

Press release
 New exhibition
 From February 29 to June 2, 2024

TARRATUUTIQ | TAIMA

Artistic and climatic reflections from Nunavik

ᑕᑦᑦᑕᑕᑎᑦᑕ | ᑕᑕᑕ

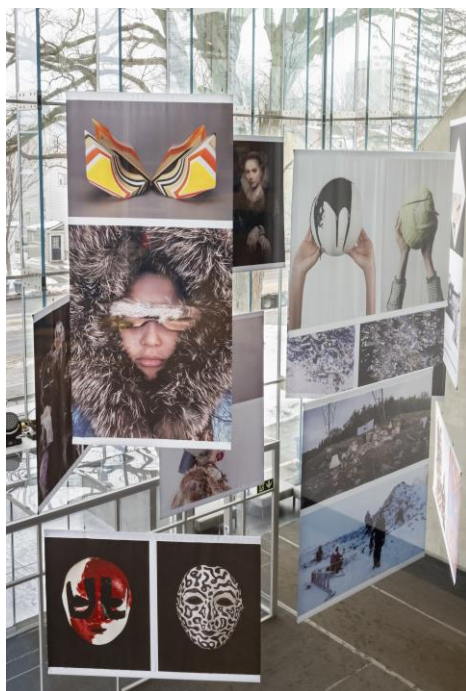
ᑕᑕᑕᑕᑕᑕ ᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕ



Parc des Champs-de-Bataille
 Québec (Québec) G1R 5H3
 418 643-2150
 1 866 220-2150
 mnbaq.org

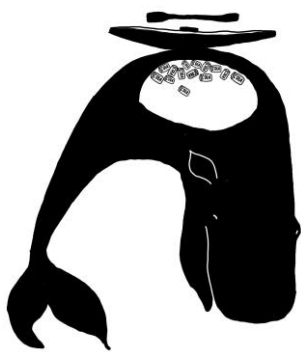
Press Contact

Linda Tremblay
 Media Relations Officer
 418 644-6460, ext. 5532
 linda.tremblay@mnbaq.org



Québec City, Wednesday, February 28, 2024 ✕ The Musée national des beaux-arts du Québec (MNBAQ) is proud to demonstrate that art can create enduring bridges between the North and the South and become a powerful tool for commitment and awareness-raising and is presenting an eloquent exhibition: *Tarratuutiq | Taima. Artistic and Climatic Reflections from Nunavik* from February 29 to June 2, 2024.

Produced in partnership with the Iguarsivik School in Puvirnituq, a northern village in Nunavik, the installation that sublimates the Grand Hall of the Pierre Lassonde Pavillon proposes 10 works resulting from an art and wellness mediation activity that sought to sensitively reinterpret works from the MNBAQ's collections.



Musée national
 des beaux-arts
 du Québec

Tarratuutiq means “mirror” in Inuktitut and illustrates the process of reinventing works from the MNBAQ. **Taima** means “it’s enough” and is meant to express the Inuit communities’ impatience with the inertia of governments concerning climate change and its consequences. The works, stemming from a collaborative process spread over several months with young people from this Northern Québec community, attests their desire to reflect, express themselves, and commit themselves regarding this crucial question. They result from a constructive, meaningful dialogue between the MNBAQ and the 25 young participants.

The *Tarratuutiq | Taima* exhibition is being presented for the first time south of the 50th parallel and will enable visitors to encounter a remote Indigenous community and assess the impact of climate change on its residents’ lives. The exhibition reflects the spirit of initiative, introspection, and leadership of these Inuit young people who want to build a better future. Art cannot serve any more useful purpose.



The art of forging links

Spurred by a desire to promote the MNBAQ’s collections throughout Québec and to forge enduring links with the Inuit communities, **Justine Boulanger**, Digital Educational Content Manager, and **Sophie Lessard-Latendresse**, Art and Wellness Mediation Coordinator, first contacted the Kativik School Board. In the fall of 2022, a unique collaboration took shape with young people from the Iguarsivik School in Puvirnituq, through the collaboration and commitment of school art advisor **Nathalie Claude**. A productive, respectful dialogue was initiated that set the stage for an unsuspected adventure.



