ON SUNDAY WE WENT TO THE MUSEUM

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This thesis is an exploration of visitors' experience of museums in the frame of the everyday. It employs the differentiation between *place* and *space*, as elaborated by philosopher Henri Lefebvre in *The Production of Space*, to investigate the environments in which individual reflexivity happens. It questions how places and spaces are assigned to specific purposes and by the same means condition the way individuals experience them. The main outcome of this research is a hand-printed curatorial essay to be launched in the context of a visit to the Art Gallery of Ontario and a home-cooked dinner that was to take place in the Criticism and Curatorial Practices lounge at 205 Richmond Street. The guests – my colleagues from the CCP program – were invited to experience what geographers Ellen Kohl and Priscilla McCutcheon call *kitchen table reflexivity*.

Keywords: Museum experience, Everyday, Reflexivity, Informality, Fluid identity, architecture, space, place.

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Often, I felt geographically far away, ironically writing about home without really having one. I want to thank my family and my friends for answering the phone every time I needed to feel close.

This project happened on many lands. I want to acknowledge the ancestral and traditional territories of the Mississaugas of the New Credit, the Haudenosaunee, the Anishinaabe and the Huron-Wendat and I wish to also acknowledge the traditional, ancestral, and unceded territories of the Musqueam, the Squamish, and Tsleil-Waututh peoples. I am thankful for being able to study, think and cook on their vast land, to have a place where to gather with all the ones who provided me support and guidance through the completion of this master.

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NOTES ON A PANDEMIC

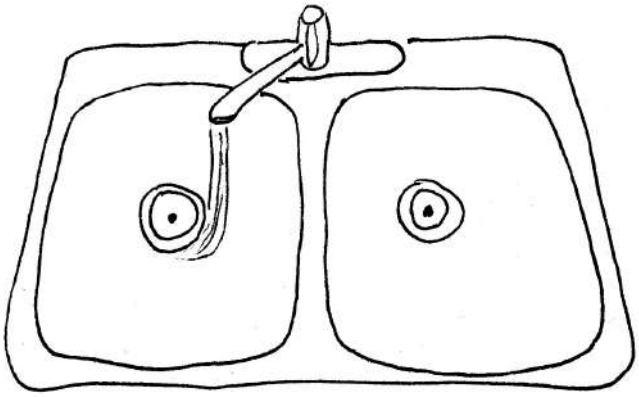
In the afternoon of March 13th, 2020, I was in the screenprinting studio when an email announced that all face-to-face academic and research activities were suspended until April 24th (date that was later postponed to June) because of the express and international spread of the coronavirus. As fast as COVID-19 was circulating, the word was spread across OCAD's community and even outside: sanitary measures were taken by public spaces, restaurants and museums, who also reported their decision to close their doors, following the governmental instructions, for an undetermined period. I quickly decided to move back to Montreal, to go back home. ON SUNDAY WE WENT TO THE MUSEUM quickly turned into a very abstract project that I would hardly concretize. With closed studios, I could not print the curatorial essay as I was planning and I could not host my colleagues in the office to share a meal. With a closed museum, there were no gallery to visit, and no art to see. In concert with my principal and secondary advisors, Marie-Josée Therrien and Keith Bresnahan, we decided to keep this thesis project as a theoretical proposal, a curatorial prototype, just as I defined it from the start.

My thesis seemed totally annihilated by this very new and very strange reality. Confined in my new apartment, I was obstinately trying to figure out how to print my curatorial essay without a studio and how to organize a dinner without a table. At the same time as organizing my new home, the core of my project took many new meanings and seemed more relevant than ever. Confinement and mandatory quarantine gave houses, homes and domestic spaces a crucial role in our everyday – all the spaces of our activities, work, vital needs, leisure and healthcare had to happen in the same place. We were all, collectively yet independently, forced to revisit our everyday, forced to realize the endless repetition of turning on and off the same coffee machine every morning, doing the same dishes every night, falling asleep and waking up in the same routine for an indefinite and febrile period of time. Curiously but not surprisingly, art and cooking appeared as veritable allies to pass through this unusual time of our lives. Grocery stores became the only place that we could physically visit, replacing the curated spaces of museums. My friends rediscovered their kitchens and all the pleasant tastes they can create in them, sending me photos of their delicious meals. Art became observable online,

made accessible in an incredible number of ways by institutions and art organizations. Art was to be warmly enjoyed at home, in the coziness of our bed or our couch and became so much more than paintings on huge walls. It emerged even outside our computers, in the framed family photos in the hallway, in the old reproductions in the kitchen, in the drawings of our bored children, realizing a wish that I never thought would become so concrete. In days, we started to miss our fleshly friends, we missed going to restaurants and I started to miss going to cafes so much. I knew that this project was about gathering people, but my definition of *vivre ensemble*, of gathering people and sharing food, had never felt so fundamental for a strong feeling of well-being.

On Sunday, we will not visit the AGO and we will not share a meal to take a step back from our everyday. And despite my wish, I definitively had no material at home to screenprint the final version of my curatorial essay. I decided to hold onto it as a Word document until I get access to a studio. But as I wrote in an earlier phase of the development of this thesis, this project is meant to be reiterated, framed in different environments and in different contexts with all kinds of people. This project is not unfinished, it is rather a sketch for the career I am aspiring as a curator, as a cook, as individuals with a multiple identities. The following document gathers the curatorial essay and the support paper of the project I have been shaping for the last year and a half. In the current circumstances, this iteration will remain an idea, but will (and is already bringing me) to new projects. I have not changed anything in the curatorial essay; it is reproduced here like I was planning to print it, unfortunately without the initial layout and without its printed feel. In the support paper, I made some changes in order to describe the project as it is: a prototype. In the annexes, I appended an event proposal I assembled to respond to a call for the Centre Culturel Georges-Vanier's 2020-2021 program to express how I envision ON SUNDAY WE WENT TO THE MUSEUM in other places, in other times.

ON SUNDAY WE WENT TO THE MUSEUM



A POTATO IS ALWAYS THE SAME
BUT NEVER THE SAME
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BUT ALWAYS THE SAME

Figure 1. Drawing of a sinking sink.

She is sitting at the kitchen table, preparing meat for dinner, boiling water to make coffee or cleaning her son's shoes. In front of the fixed camera, she drinks a glass of water and between two sips, through the window, she glimpses a timorous grey light leaching into the room. She lives with dishes to be washed, clothes to be brought to the dry cleaner and grocery plastic bags full of food to be stored. Whether we think about it or not, the everyday operates – at home: in the bedroom, in the bathroom, in the kitchen. It sets off at work and in-between, in the streets, the metro stations and on the bus. "It allows no hold. It escapes."[1] So writes Maurice Blanchot in an *Everyday Speech* that attempts to seize its essence. According to the author, the everyday belongs to insignificance, an essential trait that perhaps gives it all possible significations. It resides in the unperceived: "The everyday is what we never see for a first time, but only see again, having always seen it by an illusion that is, at is happens, constitutive of the everyday."[2] It unconditionally stays with us, in us, in any circumstances, at the rate of sunrises and sunsets. It sits in the aftermath, *l'après-coup*, when we ask ourselves "*Is this my*

[1] Blanchot, *Everyday Speech,* p.14
[2] Blanchot, *Everyday Speech*, p.14

everyday?" Yet, as soon as we think about it, it disappears, faints, in the realization of its manifestation. Therefore, the simple act of writing it down on paper, or filming it, as Chantal Akerman does in directing *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* and Blanchot does with his *Everyday Speech*, entails its disappearance and inevitably betrays it: "We cannot help but miss it if we seek it".[3] In fact, the everyday is not a single event or a single gesture; it dwells in the repetition, in the succession of mundane movements that cannot be replicated in other contexts than its very own. It escapes, it also always comes back. When Jeanne Dielman comes back from work and start to prepare dinner, the potatoes she peels are never the same, but also always the same.

