

WORKING TITLE

AN EXHIBITION
OF CONTEMPORARY
MARITIME ARTISTS



Working Title is an exhibition featuring thirteen contemporary artists from the Maritimes. The exhibition explores the ways young adults navigate the cultural, artistic, and economic landscape of the region, which has been so strongly impacted by industry. Each art piece displayed is intimately linked with the land, raw material, and rich culture that constructed the maritime landscape.

The artists draw from their experiences, imagery, and materials to express the complex relationships they have to the place they call home. Their outlook is both affectionate and apprehensive. Undoubtedly inspired by their history, they grapple with uncertain futures while maintaining diligent art practices and vibrant creativity.

Working Title was made possible through a professional development residency granted by artsnb and hosted by the New Brunswick Museum. The New Brunswick Museum collection was an invaluable resource, informing the curatorial process and inspiring the composition of the exhibition essay. In the text, images from the New Brunswick Museum collection are featured in conversation with the contemporary artwork to demonstrate the pervasiveness of industry on Maritime culture over time.

The intention of the exhibition is to acknowledge a network of contemporary artists whose work is tied to the essence of the region. The artists in Working Title do not assert any singular stance but together, form an evocative illustration of the long-standing influence of industry on personal, artistic and regional identities.

Curated by Christiana Myers

WORK- ING TITLE

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FOREWORD

No throughway splits the Saint John harbour valley. A sprawling hillside shoreline funnelling East joins the South and North ends. The waterfront spans the Southern Peninsula down to Reversing Falls, presenting a concerted rambling of dockyards and boardwalks. Looking West, the harbour is punctuated by Navy Island, around which a range of port traffic flows.

The initially proposed and publicly preferred route to run the throughway further upstream, north of the Falls, was shelved following a deal with Canadian Pacific Railway to sell the Mill St. Rail Yard to three levels of government, while the National Harbours Board would build the overpass. The valley community would be displaced and, by design, the psychogeography of the city and its core run through.

I wonder about the balance of voices in such conversations, and the privileged perspectives created by tones of urgency and inevitability that characterise the discourse. Alternate voices are positioned as contrary, as less purposeful and of lesser value, as wrong. The subsequent conversation tends to orient to this, flowing with seeming premeditation.

When Ottawa lobbies to change British shipping laws so that Albertan crude might ease European anxieties over the Russian climate, the consent of our communities feeds rapacious footnotes. It is a valuable natural resource among stakeholders who seek to leverage it.

To live and create in the Maritimes is to be a part of these conversations, our population a kind of working tidal power.

Jud Crandall
(catalogue cover design)

INTRODUCTION

A significant unifying factor of the Maritime Provinces is their continued dependence on industry. Since the 19th century, the Maritimes have hosted a variety of industrial endeavors such as lumbering, agriculture, steel manufacturing, textile production, and various material refining. These enterprises have brought periods of great prosperity followed by periods of economic decline, putting the region and its citizens in an ongoing state of flux. Working Title uses contemporary art to illustrate industry as a driving force deeply embedded in the region's identity. Thirteen artists refer to their experiences in the Maritimes to form a relatable narrative, describing the impact of years of industry on today's generation of young workers. As the New Brunswick Museum hosted this curatorial venture, its collection reinforced ties between the selected artworks and the heritage that preceded them. In this text, pieces from the museum collection are featured in conversation with contemporary artwork to emphasize connections between past and present culture, imagery, and production. The text is also divided thematically to discuss works that reference the production cycle, identity, creation, imagery, and current concerns. Working Title explores the connotations to calling the Maritimes home, whether one lives here or not. It is a testament to the magnetism of the region and a study of the lasting influence of industry on its culture.

MATERIAL & PRODUCTION

The works of Maggie Higgins, Alexis Bulman and Corey Isenor are concerned with the importance of the manufacturing process. These artworks invite the viewer to consider the lifespan of a material and the measure of its service to human interest, specifically by tracing the commoditization of lumber, a notable trade in the Maritimes.

Maggie Higgins' sculpture *Harvest, Mill, Build, Repeat* amalgamates the stages of this process by tracing nature's journey into utility. The piece, made of recycled wood, takes the form of a traditional logging sled. The repeated image of the branch on the face of the sculpture represents the stages in the manufacturing process (harvest, mill, build, repeat), while the pink glow emanating from behind the piece symbolizes the rising and setting sun that marks the traditional workday. Higgins' sculpture identifies the flawed, but necessary human role in the production of usable material. The human objective to prosper at the expense of the natural environment can be interpreted as collaboration or as exploitation. This dichotomy defines the business of industry, which the Maritimes have depended on throughout modern history as the backbone of the economy.