Devoted to these young people from Nunavik, **Nathalie Claude** incorporated an art and wellness mediation activity into the school curriculum, and guided the students through three themes that they chose: modernity versus tradition, the importance of the community, and the territory’s diversity.

Powerful face-to-face encounters



Based on a selection of contemporary artworks from the MNBAQ that might reflect the concerns of the participants from the school in Puvirnituk, works by **Marie-Fauve Bélanger**, **Jacinthe Carrier**, **René Derouin**, **Raphaëlle de Groot**, **Claudie Gagnon**, **Gatien Moisan**, **Alfred Pellan**, **Jocelyn Robert**, **Barbara Steinman**, and **Chin-Chien Wang** were the focus of their creative activities. Using inventiveness and materials that are as uncommon as they are representative in their history or reality, the participants' reinterpretations of the artworks selected led to the emergence of several strong, touching works, 10 of which make up the *Taima* exhibition. In a spirit of continuity and collaboration, the MNBAQ asked **Velesie Adams**, a young Inuk illustrator, to create the graphic elements to enhance the exhibition's design. The drawings subtly, forcefully evoke the repercussions of climate change that her people are facing.

Think big, look far, and share

The *Tarratuutik | Taima. Artistic and Climatic Reflections from Nunavik* exhibition has been elaborated with and for the Inuit community and offers a meeting point for the North and the South to reflect collectively on universal issues using art as a tool for commitment.



A source of considerable pride, it was first exhibited in the school and on the walls of public buildings in Puvirnituk, thereby encouraging the community to act. It will continue to circulate in other Northern villages, then move to the Grand Hall of the Pierre Lassonde Pavilion at the MNBAQ until June 2. Moreover, the 10 giant photographs are sure to strike the imagination.

The *Tarratuutiq | Taima* exhibition received an initial distinction in November 2023. **Nathalie Claude**, whose valuable collaboration was instrumental in this catalyst project, received the **Prix Jacques- Albert- Wallot**. Awarded annually by the Association québécoise des enseignantes et enseignants spécialistes en arts plastiques, the prize honours an educational innovation project.

The Kativik School Board and the MNBAQ team are also finalists for the Essor Recognition Awards, which pay tribute to the dedicated work of

teachers and other people in the education system who carry out innovative art projects based on the idea of culture. The recipients will be announced on March 25, 2024, during an event at the MNBAQ.

A shocking video to round out the exhibition

In the wake of the *Tarratuutiq | Taima* exhibition and in conjunction with the works in the installation in the Grand Hall of the Pierre Lassonde Pavilion, visitors can also watch *The Beach*, a video produced in 2023. Captured by drone in a dramatic escalation that is at once poetic and revolting, the video reveals a territory sullied by consumption. This impressive sequence shot shows an abject, indecent garbage dump that is extending its domination over nature. The dump, like all the others in the 14 villages in Nunavik, is quietly releasing heavy metals, poisoning the soil, vegetation, and the water. A pilgrimage and relaxation site for young people ironically called “the beach,” it more strongly evokes the apocalypse than a paradise. In this veritable crescendo of the environmental disaster, from the cello of the South to the throat singing of the North, the young people are aware of the unfolding drama. This landscape is their future...

To watch *The Beach*: <https://youtu.be/oEybt83GDIQ>



Reinvent MNBAQ artworks

“It is deplorable that young people from Puvirnituk are witnessing these changes that are upsetting our way of life more than anywhere else in the world. The early break-up of winter ice, coastal erosion in the village, and the deterioration of the permafrost are some of the numerous examples of what they are facing and will have to face.”

– Lucy Qalingo, principal of the Iguarsivik School

CLIMATE ACTIVISTS, *LITTLE CONTAMINATIONS*, 2023.

RENÉ DEROUIN, *TAÏGA*, 1981.

Inspired by the topographical work of René Derouin and produced from furs placed on the ground, this collective creation explores the notion of territory through the representation of the map of Nunavik. The main materials evoke characteristics specific to the North and its way of life. The

boxes of raisins, American products widely distributed in the schools of Nunavik, symbolize the detrimental consequences of globalization and massive agriculture, the problem of waste management, and school-based nutrition policies in this territory.