[3] Blanchot, *Everyday Speech,* p. 15

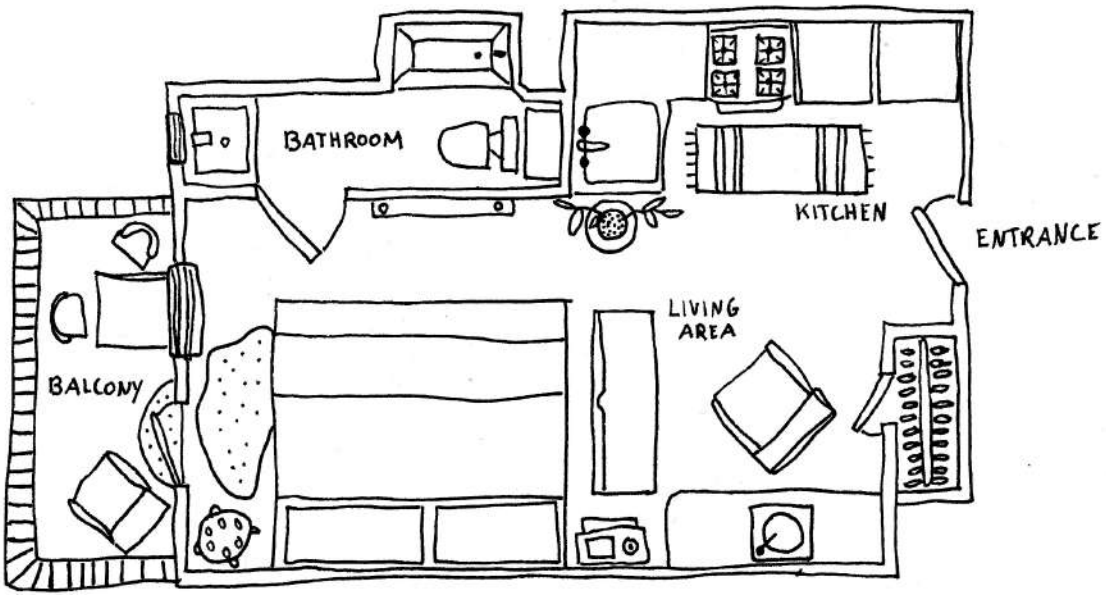


Figure 2. Drawing of a one-bedroom apartment blueprint with designation of the rooms.

THERE ARE PLACES AND THERE ARE SPACES

Maps are not real spaces. They seem to duplicate an objective territory, but what they really do is indicate possibilities of itineraries. In a study on how New Yorkers describe their apartments, researchers Charlotte Linde and William Labov observed two distinct types: the 'map' and the 'tour'. The first would be recognized in enunciations such as:

"The kitchen is next to the bedroom."

And the second:

"When you turn left after the kitchen, you come into the bedroom."[4]

In the first case, the description is space-focused, and only a few of the participants used it. The majority employed the second type, which is much more based on how to *operate* the house and shows how to navigate across the rooms, depending on their function. In

[4] Charlotte Linde and William Labov in *"Spatial stories"* in Michel de Certau, *The Practice of Everyday Life*, p. 119

The Practice of Everyday Life, Michel de Certeau defines the second type as an act of speech that organizes the navigation inside a home - "you enter, you go across, you turn...."[5] The enunciation of the movement confronts the map's static representation and revisits the way we perceive space so as to indicate a different experience of our environment. Space is not a fixed concept, it stands as a parameter that we manipulate and shape in inhabiting a house, living in a neighbourhood or a city. The map tells the story of how we utilize our physical surroundings when we go to work, go back home; where is the nearest grocery store, where were the mall or the museum built. For de Certeau, the autonomy of the map settles space; it "eliminates little by little the pictorial figurations of the practices that produce it." It results in a "totalizing stage on which elements of diverse origin are brought together to form the tableau of a 'state' of geographical knowledge, pushes away into its prehistory or into its posterity, as if into the wings, the operations of which it is the result or the necessary condition."[6] Maps are made to exhibit a spatial knowledge but in fact, maps do not produce spaces: it is the user who produces them. Space is an amalgam of the ways we navigate places, "space is a practiced place"[7], a social agreement where social activity and everyday life happens. In using it as a formal tool, we dismiss the fact that our perception of space is purely and only human.

For Henri Lefebvre, who studied space in parallel with his theory of everyday life, there is a clear distinction between *space* and *place*. In *The Production of Space*, the philosopher develops an epistemological analysis to conclude that research in the realm

[5] Michel de Certeau, "Spatial Stories" in *The Practice of Everyday Life,* p. 119
[6] Michel de Certeau, "Spatial Stories" in *The Practice of Everyday Life,* p. 121
[7] Michel de Certeau, "Spatial Stories" in *The Practice of Everyday Life,* p. 117

of space could only result in descriptions and fragmentations of its content. These descriptions appeared as inventories: *In my apartment, there is two bedrooms, a kitchen, a bathroom and a living room*. However, describing its content is not enough to define its nature. Thereby, the description only induces a discourse and therefore a semiotic notion. Because language is also a purely human expression and is structured in a very precise order that exclusively reflects humans' sensations, the knowledge of space is by default transferred to the making of *social space*. When we refer to the *bedroom*, the *kitchen*, the *bathroom* or the *living room*, we do not exclusively refer to physical parameters; we denote how we made these places suitable to our own needs. We reveal the social actions and relations that overcome a room. In other words, a kitchen is just a room with a sink and an oven if no one uses it to prepare food - the act of cooking is what Lefebvre calls l'*acte spatialisant*, the perceptible signal that makes the place a space.[8]

[8] Henri Lefebvre, The *Production of Space,* p. 73

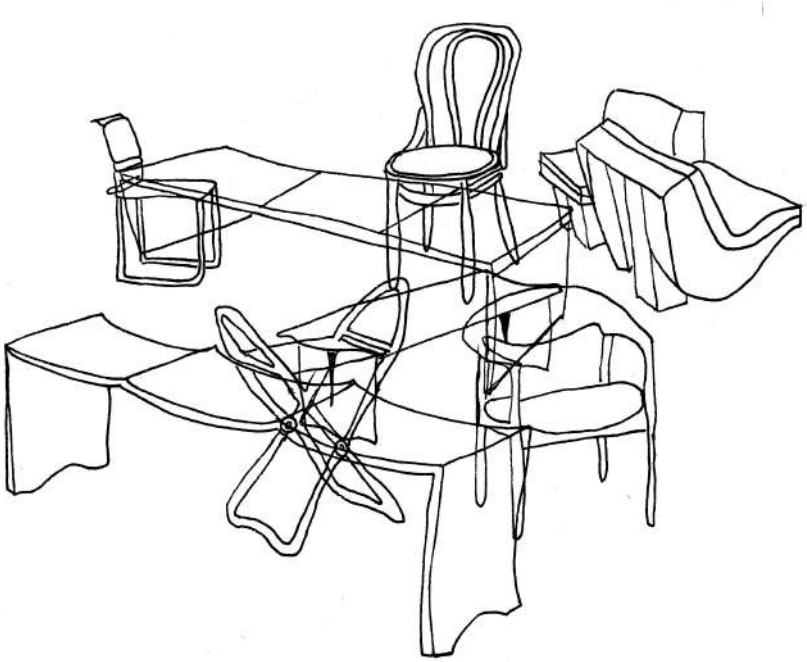


Figure 3. Drawing of superimposed chairs from museums and homes.

Every night, the family gathers at the kitchen table to share a meal. *Did you wash your hands? This dressing is delicious.* As a daily ritual, the dinner turns into the choreography of the table. *Can you pass me the salad, please? Give me your plate I'll serve you.* Sometimes, they stay long after they have finished their plate and share how their day went. *How did your math exam go? Did you get on time for your meeting this morning?* The table is therefore not just one piece of furniture on which to serve food: it becomes a space removed from one's daily occupation where one can discuss and exchange in a familiar and comfortable environment. *I find this new job very exciting, after all. I am not sure if I still want to go to university.* The dinner signifies a moment of communication and reflection to shape one's positionality towards their experience of their everyday. In Blanchot's terms, the dinner could act as the *après-coup*, a space where individuals gather to assimilate or to digest the day that just passed.

