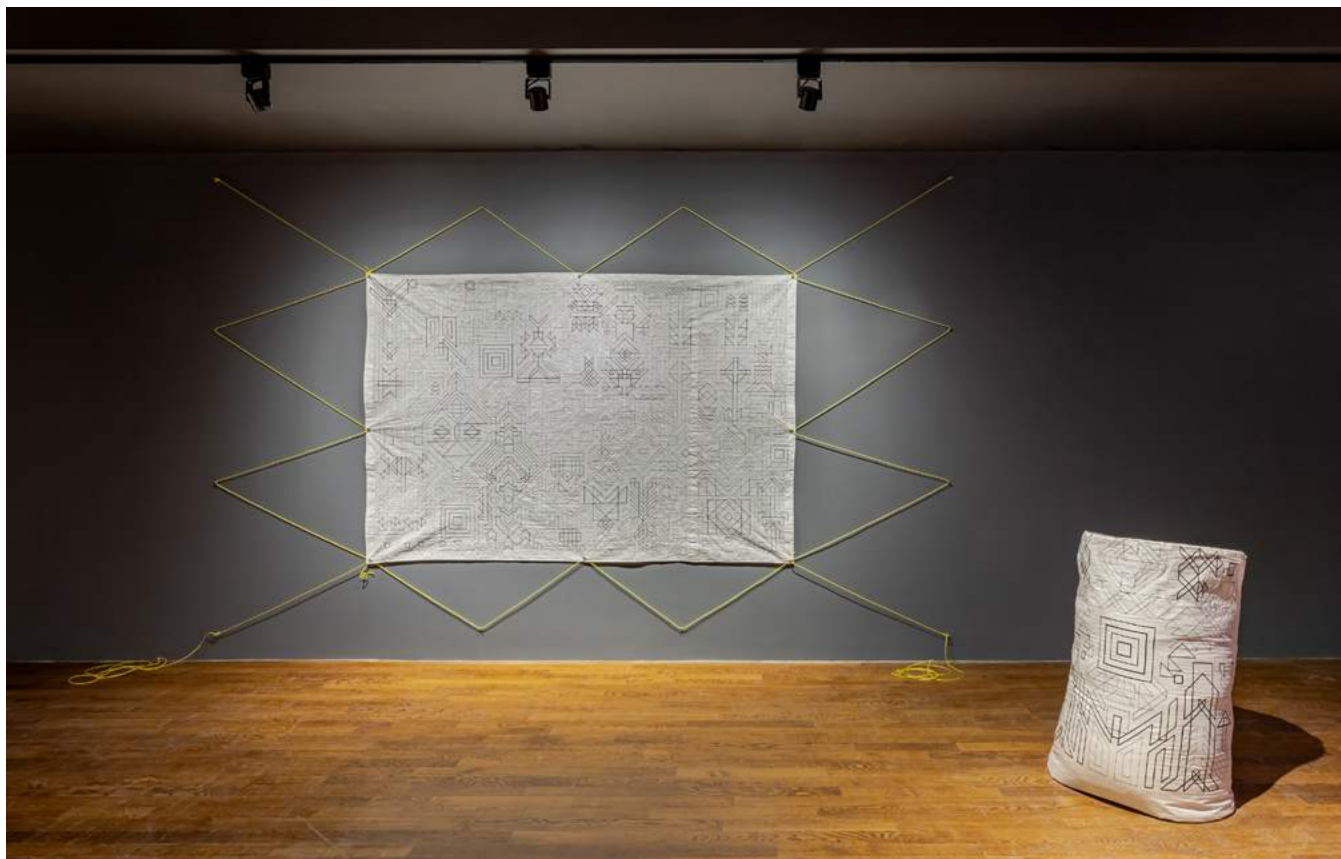
Top, from left to right:

Ojigabwe, 2020. Concrete, moccasins, Pendleton coat (Hudson's Bay), 40" x 10". Courtesy of Florence-Agathe Dubé-Moreau and Laurent Duvernay-Tardif Collection.

Canopy, 2023. Asphalt shingles, oriented strand board, 84" x 100" x 30".