OLIVIA TOOKALAK, *THE LITTLE THINGS THAT POLLUTE US*, 2023.

RAPHAËLLE DE GROOT, *1273 LITTLE THINGS THAT ARE NO LONGER USEFUL*, 2010, TIRAGE 2011.

Following the example of the work *1273 petites choses qui ne servent plus* de Raphaëlle de Groot, all of the elements in this production are salvaged objects. Olivia Tookalak, a young community leader and activist in Puvirnituq, poses proudly with her compatriots' finds in this playful and creative assembly of waste. The humour that emerges from this staging is not far-removed from their everyday reality, in which games play a predominant role. [See the work on page 4]

LIZZIE AMITTU, *CLIMATE ACTIVIST, MASK 02*, 2023.

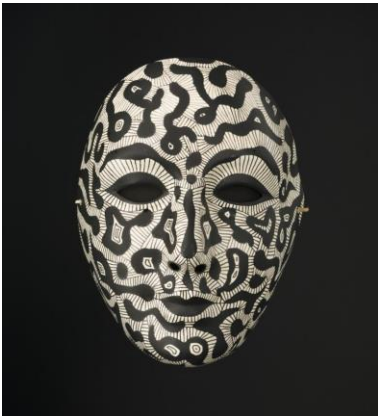
ALFRED PELLAN, *MASQUE 60*, 1971.

Stemming from a series, just like *Masque 60* by Alfred Pellan, Lizzie Amittu's mask was used in a performance by Secondary 2 students. During the filmed performance, the masked young people criss-crossed their village in search of the sites most affected by climate change and pollution. The legend in red, in Inuktitut syllabary, bears the powerful message that spawned the title of the exhibition: "Taima," which means "it's enough."

THE CLIMATE ACTIVISTS, *INFLAMMABLE PRODUCTS, MARIGOLDS, AND POISONINGS*, 2023.

CLAUDIE GAGNON, *BUTTERFLIES, MARIGOLDS, AND ALLERGIES*, 2018.

This collective creation denounces toxic products in the environment and presents assorted items collected from the village garbage dump. An open-air pile of all non-sorted garbage, the dump burns continually only several kilometres from the community. The masks are made of uncommon materials such as pieces of tires and snowmobiles and cover the faces of the members of the artists' group. The young people adopt the pose inspired by the actors in *Papillons, soucis et allergies* by Claudie Gagnon.



ANNIE-MARIE TUKALAK MORIN, *SHARDS: SNOWMOBILES, DRONE*, 2022.

BARBARA STEINMAN, *SHARDS: COMPACT DISC NO 3*, 2013.

This photograph is the first creation of the students under the *Tarratuutiq* project. It reflects the risk-taking by the students in seeking a powerful, committed creative language. It proposes a bird's-eye view of part of the Puvirnituk open dump site where abandoned snowmobiles and other refuse are piled. Inspired by the splinters of broken disks in the work by Barbara Steinman, Anne-Marie Tukulak Morin's photograph reveals a pollution-ravaged northern territory.

JONAH AMAMATUAK, *ECO-IGAAK KAUMAJUKSIUTIT 01*, 2023.

MARIE-FAUVE BÉLANGER, *RORSCHACH 01*, 2019.

This creation plays with the shape evoked by the work by Marie- Fauve Bélanger. It presents *igaak*, home-made glasses to protect the eyes from solar glare on the snow. To make the glasses, Jonah Amamatuak, wearing his rabbit-fur *atigi*, recovered cedar wood used to make kayaks. Taken outdoors in polar cold, this photograph reveals elements specific to the northern identity. Because of climate change impacts, this identity is declining through the generations and with the passage of time. [See the work on page 2]



THE CLIMATE ACTIVISTS, *EMISSION EXERCISES, FROM THE SERIES TOXIC SCENES OF DIOXIN AND FURAN*, 2023.

JACYNTHE CARRIER, *ENERGY EXERCISE, FROM THE SERIES GENRE SCENES 2*, 2009.