For researchers Ellen Kohl and Priscilla McCutcheon, everyday talk is cathartic. "The kitchen is not simply a space of labour, where food is prepared and consumed, but rather

is a space that creates and reproduces a complex set of relations among individuals."[9]. During the process of a project on autoethnography, both scholars realized how everyday talks were part of their methodology a realization that developed into the theoretical framework of what they termed *kitchen table reflexivity*. Around Kohl's kitchen table, these talks organically became a habit in their process of research, and discussion led to further understand their subject of research and to work in concert with their fluid identities. Additionally, the space allowed the two women to deeper comprehend the relationship they maintain with the research participants, as both researchers, but also as individuals dissociated from their academic roles. Conversely, the kitchen appeared in their research as a space with a history of gendered and racial oppression, while in their practical life, it became a place where they would allow themselves to enjoy self-indulgent moments.

Often represented as a symbol for relations and structures of power, the kitchen table acts here as a safe space for a reflexivity that acknowledges subjective and personal impressions and strengthens their research reflection. Research methodologies such as feminist and critical race theory encourage the researcher to deeply engage with the research community, an engagement that is often hard and rarely acknowledged as such. Getting away from the institutional environment allowed Kohl and McCutcheon to engage differently with the research and *kitchen table reflexivity* became both a "methodological tool to collect data and an analytical tool to reflect on the role of

[9] Ellen Kohl & Priscilla McCutcheon, *Kitchen Table Reflexivity: negotiating positionality through everyday talk*, p.749

positionality in the research processes."[10] As with everyday talk, kitchen table reflexivity is also a cathartic experience.

Everyday talk is a method that is used by all researchers, whether they acknowledge it or not. Writing is an activity that is not restrained to a desk or a blank page. It accompanies every movement and every moment of the writer's life. Sometimes, talking after a seminar with a classmate, meeting with fellow professors, or even chatting with a lecturer after a conference can help with one's writing, even if the exchanges had nothing to do with the research. Having a banal exchange with the baker or the dentist could provide inspiration for the introduction of new ideas or the conclusion of a paper. These conversations are usually not included in bibliographies. Because they happen during the process of writing but also at any other time: they occur whether or not we pay attention to them. A relationship to the mundane is rarely addressed in the context of work; it is not acknowledged as formative, even though, the everyday attunes the researchers' mind and cannot be denied: *kitchen table reflexivity* explores its effects on one's perspective.

Everyday talk, as Kohl & McCutcheon use it, or as Blanchot explains it, is not innocuous. It produces a space where to observe and understand what surrounds us, in a very personal way. This means that *kitchen table reflexivity* is not constrained to the research realm and is not restrained to researchers' use. *Why don't we prepare dinner together tonight and discuss this?* When something goes wrong, or not as expected, or even when something goes very well, we process our reaction through conversations with others, in

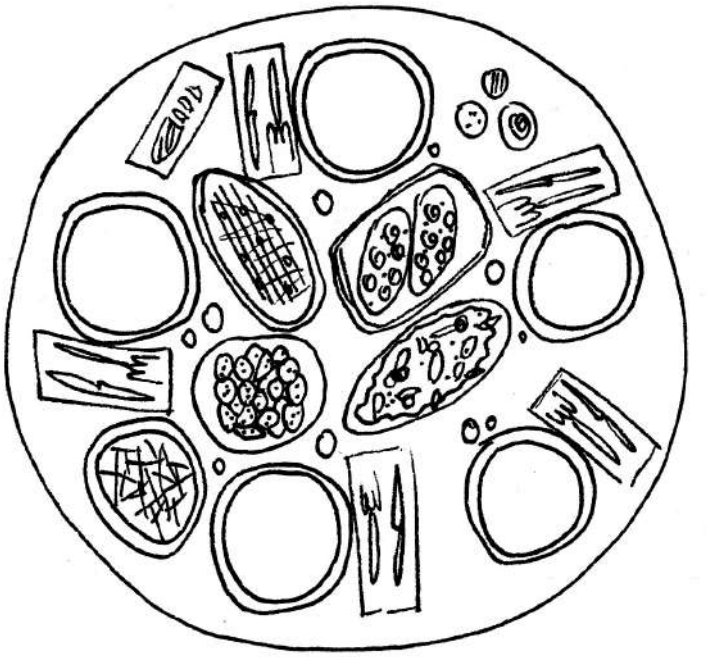
[10] Ellen Kohl & Priscilla McCutcheon, *Kitchen Table Reflexivity: negotiating positionality through everyday talk*, p.749

communicating how we feel. The weekday dinner often represents a hindsight moment, an opportunity to look back - to analyse emotions, feelings and impressions between a family's members. *You're right, I should tell mom after dinner tonight.* For Kohl and McCutcheon, everyday talk can "help each other see situations from a different perspective, one that can push our understandings of ourselves and our situated, fluid, and relational positionalities."[11] In the comfort of their house, individuals express their impressions because the home environment was made to accommodate intimacy and care.

Kohl and McCutcheon emphasize more *where* kitchen table reflexivity happens, rather than *when*. Physically withdrawing from the university perimeter seems to give them a critical distance on their work. Understood thusly, in the context of a visit to a museum, kitchen table reflexivity happens when we leave the museum and go back to our everyday. Or just as when we go to the cinema, we discuss the movie to better understand it, once we leave the theatre. *I hated how the movie ended. Why did you think this painting was so funny? I liked that there was lots of seating in the gallery.* Exchanging impressions and thoughts help us to further understand a work and to shape a constructive interpretation of it. In the long run, kitchen table reflexivity is even a part of the shaping of identity. By allowing us to articulate how we feel in relation to objects and how we experienced spaces, exchanges form our positionality towards them and towards what they represent. Herewith, for Kohl and McCutcheon, kitchen table reflexivity happens in the kitchen because it is not on their university's campus. But in other contexts, the table

[11] Ellen Kohl & Priscilla McCutcheon, *Kitchen Table Reflexivity : negotiating positionality through everyday talk*, p.758

does not need to be the one installed in the kitchen. In fact, it is the chairs that are essential: the ones on which we sit, in a museum, to step back from our everyday – the ones that we sit on to admire, observe, scrutinize, investigate the arts, the ones we sit on to share a meal, ideas, opinions, feelings. The ones on which we sit to reflect.



PEOPLE THAT FERMENT

TOGETHER

STAY TOGETHER

Figure 4. Drawing of a table set for five people with food and drinks.

The sound of a whistling kettle, the smell of softened salted onions in a pan, the creaking crust of warm bread, the taste of a fresh tomato, the warmth of a hot coffee in the morning. The sound of a car's honk, the smell of gas, the colours of a streetlight, the heat of a shining sun on the skin. These are all sensations that constitute our everyday experience, ones we intimately, intrinsically know, without even noticing. When Jeanne Dielman peels potatoes, she knows how to position the peeler in her hands as not to cut herself. When she does the laundry, she knows which button to push to start the machine. When she does the dishes, she knows how much soap to pour on the sponge to scrub the plates properly. She knows how to perfectly fold her son's shirts and pairs of pants — not just because she has done so since he was born, but because she saw her mother doing the same with her own clothing, just as her mother also saw her mother fold hers.