Harvest Mill Build Repeat, Maggie Higgins

Humans depend on the land for the materials it provides as much as they depend on themselves to utilize them to their benefit. As many areas of Canada saw urban development in the early 20th century, the Maritime region remained rural and sparsely populated. This made luxuries like electricity and indoor plumbing inaccessible to many communities until the 1950s. The need to employ available materials was vital, thus cultivating a culture focused on self-reliance.

Alexis Bulman's installation, *Timber*, embodies the commitment that many families retain to a self-sustaining mentality. The piece demonstrates the capacity for one material to perform multiple functions by displaying two symmetrical stacks of wood, one of firewood and one lumber. Emphasizing the cyclical nature of material, the wood in *Timber* has been processed into two contrasting forms, appearing briefly as an art installation before it is subsequently returned to carry out its function as fuel.



The sight and smell of a woodpile evoke feelings of comfort and provision as it is the accumulation of a multi-faceted material capable of providing shelter, warmth, or a means of income. Generations of Maritimers' have utilized natural materials, like wood, to build an infrastructure that continually supports trades work.

As industry evolves there are entire operations that come to a halt leaving their footprint in the landscape. Corey Isenor's photographs *Rafting Pond* and *Tire* take these ghosts of industry as their subject. Images of a disheveled wharf floating in a shallow pond and a tire tread surfacing in tidal sand illustrate the end of the production cycle and demonstrate nature's attempt to reclaim expended materials. Created by humans, exhausted, then abandoned, these objects become relics buried in the landscape. Out of their original context, they are curiosities whose stories are open to the interpretation of those who encounter them.





Rafting Pond, Corey Isenor



Tire, Corey Isenor

The manufacturing of timber employed many New Brunswick workers during the lumber boom at the end of the 19th century. Two photos from the New Brunswick Museum Collection mark the stages of production and the infrastructure of the trade. A photo labeled “Rafting Logs” documents the driving of logs down-river while a photo of the Jewett Brothers South Bay Mill in Saint John shows their destination, depicting logs in various stages of the manufacturing process.

Remnants of this operation such as sunken logs and fragments of mills and abutments can be found in New Brunswick riverbeds today. The physical remains of the timber trade are vestiges of the framework upon which this region was built-economically, materially, and culturally. Lumber in this instance signifies not only the cycle of material but also the cycle of enterprise.



NBM (14084)



NBM (1989.69.18)

LEGACY & IDENTITY

The industrial history of the Maritime provinces is defined by the ebb and flow between prosperity and decline. Many families have devoted their livelihoods to the Maritime region, making it commonplace for several generations to live and work together, strengthening commitments to tradition and lineage. The industrious efforts of a great number of these families attest to the importance of the entrepreneurial spirit in creating long-term successes.

Photographic works by Amy Ash and Chris Donovan demonstrate the dynamics of family business through struggle and success. Amy Ash’s wall installation, *Rewriting the Almanac* focuses on the role of sentimentality in the collective memory as it is constructed and passed on. Ash acquired a collection of photographs and negatives of what is believed to be the Hoar family fox farm in Albert County, New Brunswick. Interested in constructed meaning, Ash filled gaps in the research by generating her own narratives. She reprinted negatives; delicately tracing some photos with embroidery and then sewing them together loosely in order to delineate connections both real and fabricated. The piece reads as a threadbare family quilt, inviting viewers to stitch together their own narratives.



Rewriting the Almanac, Amy Ash

The New Brunswick Museum collection houses a sampler by Elizabeth Jane Turner, a nine-year-old girl who lived in Albert County 100 years before the Hoar family. In the context of her own time, her piece depicts another prosperous enterprise, shipbuilding. Samplers were swatches of embroidered cloth created by young girls in the 1800s as practice for their adult embroidery work. They were intended as a showcase of skill and used to demonstrate various patterns of animals, plants, and objects, each of which had its own connotation. Girls were encouraged to select their imagery based on their personal taste; by considering the makers choices of imagery the sampler becomes an illustrated self-portrait. For example, only a girl from a shipbuilding family would have stitched the ship in the bottom right corner. The fact that she has created a sampler of this quality indicates that she is from a family of great wealth. Other young girls in rural New Brunswick at the time would not have had access to a teacher, nor the spare time to become as adept at stitching as Ms. Turner. Both the sampler and Ash's installation portray lucrative family legacies through needlework. In each, imagery provides the primary information but it is up to the viewer to interpret or invent the stories that extend beyond representation.