In this reinterpretation of the production by Jacynthe Carrier, the artists' group Les activistes climatiques poses in the middle of the Puvirnituk garbage dump. Decked out with gas masks, they protect themselves from the toxic smoke emanating permanently from this open-air fire. For some people, the garbage dump is a playground and a source of collectibles. Waste management in the territory of Nunavik poses a problem that has enduring impacts on the environment and community health.

ILIANA BEAULNE, *BALLOON INFLATED WITH DIESEL*, 2023.

CHIH-CHIEN WANG, *CABBAGE CUT*, 2007.

Since volleyball is an exceedingly popular sport among the Inuit, the parallel between Chih-Chien Wang's cabbage and the balloon was immediately obvious as the latter vividly symbolizes healthy young people. Coating it in diesel struck Iliana Beaulne as a committed gesture to denounce the repercussions of the abusive use of the fuel, several million litres of which are used annually to produce heat and electricity in thermal power plants, regardless of the impacts on the environment and population health.

THE CLIMATE ACTIVISTS, *THE ECSTASY OF THE EVERYDAY*, 2023.

GATIEN MOISAN, *THE ECSTASY OF THE MOMENT*, 1983.

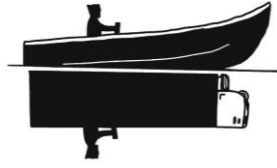
This creation, comprising strong symbols, exactly reproduces the original composition of the work by Gatien Moisan. In this production, a young person proudly wearing a mask inspired by those of Alfred Pellan stands behind a tire outfitted with metal bars. In the background appears a cargo ship, which is vital in the life of Inuit communities since it delivers material and food twice a year.

GRACE SIVUARAPIK, *SINGLE PLASTIC NO. 55*, 2022.

JOCELYN ROBERT, *SELF-SHIMMER NO. 6*, 2018.

In response to the creative process of Jocelyn Robert, the theme of identity is central in this photograph. Aside from the face of young Grace Sivuarapik, the mirror reflects a northern landscape and the *atigi*, a traditional coat made by the Inuit. The green bracelet corresponds to a bit of food net, garbage that frequently litters village streets. It reflects the creativity of the Inuit young people in making uncommon objects derived from the surrounding pollution.





Credits

The exhibition *Tarratuutiq | Taima. Artistic and climatic reflections from Nunavik* is organized by the le Musée national des beaux-arts du Québec.

Curator

Justine BOULANGER,
Digital Educational Content
Manager, MNBAQ

Sophie LESSARD-
LATENDRESSE,
Art and Wellness Mediation
Coordinator, MNBAQ

Artistic Content Collaborator

Nathalie CLAUDE,
School art advisor

Management

Yasmée FAUCHER
Head of Mediation, MNBAQ

Marie-Hélène AUDET
Head of Mediation, MNBAQ

Didactic Texts

Justine BOULANGER
Sophie LESSARD-
LATENDRESSE

Design and graphic

Marie-France GRONDIN
Designer, MNBAQ
Velesie ADAMS



Support and commitment from the Fondation du MNBAQ

The Fondation du MNBAQ is committed and supportive. It is proud to contribute to revealing the unique talents of young people and artists from the Inuit communities in Nunavik through this outstanding collaborative cultural mediation project. The overall project leading to the *Tarratuutiq | Taima* exhibition is consistent with the desire to make the MNBAQ's collections accessible to everyone. Through the generosity of our philanthropic community, we are displaying our commitment to cultural and artistic enrichment, thereby fostering an open, inclusive dialogue.

The Musée national des beaux-arts du Québec is a state corporation funded by the Gouvernement du Québec.

Québec

Tarratuutiq | Taima.
Artistic and climatic reflections from Nunavik
Pierre Lassonde Pavilion
From February 29 to June 2, 2024

INFORMATION:

418 643-2150 or 1 866 220-2150 / mnbaq.org

Page 1 – The *Tarratuutiq | Taima. Artistic and Climatic Reflections from Nunavik* exhibition a glance Photo: MNBAQ, Louis Hébert.