In the second volume of *The Practice of Everyday Life*, *Living and Cooking*, historian Luce Giard recalls that when younger, she had no interest in learning how to cook with her mother. She was much more enthusiastic in learning math or writing. When she

moved out of the family house, she thought she had no clue on how to prepare her own meals. She first assumed that she did not know anything about cooking, as she never demonstrated an interest in learning its basics. However, she progressively, to the rhythm of simmering water and the "dull thud of kneading hand", surprised herself in recalling the tastes, smells and colours but mostly, her mother's gestures and techniques:

> A recipe or an inductive word sufficed to arouse a strange anamnesis whereby ancient knowledge and primitive experiences were reactivated in fragments of which I was the heiress and guardian without wanting to be. I had to admit that I too had been provided with a woman's knowledge and that it had crept into me, slipping past my mind's surveillance. It was something that came to me from my body and that integrated me into the great corps of women of my lineage, incorporated me into their anonymous ranks.[12]

For Giard, cooking became a way to express what Akerman compulsively showed with *Jeanne Dielman*: what we would call here the *everyday knowledges* that women inherit from generations to generations. This knowledge resides in very simple connoted words: *table, sink, bread, salt, glass of water*, and very simple gestures*: pouring the hot water in a teapot, washing the dishes, sweeping the floor.* Those words and gestures seem to have always existed. They sit, macerate, simmer, and sometimes appear like they were always there. They are part of "what we never see for a first time, but only see again, having always seen it by an illusion that is, at is happens, constitutive of the everyday"[13]. In 1976, Akerman declared:

> *I give space to things which were never, almost never, shown in that way, like the daily gestures of a woman. They are the lowest in the hierarchy of film images. A kiss or a car crash comes higher, and I don't think that's an accident. It's because these are women's gestures that they count for so little.*[14]

[12] Luce Giard, "The Nourishing Arts" in *The Practice of Everyday Life: Living and Cooking*, p.153
[13] Maurice Blanchot, *Everyday Speech*, p. 14
[14] Chantal Akerman, in an interview for *Camera Obscura* with Janet Bergstrom, p.118

This hierarchy of film images is also a hierarchy of knowledge. In fact, we do not often refer to washing the dishes or sweeping the floor as knowledge; cooking becomes *savoir-faire* only if it is practiced in professional kitchens, most of the time directed by men. Yet Giard compares the pleasure of *doing-cooking*, the "tranquil joy of anticipated hospitality, when one prepares a meal to share with friends,"[15] to the "pleasure of the text" as semiotician Roland Barthes interpreted it earlier in 1973. In this analogy, culinary production requires similar skills to that of writing: a memory of apprenticeship, observation, patience and consistency. The comparison goes even further: when developing his interpretation of the pleasure of the text, Barthes denotes that "saveur et savoir ont en Latin la même étymologie."[16] *Sapere* stands for *being tasteful* as well as for *wisdom*. This shared meaning prevents the kitchen's gestures, tastes, and combinations from remaining a *silent legend*, as Giard defined it. Cooking is a practice of knowledge-making but also one of knowledge transmission and reception. The taste, resulting from the cooking process, is developed through its practice that is eating, just as reading develops intellectual or academic rationale.

[15] Luce Giard, "The Nourishing Arts" in *The Practice of Everyday Life: Living and Cooking*, p.153
[16] "The French words for 'taste' and 'knowledge' share the same Latin root." Roland Barthes, archives from Leçon inaugurale de sémiologie littéraire au Collège de France, 1977.

Kombucha is a fermented tea drink that is well known for its beneficial probiotics. To make the SCOBY (Symbiotic Culture of Bacteria and Yeast), also called *the mother*, it takes infused tea and sugar and a starter. The SCOBY is the principal ingredient for the fermentation and production of kombucha. The dense, thick, rubbery and round mass is the living home for bacteria and yeast that will transform the tea into a sparkling, vinegary drink. When the tea is brewed and sweetened, it is ready to host the mother and to undertake the fermenting process. The mixture takes up to ten days, after which it is ready for consumption. During these days, the mother will coagulate, nibble the sugar to feed its yeast and grow its bacteria. Flavours can be added to the drink, such as fruits or flowers, which will *macerate* in the tea during the fermentation process and give the drink a more complex flavour. The more it macerates, the better it tastes.[17]

Instead of emphasizing the minimizing analyses of *doing-cooking* and the kitchen space, curator and artist Lauren Fournier uses a feminist approach to analyse fermentation as an empowering process. Their curatorial project, *fermenting feminisms*, "positions fermentation as a potentially vital and viable space to re-conceive of feminism's past, present, and futures."[18] Fermenting is seen as an assimilation of new substances to the process of learning: when we are exposed to new knowledges, we incorporate the new information to our cultural, emotional, and educational background. As Fournier states: "We no longer take the house as the symbolic space of oppression described by Martha Rosler or Chantal Akerman, but as an open space of empowerment in which we can escape from capitalist anxiety and instantaneity, from pre-cooked dishes, plastic packaging or masculinised *haute cuisine*."[19] The relationship happening between the fermented ingredients is symbiotic; it is a collaboration that surpasses hierarchy.

[17] This descriptive text is meant to be printed separately, on a small card inserted in the booklet, with an illustration on the other side.
[18] Lauren Fournier, *Fermenting Feminisms*, p. 3
[19] Lauren Fournier. Cited in Àlvarez Guillén Marta, *Fermentation and Feminism. A Conversation with Lauren Fournier*, 2019.

Figure 5. Drawing of a shelve with books alphabetically ordered.

At home, the body wash and all the hygiene products are kept in the bathroom. The food is stored in the kitchen cupboards and the cutlery in the drawer besides the sink. The books are sorted alphabetically and by genres on shelves, in the office. The shoes are left on the floor in the entrance; the coats are hung on hooks on the wall. Sometimes, a glass of water sits on the kitchen island and the newspapers are left on the coffee table. Once in a while, we send the stacked past issues to recycling. Every thing is in its place. Every place has its things. The sponge is left on the sink for when dishes need to be washed and the keys are left near the door to not get lost when leaving. Every thing is adapted to every movement. The house is adapted to one's everyday as much as it shapes one's routine. In an interview, Roland Barthes reveals that he finds pleasure in moving furniture and objects to create new spaces in the house.[20] When the bed is moved from left to right, in a bedroom, is it still the same bedroom? The way we put things together make us live in a certain way. Barthes ironically supposes that he must be a good structuralist because

[20] Roland Barthes, in an interview with Jacques Chancel for *Radioscopie*, 1975.

the two homes he lived in, his apartment in Paris and his house in Bayonne, are both arranged the exact same way. Each part of his house was precisely designed, structured: they represent what he calls *les structures d'habitation.* These structures compose the inventory of the everyday: the human perception of space.

In *Le Mal du Musée*, Maurice Blanchot categorizes books as objects we live with and recalls a claim by the Roman historian Curtius: "La possibilité d'avoir toujours à notre disposition et tout à fait [les livres] montre que la littérature a une autre manière d'être que l'art."[21] Blanchot disagrees with this claim. Literature's reproducible medium induces us to believe that we are interacting with the original piece but to Blanchot, we are missing gods, worlds and languages to understand it in its entirety. What we truly perceive when we read a book is what we recognize in it, through our contemporary eye, our experiences and knowledges. The act of reading is a reproduction, what Roland Barthes calls the *writerly* way of reading, a perception that is active rather than passive. In this sense, the book, and we could even say the painting or the sculpture, does not mean anything until we give it signification. In this vein, the peeler does not mean anything until we peel vegetables with it; the sponge does not mean anything until we wash the dishes with it.

This is why Blanchot describes the museum as an overwhelming environment. When we go to the library, no one asks us to read all the books, he notices. In a museum, it is implied that the visitor should, at least visually, interact with each and every piece.

[21] "*The fact that books are always at our disposal shows how literature operates differently than visual arts."* Curtius, cited in Maurice Blanchot, « Le Mal du Musée » in *Nouvelle Revue Française*, p.121

Visitors navigate spaces that were arranged and curated by others, typically for the purpose of facilitating learning and inviting to contemplation. The author defines it as a strangely confined environment, deprived of fresh air, of natural light, lifeless. In an article on the visitor's experience, archaeologist Stephanie Moser unravelled the museum display design to demonstrate its knowledge-making power. By inquiring into what we could call *les structures de visite*, the author notes:

> Displays create new worlds for objects to inhabit and these worlds are full of "devilish details" that really matter when it comes to creating a system of meaning relating to the subject being represented. Far beyond being mere trifles in the scheme of manufacturing knowledge, the attributes of museum display have long asserted themselves as key epistemic devices.[22]

When museums are only experienced as learning environment, gallery-goers could feel overwhelmed and confined to their role of receiver when following proposed tours of the museum's map. That is, when the visitor is only considered as a visitor, and the other aspects of their life are denied. The importance of physically interacting with visual art pieces leads to what the secretary of the Boston Museum of Fine Arts, Benjamin Ives Gilman, termed in 1916, *museum fatigue*. Gilman meticulously looked at how people interact with the museum's display cases and noticed indications of tiredness or muscular reactions to the museum space: an effect he described as the "admitted evil" of the museum.[23]

Gilman's observations are still relevant today. More recent studies agree that museum fatigue is a bodily phenomenon, but also recognize it as a mental reaction that refers to

[22] Stephanie Moser, *The Devil is in the detail : Museums Displays and the Creation of Knowledge*, p.30
[23] Benjamin Ives Gilman, *Museum Fatigue*, p.62

the decrease of attention given to exhibited works as visitors progress through a museum.[24] Thus, the possible itineraries of an exhibition become tiresome not only in its physical aspects but also in its conceptual content. In these terms, the *place* of the museums – that is, as an experienced environment, not merely an architectural shell – is demanding as much as is its institutional atmosphere. In sum, when the museum is presented as a map, the most important routes are not those proposed by the institution but the ideological itinerary the viewer is undertaking, and the detail that will make one turn left – or turn right – or stay still for another minute.