Chris Donovan's black and white photograph, *Grandpa Gives Me \$5 a Week* depicts the young in a less fortunate situation than that of Ms. Turner, due to economic

downturn. A boy stands tenaciously outside a storefront advertising cheap fast food in Saint John's deteriorating south end. The dated text of the billboard coupled with the black and white aesthetic demonstrates how a place can be frozen in time, not only by a photograph but by circumstances. A poignant symbol of recession, this boy represents many men who have come before him, who began working at an early age in order to make a living.



NBM (1967.61)



NBM (1989.1.25)

From the New Brunswick Museum collection, a photograph of newsboys outside Scovil Brothers Ltd In Saint John c. 1915 demonstrates other young boys entering the work force. As steel hulled ships replaced wooden sailing vessels at the end of the 19th century Saint John lost countless jobs- just as the population was expanding due to immigration. Adjusting to this change, a younger generation was called to work as the city shifted focus to its next industrial endeavor.

The artwork of Amy Ash and Chris Donovan echo the stories of generations of working-class Maritime families, emphasizing the value of tradition and integrity within the family unit. Viewers are invited to share these experiences by virtue of photographic documentation and use their personal understanding to activate the narratives within the still images. The stories recorded by the photographs are relatable no matter what their age, confirming perpetual fluctuation in the Maritime economic conditions. The population must work within or despite the financial climate in order to provide for themselves and their families.



Grandpa Gives Me \$5 a Week, Chris Donovan

BUILDERS & CREATORS

A labourers' close physical connection to their work often breeds a close personal connection as well. The concept of creating something from raw materials forges a kinship among makers, whether they are artists, builders, or craftspeople. Christian Demmings and Carson Isenor each draw inspiration from the workers' mentality, both as artists and through family influence. With labour-intensive practices they highlight the techniques that make up their artwork, making pieces that represent provision through creation.

Demmings' sculpture, *Anvil*, is an exact replica of one that would be used by a blacksmith except that it has been entirely handcrafted from pine. This play with materials emphasizes the design features and craftsmanship behind an object traditionally seen only as a tool. An anvil is an emblem of hard work and production. By changing the material, the object is relieved of its conventional duties, encouraging viewers to consider its laborious creation. The anvil becomes a sculpture alluding to the origin of production, utility, and the ritualism of workmanship.



Converting a raw material into a desired object requires a series of precise processes. A wooden mould belonging to Kings Landing and loaned to the New Brunswick Museum also symbolizes a stage in production often unconsidered by consumers. This mould came from a private residence in Miramichi, New Brunswick and was used to shape liquid steel into Babbitt bearings, making it a playful inverse of steel and wood to the unconventional anvil. The act of shaping materials prior to their assembly is at the root of an industrious area or individual. The Maritime region has consistently employed its citizens by supplying manufactured materials to the world at large, resulting in a capable and resourceful population.

Carson Isenor's *Hive* encapsulates the concept of self-sufficiency. A large, hanging hive made of cedar shingles draws inspiration from the way that bees gather resources to assemble their home. Mimicking these meticulous and industrious animals, Isenor merges human techniques with the proven materials and processes of the natural environment to construct a home reflective of authentic craftsmanship.



The New Brunswick Museum collection houses a hive shaped basket created by the Wolastoqiyik First Nations in the early 1900s. Basketry is one of many ways that the First Nations people collaborate with the environment to craft usable and decorative objects. This particular basket, made of ash splints and sweet grass, is modeled after the same natural structure as *Hive*. The shape symbolizes nurture and protection, so it is fitting that industrious artists would use natural materials to pay homage to this remarkable form.

Labourers' in the Maritimes have worked within the region's ecosystem across a variety of sectors. This familiarity to raw materials and fundamental manufacturing processes has bolstered a resourceful and self-sufficient population, inclined to provide for themselves by building what they need. *Anvil* and *Hive* were both developed from this diligent work ethic and the pieces stand as tributes to the essence of material, rigorous construction, and specialized skill.

IMAGERY & INFLUENCE

Sites of industry have become fixtures in the landscape of the Maritimes, as familiar to people from the region as its shorelines, forests and rolling hills. There is a tendency to celebrate the natural elements of the landscape, highlighting them through tourism and art while ignoring the equally impactful industrial scenes. Allison Green, Lisa Theriault, and Julie Whitenect have created what could be classified as regional landscape works because of their format; however, these artists have gazed through a contemporary lens and shifted the view from the picturesque to the mechanical.

In Allison Green's piece *Electric Trees* she references the alignment of man-made structures with the natural landscape. By using embroidery on silk, a delicate medium, to illustrate the stark subject of electrical towers she addresses the often unseen artistry in industrial constructions. Green encourages the viewer to consider the towers' as structures designed in the image of trees but also as aesthetic objects in their own right; as an evolution in engineering.