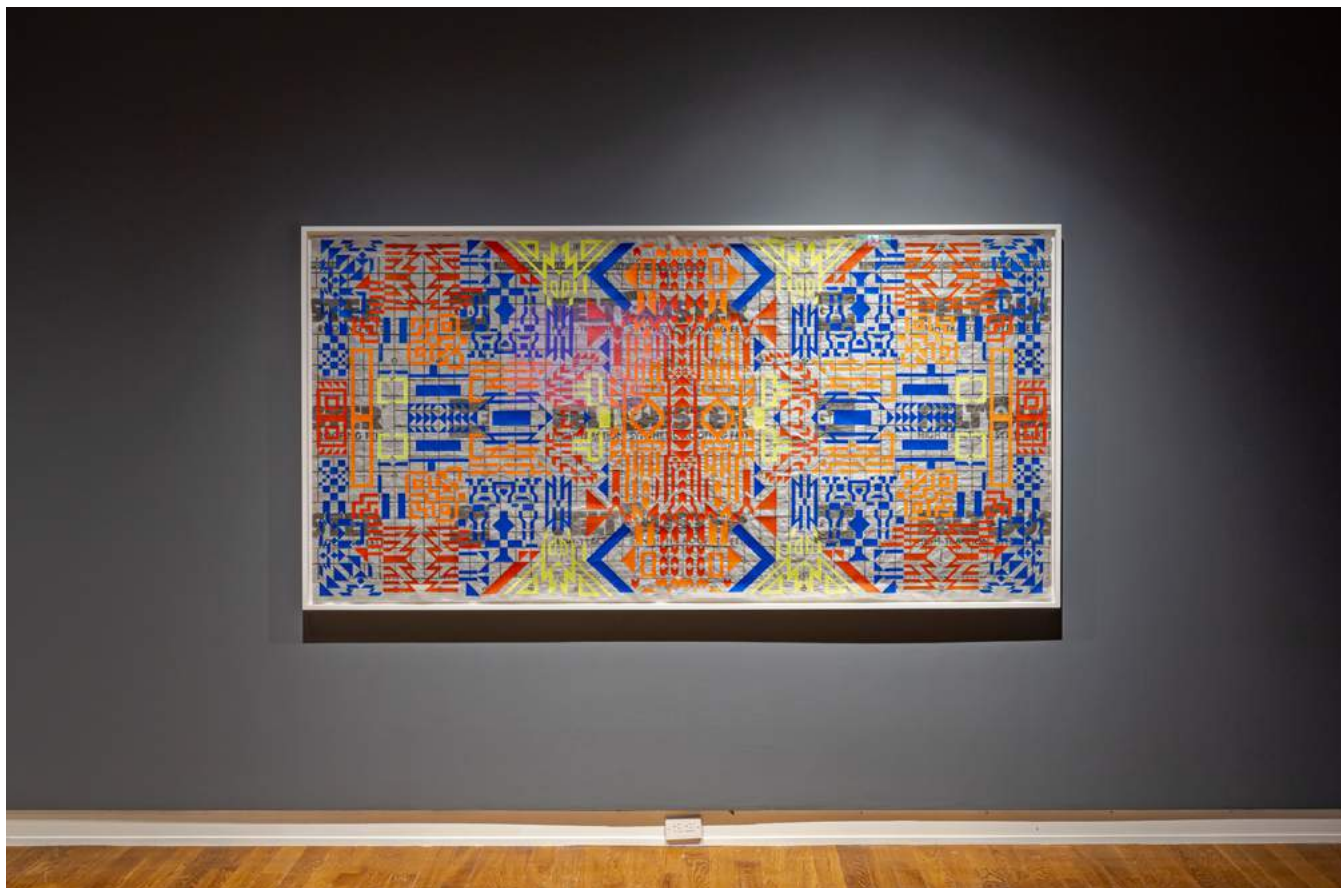
Ojigabwe, 2020. Concrete, moccasins, Pendleton coat (Hudson's Bay), 40" x 10". Courtesy of Florence-Agathe Dubé-Moreau and Laurent Duvernay-Tardif Collection.