In responding to André Marlaux's *Imaginary Museum,* Blanchot describes home as a place where we do not physically interact with original art pieces, but where we reproduce them to make them mean something. These meanings are surely very personal, very singular and maybe far from what its author meant to create. But that does not mean that they are less significative. In all the apartments I lived in, I kept a reproduction of *Des Glaneuses* by Jean-François Millet in the kitchen. Even though my art history classes taught me that the three peasants were harvesting leftover corncobs, I have always imagined that they were harvesting potatoes. The original version sits at the Musée d'Orsay but to me, the only true version of it is the one hanging on my kitchen wall. The painting is a representation of what I imagine the everyday to be, just like when Jeanne Dielman cooks in her kitchen in Brussels on Akerman's film. This melamine reproduction is the potatoes Jeanne peels: it is always the same, but never the same. It is never the original, but at the same time, it is *always* the original.

[24] Stephen Bitgood, When is 'Museum Fatigue' Not Fatigue?, p. 194

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SUPPORT PAPER

INTRODUCTION

This paper outlines the theoretical frameworks that informed my curatorial decisions in the organization and coordination of the events and objects that constitutes my thesis project. It discusses theories of space in conversation with theories of the everyday for an understanding of the experience of places in general and the museum more particularly, in line with the concept of *kitchen table reflexivity*. A report of the methodological approaches of the process demonstrates that the places in which we think, discuss and meditate greatly influence our learning processes and contribute to knowledge-making. This section on the hand-printed curatorial essay describes how I investigated the transmission and exchanges of knowledges through curated content. Lastly, a description of the event that was to follow the research closely looks at how it responds to the theoretical frameworks and describes the curatorial structure that I developed in light of the literature review results.

LITERATURE REVIEW

ON SUNDAY WE WENT TO THE MUSEUM takes the form of a curatorial prototype, which attempts to conjugate theoretical ideas with individual experiences to investigate what happens when a gallery-goer leaves the museum to re-enter their everyday life. For this purpose, the research is based on theories of spatial experience from across the fields of sociology, art history, architecture and geography and juxtaposes contemporary readings of the experience of the museum environments and institutional spaces with 20th-century sources on the conception of the everyday. As defined by the pioneer of 'new art history' Carol Duncan (1995), a visit to a museum is an *event,* outside

of a daily routine and happening in the physicality of the museum itself. The everyday, on the other hand, cannot be associated with a specific space, but rather operates across all the places we live in – on the street, at home, at work. The everyday can only be perceived from the perspective of subjective experiences, collectively staged yet individually performed. For Maurice Blanchot, it is a very human concept. Thus, it seems more perceptible in abstract ways than in tangible manifestations. The author describes the everyday as such:

> It escapes. It belongs to insignificance [...] It is the unperceived, first in the sense that one has always looked passed it; nor can it be introduced into a whole or 'reviewed', that is to say, enclosed within a panoramic vision, for, by another trait, the everyday is what we never see for a first time, but only see again, having already seen it by an illusion that is, as it happens, constitutive of the everyday.[25]

My research sought to bring this understanding into conversation with Henri Lefebvre's suggestion that 'places' should be distinguished from the sense of 'space' – or 'spaces'. To the philosopher, a place consists of an inventory of concretely perceptible physical components – such as a gallery space filled with the artworks – whereas a space is sited at the convergence of ideological and elusive factors and would refer more precisely to the *experience* of the visit in the gallery. The everyday takes shape through the collection of repetitive moments and is comprehended as a phenomenon. Thus, everyday life happens in this second category, the one of social spaces.

Lefebvre's distinction between place and space indicates that architecture is a powerful component to consider, as it physically frames both of them. Analyses of the museum's architecture (Duncan, 1995; Limido-Heulot, 2015; Moser, 2010) allowed for a

[25] Maurice Blanchot, *Everyday Speech,* p.14

dissection of the physical itinerary in the galleries and the impact that the building itself exerts on the visitor's mind while visiting these spaces. Art Historian Miwon Kwon's definition of site-specificity overtakes this notion in analysing the physical and ideological traits of the exhibition of art. In her terms, the site is "reconfigured as a relay of networks of interrelated spaces and economies (studio, gallery, museum, art market, art criticism), which together frame and sustain art's ideological system".[26] The exhibition is a product that agglomerates all the art institution's components. In these terms, it appears as an end product, delivered to the public. On the contrary, from the perspective of the visitor, the exhibition, and even the museum itself, is more of a physical entry in this economy. It is this encounter, the visit of an exhibition, which creates a space where the everyday meets the institution and vice-versa.

In these parameters, the curator acts as an agent who negotiates art history, criticism, and social issues but also acts as a mediator, or a translator of the institutional economy in the visitors' reality. From the visitors' perspective, the visit to a museum is part of an everyday, a ritual, one that Duncan describes as "open[ing] a space in which individuals can step back from the practical concerns and social relations of everyday life and look at themselves and their world – or at some aspect of it – with different thoughts and feelings".[27] Museums become self-sufficient settings where time and space are isolated and, in a way, spaces where the outside world is denied. But the visitors still interpret what they see in concordance with their subjective experience of life: in their minds, the everyday was left at the museum's entrance and they will get back to it at the

[26] Miwon Kwon, *One Place After Another*, p. 3
[27] Carol Duncan. *Civilizing rituals: Inside Public Art Museums*, p. 11

exit. In addition, the gesture itself of stepping back from "practical concerns and social relation of everyday life" is intrinsically related to the everyday, a reverberation of its course. Ultimately, this research aimed to define how curatorship engages with individuals within cultural frameworks of places and spaces of the institution and simultaneously of their everyday.

Institutionalized environments hardly harmonize the economy of the museum with that of the everyday. By isolating the outside setting, the museum might mitigate the visitors' identity. To look further into this supposition, the geographers Ellen Kohl and Priscilla McCutcheon (2015) related how the site of the university negatively affected the advancement of their research and challenged their positionality towards their subject. In fact, they felt that the architecture of the university made their research activity rigidly academic, and their perspective strictly scientific. To counter these effects, they started to informally gather at Kohl's kitchen table, where they felt more at ease to embrace other sides of their identity. These meetings initiated what they have termed *kitchen table reflexivity* (KTR). What had become a methodology helped them to develop an *autoethnographic* perspective of their subject matter and a deeper understanding of their research. In opposition to the university's built environment, here comparable to the museum's architecture (Moser, 2010), the familiar setting of the kitchen offers a place where both investigators find themselves comfortable enough to discuss and exchange liberally, far from the academic pressure to perform as scholars. In this rationale, the kitchen might be said to operate the same way the museum does in Duncan's words: it becomes a space where to step back from their academic, professional activity of scholars and becomes a tool to strengthen their positionality.

To summarize, the literature review allowed three things: first, it confirmed the ungraspable nature of the everyday, as claimed by Blanchot. The idea that everyday life does not physically exist led to the second milestone of this research: the distinction between *place* and *space* drawn from Lefebvre's writings on the production of space. This differentiation allows for an analysis to address the museum physicality & its ideological network of interrelated spaces and economies it represents. The intersection of both, which were drawn from the concept of KTR comprises the core of this research. It frames how to tackle Blanchot's *après-coup*, the hindsight that allows stepping back from an idea or an environment to better understand it. Along with Blanchot's perspective of the everyday, this literature review gave support to this thesis project in setting a framework in which to approach the everyday and the museum in their spaces, rather than places and to build a curatorial practice that operates in this differentiation.