Hive, Carson Isenor



Electric Trees, 1/2, Allison Green

Over time, humans have invented an astounding number of usable systems for both survival and luxury. When Europeans were colonizing Canada in large numbers, the First Nations people of the Eastern woodlands began using their crafting skills to create objects intended for new immigrants. Combining their traditional techniques with imagery and design that referenced the natural environment, they adapted their craft to appeal to British leisure. A Mi'kmaq tea cosy is an example of the adaptations made by the First Nations communities and the environment to account for the influx of industry with the emigration of European workers. This introduction prompted the building of many factories, refineries and mills, all eventually becoming dominant parts of the landscape and the culture.

Lisa Theriault's *Manufactory* depicts an ambiguous factory scene in both CMYK printing and digital animation. The print, highly stylized in its slightly askew albeit diagrammatic style and use of bright colours, references the graphics found in safety booklets or user's manuals. The black and white animation presents itself as a digital copy of the image except for intermittent interventions by drips of water or wind gusts. The video reads as surveillance footage of this deserted structure, adding an ominous shadow to the otherwise playful print. With no sign of human occupancy or clear functionality, the vacuous scene is equally whimsical and off-putting.

The New Brunswick Museum's collection includes a hand-tinted slide of the Atlantic sugar refinery in Saint John, New Brunswick. Taken in 1900, before the invention of colour photography, someone has filled in the shapes on the slide with blocks of colour, tinting only the water blue and the refinery brown. As emphasized in the slide, the refinery was a staple architectural element on the waterfront. From its inception in 1915 to its eventual closure in 2000, the refinery was a key source of employment. The impact of its closure, at the cost of some 180 jobs, is felt in Theriault's work through the cryptic uses of colour and the absence of the human figure.



Manufactory, Lisa Theriault

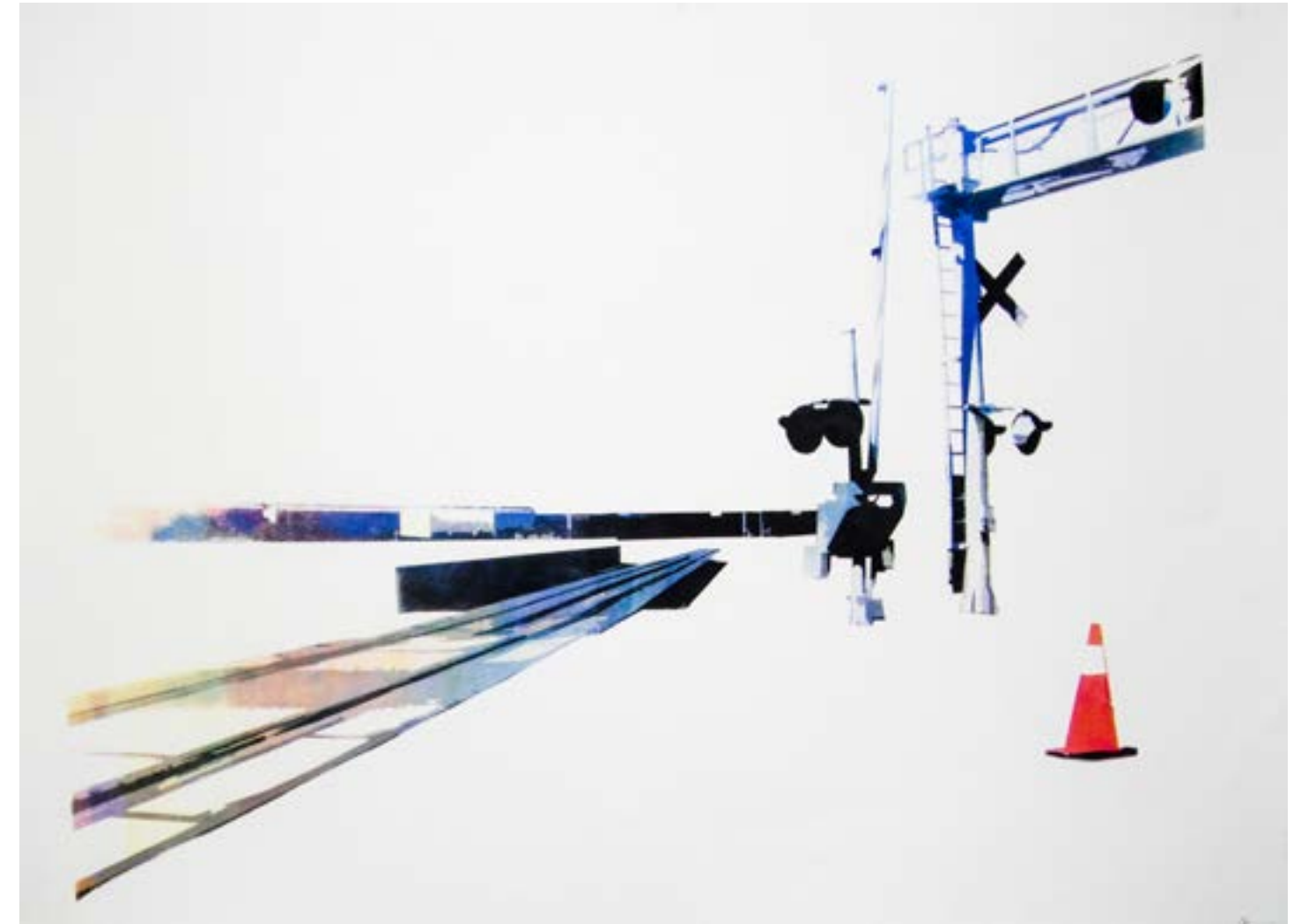
Scenes of industry are often overlooked in the Maritimes either as a side effect of visual immunity or for the sake of tourism. Julie Whitenect made note of this, realizing that for her, visual elements of industry such as railway crossings held deep associations with a sense of home. In her piece *Crossing* she uses a precise silk-screening process to depict a scene of the railway that she passes on the route to her house. By eliminating all other elements of the landscape, Whitenect forces a reconsideration of the traditionally overlooked. Here an aesthetic appeal is found beyond the purely utilitarian design on the tracks.