Page 2 – From top to bottom: Jonah Amamatuak, *Eco-igaak kaumajuksiutit 01*, 2023. Digital print, fur, beads, cedar, and plant. École Iguarsivik, Puvirnituq, Nunavik Photo: Nathalie Claude // Marie-Fauve Bélanger, *Rorschach 01*, 2019. Resin, plexiglass, plywood, and mahogany, 23.8 × 27 × 28.6 (element .01); 23.3 x 22.3 x 27.5 cm (element .02). MNBAQ, purchase for the Prêt d'œuvres d'art collection (CP.2019.1014) © Marie-Fauve Bélanger Photo: MNBAQ, Denis Legendre // Young people from Nunavik. Photos: Nathalie Claude

Page 3 – From top to bottom: The *Tarratuutiq | Taima* exhibition presented in Nunavik. Photos: Nathalie Claude

Page 4 – From top to bottom: Olivia Tookalak, *The Little Things that Pollute Us*, 2023. Digital print, recycled materials, apple, and fur. École Iguarsivik, Puvirnituq, Nunavik Photo: Nathalie Claude // Raphaëlle de Groot, *1273 little things that are no longer useful*, 2010, tirage 2011. Digital print, 2/5, 51 × 71,5 cm. MNBAQ purchase for the Prêt d'œuvres d'art collection (CP.2011.09) © Raphaëlle de Groot Photo: MNBAQ, Idra Labrie

Page 5 – From top to bottom: Lizzie Amittu, *Climate Activist, Mask 02*, 2023. Acrylic on cardboard mask. École Iguarsivik, Puvirnituq, Nunavik Photo: Nathalie Claude // Alfred Pellan, *Mask 60*, 1971. Acrylic on plastic mask 21.7 × 17 × 11 cm. MNBAQ, estate of Madeleine Polisenno Pelland (2011.439) © Estate of Alfred Pellan / CARCC Ottawa (2023) Photo: MNBAQ, Idra Labrie

Page 6 – From top to bottom: Les activistes climatiques, *Emission Exercises, from the series Toxic Scenes of Dioxin and Furan*, 2023. Digital print. École Iguarsivik, Puvirnituq, Nunavik Photo: Laetitia Le Clech // Jacynthe Carrier, *Energy Exercise, from the series Genre Scenes 2*, 2009. Digital inkjet print, 3/3, 87 × 177 cm. MNBAQ, purchase for the Prêt d'œuvres d'art collection (CP.2012.99) © Jacynthe Carrier Photo: MNBAQ, Idra Labrie

Page 7 – From top to bottom: Iliana Beaulne, *Balloon Inflated with Diesel*, 2023. Digital print, balloon. École Iguarsivik, Puvirnituq, Nunavik. Photo: Nathalie Claude // Chih-Chien Wang, *Cabbage Cut*, 2007. Digital inkjet print, 1/7, 127 × 101 cm. MNBAQ, purchase for the Prêt d'œuvres d'art collection (CP.2009.44) © Chih-Chien Wang Photo: MNBAQ, Jean-Guy Kérrouac

General Information

OPENING HOURS OF THE MNBAQ*

Until May 31, 2024

Tuesday to Sunday, 10 a.m. to 5 p.m.

Wednesday until 9 p.m.

Closed on Monday, except March 4, April 1 and May 20, 2024

** During the construction of the Riopelle Space, only the Pierre Lassonde Pavilion is open.*

ADMISSION*

** Save up by purchasing your ticket on line*

Featured exhibitions

Adults: 24 \$

Seniors (65 and Over): 23 \$

Ages 18 to 30: 15 \$

Ages 13 to 17: 7 \$

Families (2 adults accompanied
up to 5 children aged 17 and
under): 52 \$

Group rate (15 people or more)
for hotels, tour operators and
companies: 22 \$

12 years and under: **free**

Membres: **free**

Wednesdays from, 5 p.m. to
9 p.m.: **half-price**

First Sunday of every month: **free**

SERVICES AVAILABLE

Parking, Bookshop-Boutique, Wi-Fi access, free wheelchairs, self-service cloakroom and Baby Changing Room

TO CONTACT US

418 643-2150 or 1 866 220-2150
mnbaq.org

SUBSCRIBE TO OUR MONTHLY
NEWSLETTER AT MNBAQ.ORG

An excellent way to stay up to
date on news, events and
activities at the Musée!

FOLLOW US