METHODOLOGY

My approach to this research was initially based on a literature survey that included primary texts from the fields of sociology and philosophy, on the experience of the everyday and the sense of space, and contemporary research in curatorial and museum studies. I selected a corpus of texts to determine an intersection between the performance of the everyday and the experience of the museum. In using texts on reflexivity, positionality and semiotics, the literature review brought me to define curatorship as an activity that disrupts the visitors' everyday, yet recalls its existence in allowing the viewer to step back from it.

During the period of research, I became aware of the concept of autotheory, which, in 2017, curator and artist Lauren Fournier used to explain as a methodology that comprises theoretical and philosophical discourses in which autobiography is integrated with an explicitly subjective point of view[28]. In fact, autotheory was used in third wave and fourth wave feminist texts to engender new ways to approach theory and focuses on philosophy as a concept in motion, rather than a proposition of fixed and universal ideas. It allows the writer, or researcher, to acknowledge their own feelings and sensations across the more formal act of researching and reading. In the context of ON SUNDAY WE WENT TO THE MUSEUM, using autotheory as a methodology allowed me to make my subjectivity as a curator more explicit, and made me aware of how my fluid identities, as described by Kohl and McCutcheon (2015) in *Kitchen table reflexivity,* influenced my research. For instance, my work as a cook, outside of my student activity, inevitably influences the way I manage my time and my gestures; when I am screenprinting, my movements in the studio and the manipulation of the tools greatly reminds me of a night service in a restaurant kitchen. More theoretically, the way I comprehend and explain the sharing and the digestion of knowledge like the digestion of food is a direct consequence of my perception of recipes that require good balance to be pleasantly consumed. This subjectivity refers to Sara Ahmed's idea that "Theory can do more the closer it gets to the skin."[29] In acknowledging the intersection of the different skills I collected throughout the

[28] Here, I need to mention the resonances between my finds in the process of this research and Roland Barthes' works. His interventions in the literature reverberate many times in the ideas I am bringing together in this project. He is a very dear influence on me since I have first encountered his work as a literature student. Even though he never uses the word *autotheory* in his writing, I always felt like he was unpacking semiotics, language and sociology with a very personal voice. For the first time, he made me aware of the importance to recognize and acknowledge subjectivity. In *Camera Lucida,* for instance, he clearly states that the photography theory he is proposing is coming directly from his own perception. The study of photographs of his mother allows him to understand ideas from a very singular perspective, one that he used for its entire oeuvre.

[29] Sara Ahmed, *Living a Feminist Life*, p. 10

years, my research matter becomes multi-disciplinary but also enacts the spaces I am practicing in and brings together everything that I know, without dispelling who I am, entirely.

From a curatorial point of view, autotheory appeared as a tool to counter academic and institutionalized methods of learning and conveying knowledges. I used this method to help bridge theory and practice, feelings and ideas within my own experience. I visited exhibitions not for their content but to observe the visitors' movements and my own perception of the physical space. *Do I feel comfortable here? How do people seem to react to the exhibition? Are they talking about art or something else? Does the furniture seem to change or modify their itinerary in the galleries?* Such were the questions I asked myself to build an inventory of observations, which I transcribed in drawings, photographs and short fragments of writings. This informal and spontaneous practice became a way to understand the visitors' experience beyond academic data and to shape a more concrete sense of the atmosphere of the gallery space. Inhabiting the museum space in longer periods of time than usual allowed me to personalize it. I used it as a place where I could meet with someone for other purposes than visiting an exhibition, or where I could sit in one of the galleries to write my thesis in front of paintings, read a book or call a friend. These visits became ways to become more than just a visitor – to perform all my identities and consider the museum space in other ways than it appears in the texts I have read for school

ON SUNDAY WE WENT TO THE MUSEUM

Figure 6. Sketch of the curatorial essay cover.

The research process of this thesis project was supposed to result in the form of a printed curatorial essay and was to be launched in the context of a visit to the AGO (Art Gallery of Ontario) with my colleagues from the Criticism and Curatorial Practice program. In the circumstances of the COVID-19 pandemic, I could not print the final text and we did not visit the museum, nor we shared a meal after. But the text still exists, and I intend to print it as soon as I recover an access to a screenprinting studio. As the text does not accompany an exhibition in particular but the visit to a museum itself, it does not necessarily need to be launched in a specific context. Writing the curatorial essay became a sort of inventory – a compilation of all the ideas that I encountered and assembled through the research process. It will find ways to remain significant in other parameters.

As mentioned earlier, I merged the way I conceive food, in my practice as a cook, with my curatorial point of view. Here, the book is seen as an object that we encounter, like a painting in a gallery, or a meal in a restaurant. A meal nourishes the body in its literal sense and the book, on the other hand, nourishes in a more metaphorical way, where ideas and knowledges serve as ingredients. In *The Nourishing Arts*, historian Luce

Giard compared the pleasure of hosting guests for meals and food with that of the text[30]. She writes:

> I discovered bit by bit not the pleasure of eating good meals (I am seldom drawn to solitary delights), but that of manipulating raw material, of organizing, combining, modifying, and inventing. I learned the tranquil joy of anticipated hospitality, when one prepares a meal to share with friends in the same way in which one composes a party tune or draws: with moving hands, Careful fingers, the whole body inhabited with the rhythm of working, and the mind awakening, freed from its own ponderousness, flitting from idea to memory, finally seizing on a certain chain of thought, and then modulating this tattered writing once again. Thus, surreptitiously and without suspecting it, I had been invested with the secret, tenacious pleasure of doing-cooking.[31]

For me, Giard's pleasure to cook also became a metaphor for the role of the curator. The manipulation of raw material, organization, combination, modification and invention perfectly defines the curatorial practice in that it assembles systems of meanings to be digested by the audience. The act of building a book in its entirety, from writing, editing to printing became, throughout the process, an integral part of the research. It involved the awareness of what it means to make and share sense, in both literal and metaphorical meanings and thus, the designing of the object became as important as its result.

The formal shape of the book often relegates its content to a sort of putative objectivity. To counter this tendency, I designed the book with the intent that the reader recognizes that all discourses are organized, compiled and structured by another individual. I disrupted the texts with varied writing genres, handwriting and a

[30] Here lies another direct link to Barthes' writings. When I first read Giard's chapter on the nourishing arts, I was pleasantly surprised to find out that, even if it was not intentional, she is here making a direct reference to *Le Plaisir du Texte*, a book he wrote in 1973, in which he distinguishes the readerly from the writerly text. The readerly text's reader is passive whereas the latter text is the one that allows the reader to indefinitely re-encode and re-engage its meaning, an idea that became a pivot in my way to perceive texts, but also museum experiences.

[31] Luce Giard, "The Nourishing Arts" in *The Practice of Everyday Life: Living and Cooking*, p. 216

transgression of typical citations[32]. The texts were not bound together but gathered as a package, which allows the reader to choose their order. This design choice was to refer to Fournier's conception of autotheory that comprises philosophy and theory as a notion in motion, and that knowledges are to be received by the reader not as an end, but as a point of entry to proposition of meanings. The bookmaking process also became a means to acknowledge the 'I' in the practice of my research and a concrete strategy to explore my authority in the curatorial and knowledge-making process. The book is not to be read and understood in the way I wrote it, like an academic essay, but is to be manipulated and comprehended at the reader's discretion.