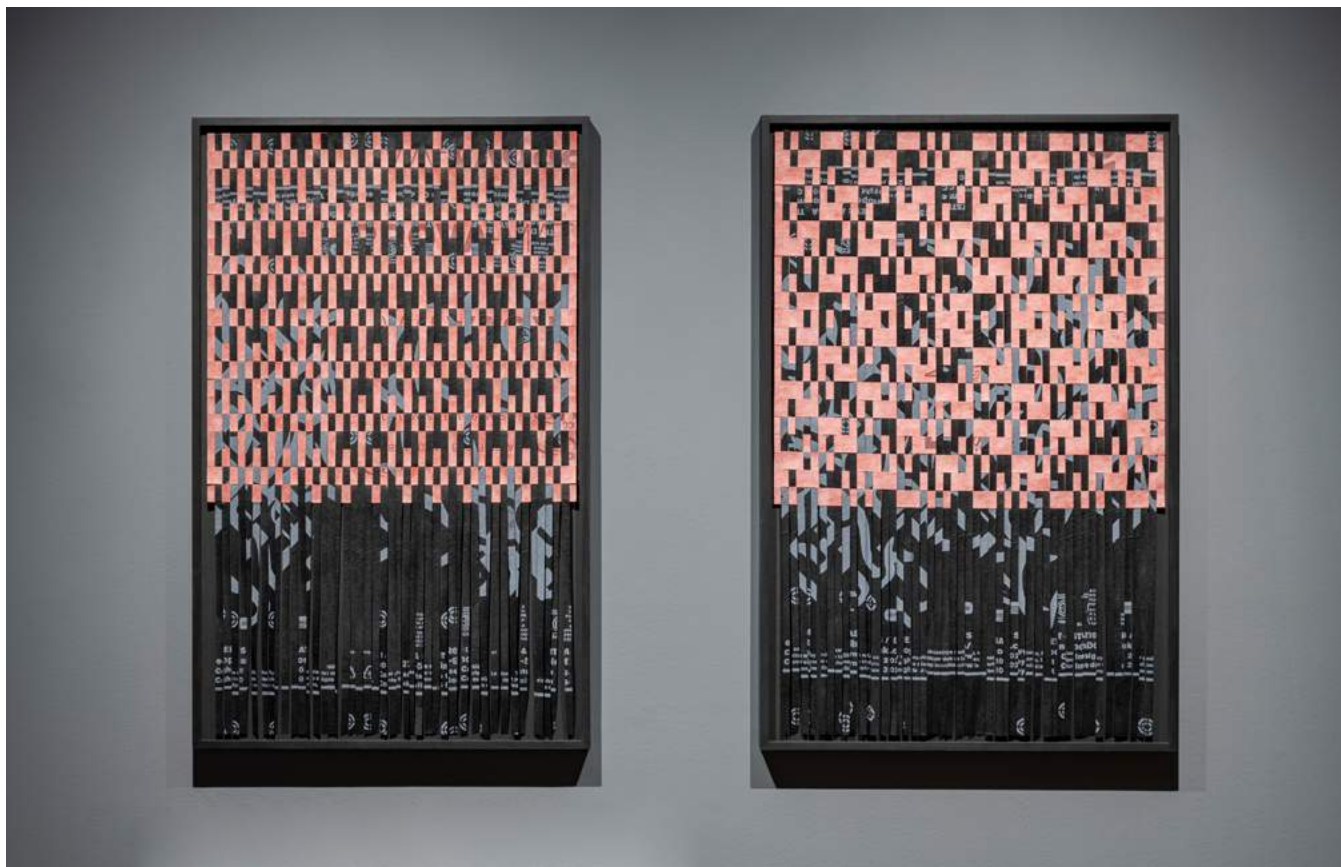
Top image, left to right:
Kabeshinàn (camp), 2022. Embroidery on white tarpaulin, 69" x 102".

Piwanego / Noogom (Autrefois / Maintenant), 2021. Embroidered bag, sand from Kitigan Zibi Anishinabeg, variable dimensions.





Memories Unravelled, 2021. Embroidery
on synthetic roofing felt, 49" x 96" x
3". Indigenous Art Collection, Crown-
Indigenous Relations and Northern Affairs
Canada.



Left to right:

Kikinaham – To Sing Along With 02, 2023.
Weaving, roof underlay and waterproofing
membrane, 28" x 42.75".

Kikinaham – To Sing Along With 03, 2023.
Weaving, roof underlay and waterproofing
membrane, 28" x 42.75".



Left to right:

A Strong Force of Attraction, 2023. Sill gasket braiding, Plexiglas, LED lights, 37" x 69" x 4.5".

Catherine's Coat, 2023. Braiding on air membrane, various materials, 48" x 52" x 4".

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Justina M. Barnicke Gallery
University of Toronto Art Centre

7 Hart House Circle
Toronto, Ontario M5S 3H3
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