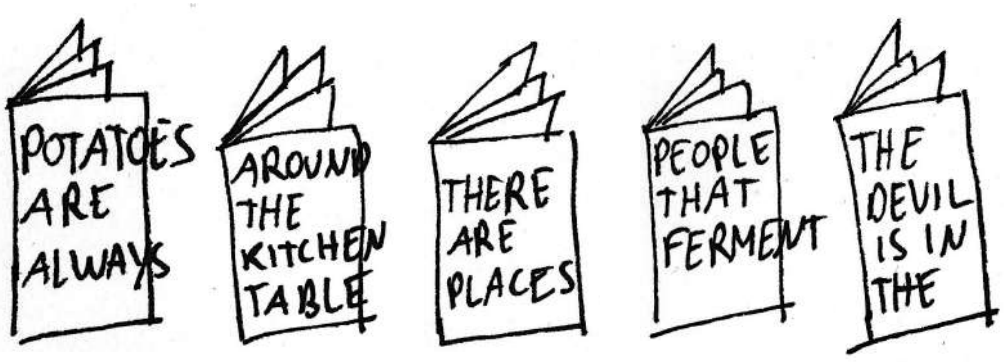

Figure 7. Sketch for the curatorial essay's five booklets.

Each text was to be printed separately, on 18 x 24 inches sheets folded in 8 pages booklet. When unfolded, the booklets serve as posters that the reader can display in the house or at work or anywhere else. This design was to recall Blanchot's *Mal du Musée* and to explore how to communicate ideas and knowledges in other ways than through books that we live with without really interacting with them, as they sit on shelves

[32] The footnotes were to be handwritten in the margins, with no specific formatting, and was meant to give a personal context to them. It could have look like "I first read this passage of Luce Giard's *Nourishing Arts* in the second volume of *The Practice of Everyday Life* in December 2019, when I was back in Montreal for the holidays and when I had a very unclear idea of where this project was going. It became the glue to all the ideas of my project because it brings them all together, like a good recipe in the middle of a table. It is on page 217 of the French version." This open format was a practical way to explicit my subjective point of view – and to acknowledge how this research was built through time and encounters.

forever. It is also a reference to Barthes' writerly text that the reader endlessly interacts with. In displaying an image in their everyday spaces, the reader displays a perpetual encounter with the text, which becomes more intimate, more comfortable. It is not an object with predetermined meaning, but rather a repository for memories and ideas.

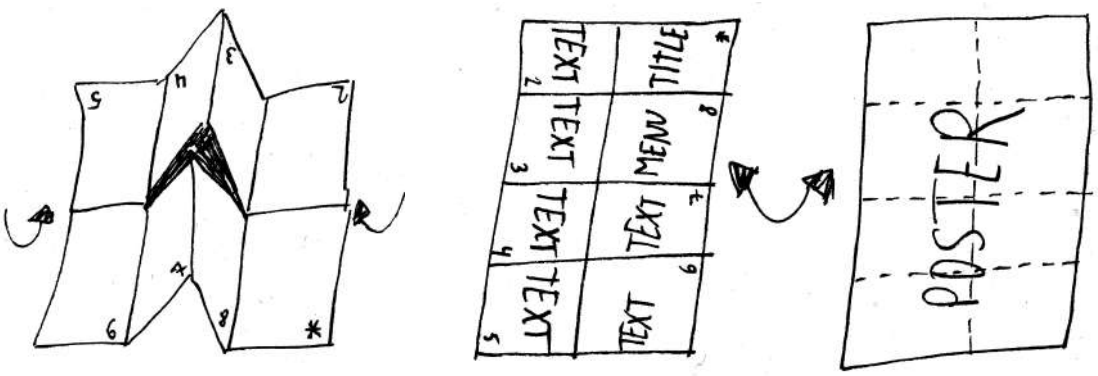

Figure 8. Sketch for the booklets' layout.

THE SUNDAY WE WENT TO THE MUSEUM

The experience related by Kohl and MscCutcheon in their article strongly echoed with my own experience of graduate studies, but also my studies in general. In the course of the last four semesters, when my Criticism and Curatorial Practice program colleagues and I were meeting for seminars, the building's entrance door became a sort of filter that only let us perform one aspect of our personality: the aspiring curators that we simultaneously, yet independently, are. None of the chairs of the seminar rooms we were sitting on seemed to support all the other identities we carry in our everyday stream: our environment, as Kwon writes, had become a site: a space for academic activity, and it hardly supported the other spheres of our everyday. Reviewing how Kohl and McCutcheon explicitly elucidated their primarily professional relationship and simultaneously nourished their friendship to consolidate their research helped me comprehend my own participation in the academic system as a student, a junior art

worker and as one who worked to maintain all the other spheres of my identity. For this project, I compared these observations to the visitors' experience of a museum, in that it imposes on individuals to behave as visitors. With KTR, this curatorial project attempts to reconcile who we are both inside and outside the institutional structure.

To follow the vein of bridging (auto)theory to practice, I aimed to accompany the report of this research with a happening. ON SUNDAY WE WENT TO THE MUSEUM does not propose an exhibition: it proposes a space where to reflect on how we categorize places for various specific purposes. After the visit to the AGO, I intended to invite my colleagues from the Criticism and Curatorial Practice (CCP) program to share a meal in the *lounge* at 205, Richmond Street, a shared space in which desks were allocated to us for studying purposes. The visit and dinner, curated as a sequence of the everyday, was a means to explicit our fluid identities in the places we live and work in. The nature of the dinner also recalls my own hybrid role as a curator and cook. It allowed me to use a theoretical background but also very concrete skills. My thesis is framed within specific ideas and texts, but is also founded on practical knowledges of cooking. The dinner's menu was created with the help of my culinary mentor, Étienne Charlebois, with whom I have worked with for a number of years now. This collaboration is an example of knowledge transmission that felt similar to the one I maintained with authors through their books. To demonstrate these on-going relationships, the menu contains various ingredients that fermented at the same time I was writing this thesis. The fermentation process acts as a metaphor for the simmering assimilation of concepts and knowledges and embodies the bridging of theory and practice.

The decision to not associate my curatorial statement with an exhibition but with the experience of the museum and OCAD's facilities was aimed at arranging a context where Kohl and McCutcheon's KTR would happen. ON SUNDAY WE WENT TO THE MUSEUM proposes to find hybrid uses of places by hosting a familiar and domestic event in a space that we normally associate with our professional function. Curating the space of the dinner rather than objects imposes a structure in which individuals would be inclined to generate an active agency and encompass their entire identity. The dinner gives to curating the trait of its responsibility for encounters, exchanges, conversations and discoveries that are intertwined between the institutional infrastructure, the curator's authority and the participants' everyday life. The prototype model allows the project to be reiterated, extended and adapted to different environments and different times and responds autotheory's idea of unfixed theoretical notions.[33]

On a last note, this project acts as a concrete response to Blanchot's certainty that the everyday remains definitively ungraspable. The author's confidence, in claiming that the essence of the everyday tends to persistently dissipate, nevertheless carries a means to access its aftermath, a sort of parenthesis that happens in its course when one "stands back from it and, facing it, discover that precisely nothing faces [them]: 'What? Is this my everyday life?'".[34] When my colleagues and I were about to complete our graduate degree, Blanchot's remark finally emerged and that subtle but essential interrogation converted the dinner as an opportunity to provoke a sense of aftermath. This

[33] I wrote this sentence before the closure of the school, and before my project was physically cancelled. Now, it remains one of the most important claims. As I mentioned earlier, this is how I shaped this project as a prototype, or as a structure easily malleable to various environment. What I am looking for, in my curatorial practice, is ways to gather people in context in which they can explore their own reflexivity, their own perception, and to merge institutional with domestic settings.
[34] Blanchot, *Everyday Speech,* p.19

interpretation of the everyday gives words to the space created around the kitchen table, a zone where '*What? Is this my everyday?'* coincides with '*What? Is this who I am?'* The choreography of the table, at which we share food, but also thoughts, impressions and reflections, allows looking back at the last two years, during which we shared an everyday. By proposing to step back from the institution on its site, ON SUNDAY WE WENT TO THE MUSEUM attempted to offer the participants a way to inhabit spaces allocated to particular purposes without affecting their fluid identities.

CONCLUSION

This project brought me to consider the spaces where the curator operates. Usually it is in institutional environments. But these contexts often remain very institutional and hermetic, rarely personal. To bring these ideas to consecration for future projects, I responded to a call for events from Montreal's Centre Culturel Georges-Vanier with a proposal for a public table on which I would serve free food to anyone who pass by. The very large table would recall the one we have in our kitchen, and the food in the plates would be simple but tasteful and would initiate encounters, conversations and gatherings. Less focused on the museum's experience, this project emerges from ON SUNDAY WE WENT TO THE MUSEUM in that it formulates ways to experience a *vivre-ensemble* and proposes a perspective on our use of public spaces. It creates a platform for comfort, one that we install in our kitchen, but rarely on sidewalks.[35]

[35] The description of this project, submitted to the Centre Culturel George-Vanier, is appended to this document.

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APPENDIX A – MENU

THE SUNDAY WE WENT TO THE MUSEUM

POTATOES ARE ALWAYS THE SAME BUT NEVER THE SAME
POTATOES ARE NEVER THE SAME BUT ALWAYS THE SAME

RATTE POTATOES + PESTO

▪

THERE ARE PLACES AND THERE ARE SPACES

LEEKS + GOAT RICOTTA
CANDIED PISTACHIO

▪

PEOPLE THAT FERMENT TOGETHER STAY TOGETHER

CELERY ROOT IN A SALT CRUST AND FERMENTED
MUSTARD SEEDS + RADICCHIO

▪

AROUND THE TABLE THERE ARE CHAIRS, ETC.

SPAGHETTI SQUASH
CASHEW CREAM + HERBS

▪

THE DEVIL IS IN THE DETAIL

3 BEETS + KALE CHIPS
SUNCHOKES PUREE AND AGED ONIONS

APPENDIX B – CALL FOR PROPOSAL

ORIGINAL CCGV'S ANNOUNCEMENT

Le CCGV est un organisme à but non lucratif (OBNL) dont l'objectif est de faire la promotion de la pratique artistique amateur et professionnelle dans une vision à la fois interculturelle et intergénérationnelle, tout en encourageant la relève artistique et les acteurs socioculturels du quartier du Sud-Ouest et de l'ensemble de la métropole.

Le CCGV se veut un espace artistique alternatif à Montréal et s'inscrit pleinement dans la démocratisation de l'art et de la culture, en visant notamment l'accessibilité et l'ouverture de la pratique artistique au plus grand nombre. En ce sens, le CCGV cherche à nouer des partenariats avec des artistes, des artisans et des organismes culturels qui ont également comme préoccupation la transmission et le partage des savoirs culturels et des connaissances artistiques. Le CCGV cherche à mettre en valeur une pluralité de points de vue et d'approches artistiques et esthétiques afin de faciliter les rencontres et les échanges autour de la création.

Volet *Évènements culturels*

Ce volet s'adresse aux artistes/artisans, aux performeurs et aux entrepreneurs culturels. Il vise à composer une programmation en arts visuels, en arts multidisciplinaires, en arts de la scène (danse, musique, théâtre, etc.), en performance, en création littéraire et en métiers d'art. Ces activités devront s'inscrire dans l'espace public (exemple : parc, place du marché, ruelle, etc.) ou dans l'une des sept salles du CCGV.

Le CCGV est à la recherche d'activités artistiques qui permettront à l'ensemble des citoyen.ne.s de s'initier à différentes pratiques artistiques, selon une formule ouverte sans inscription et durant la période estivale ou hivernale (exemple: ateliers de création spontanée, *battledance*, micro-ouvert, lecture publique, performance artistique, etc.).

PROPOSAL

DIMANCHE NOUS SOMMES ALLÉ.E.S AU PARC

La nourriture au milieu de la table réunit les gens qui sont assis autour. Que ce soit dans la salle à manger, plus intimement à la cuisine ou publiquement dans un restaurant, la table unit la famille ou des ami.e.s. Elle rassemble. *Peux-tu me passer le bol de salade s'il te plait? Cette vinaigrette est délicieuse. Donne-moi ton assiette, je vais te servir.* Le contexte du diner ou du souper amène à une chorégraphie qui encourage l'échange et plus que tout, le vivre-ensemble.

Ce projet tend à conforter ce vivre-ensemble. Il consiste à installer une grande table, au parc Vinet, où le public sera invité à partager un repas. À la manière des tables champêtres, celle-ci incitera au rassemblement, à la rencontre, et éveillera un sentiment d'appartenance pour les résidents à leur quartier. Cette intervention permettra d'occuper l'espace public d'une manière plus personnelle et conviviale pour redéfinir son rôle dans notre quotidien.

Dans cette perspective, convier des invité.e.s à une table s'apparente à convier des visiteur.e.s dans un musée. C'est proposer une plateforme où chaque individu se manifeste, assimile, partage et échange, que ce soit de la nourriture ou de nouvelles idées, des opinions, des histoires. L'audience est intégralement considérée dans le processus commissarial et en est même l'agent principal. Dans le cadre de la programmation culturelle du centre Georges-Vanier, cet évènement propose de revisiter notre relation à l'art dans nos espaces domestiques et au cours de nos activités quotidiennes. Comment interagissons-nous, physiquement, avec l'objet d'art? Dans quels espaces, dans quels paramètres le rencontrons-nous?

Pour ce faire, j'assemblerai des objets qui nous accompagnent et outillent nos mouvements quotidiens. La table sera dressée avec une vaissellerie créée par Orise Jacques-Durocher, artiste d'installations qui travaille l'argile pour façonner des objets hybrides, à la fois objet d'art et objet du quotidien. Pour adresser et même interroger le

rapport de proximité avec l'objet d'art traditionnellement exposé dans l'espace muséal, la table, par sa nature familière, favorisera une interaction tangible avec l'objet. La manipulation de celui-ci initiera une médiation plus singulière avec l'installation à la fois artistique et domestique. La nécessité de se nourrir contribue à raccourcir la distance théorique qui nous sépare de l'objet artistique. Afin d'atténuer une catégorisation stricte entre les espaces muséaux, domestiques et publics, DIMANCHE NOUS SOMMES ALLÉ.E.S AU PARC aspirera à rassembler les gens au nom de l'art, au nom du quotidien, au nom de la rencontre.

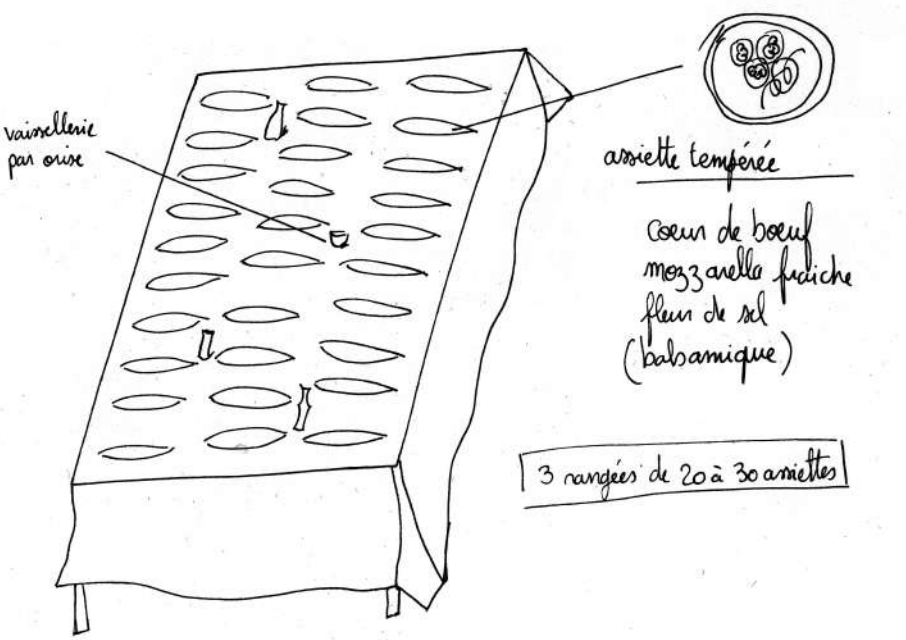

Figure 9. Sketch of a table with description of the menu:
Temperate beefsteak tomatoes; Fresh mozzarella; Fleur de sel;
Balsamic vinegar. On the table: three rows of twenty to thirty plates;
Tableware by Orise Jacques-Durocher.