During and following the Great Depression Jack Humphrey, an acclaimed New Brunswick artist, took on the role of documenting these heavily humanized areas, not for their beauty, but for their prominence in the culture. Jack Humphrey began painting scenes of workers, and centers of production, as these were the themes pervading the community conscious at the time. The New Brunswick Museum owns one of the largest collections of Humphrey's work including *Trainyard*. Both Whitenect and Humphrey use vibrant colours to depict railway scenes that to many would be inconsequential but to them is signal of profound familiarity.

Humphrey writes, "My particular problem is to achieve quality which is as universal as it is contemporary while surrounded by a purely regional nourishment." By resisting scenic styles, such as paintings of sailboats, farmlands and seashores, these young artists form a direct connection with Humphrey's work. Exposing a societal dependance on traditionalism also reveals a restriction of modernization. These limitations caused by living in a sparsely populated area, separated geographically from large urban centers pushes many residents, particularly the young, to reach beyond its borders for fulfillment.



NBM (2005.31)



Crossing, Julie Whitenect

PUSH & PULL

There are a myriad of interests, including employment opportunities, which the Maritimes often cannot sustain, causing a portion of the population to migrate elsewhere for work, such as Western Canada. The population frequently find themselves torn between these opportunities and the undeniable magnetism of the region. A separation exists between opportunity and comfort; making a living and making a life. The work of Emily Saab, Nic Wilson, and Dustin Wilson offer insight into the minds of citizens of the past, present, and future faced with these difficult decisions.

The east coast was the first landing point for immigrants arriving in what would become Canada. Saint John, New Brunswick is Canada's oldest incorporated city and Partridge Island, which sits in its Harbour, was used as both a landmark for arrival and a point of containment for over 200 years. The island housed the first lighthouse in the British Empire and served as a quarantine area for several epidemics. Emily Saab's site-specific installation (*what will come of this?*) consisted of a large banner that hung overlooking Partridge Island for a period of 24 hours. Like the

island, Saab's work represents both a beacon and a border. The banner hung between the remnants of two railway poles reading "WELCOME" on one side and "WELCOME BACK" on the other. The orientation was such that ships coming into the harbour read "WELCOME", acknowledging a history of immigration and current tourism. "WELCOME BACK" faced inland greeting visitors to Tin Can Beach, an unpolished gem known predominantly to locals and one of the only accessible pieces of shoreline in Saint John's south end. The banner is intended to acknowledge gateways and boundaries, real and self-imposed that have dictated the movement of people into and within the region. Saab's intention was that the banner would encourage viewers to consider how they are affected by these limitations and to assess their own agency in their choice to remain here or to leave.

A stereograph from the New Brunswick Museum's photography collection features an almost identical vantage point to Saab's banner. Stereographic prints became popular in the mid 1800s and were intended to give the viewer the illusion of perspective in the image, using specific viewing methods. The stereograph features a double image just like the banner. When viewing one side the message is one-dimensional but when another is added the composition gains depth and the viewer, a new understanding.



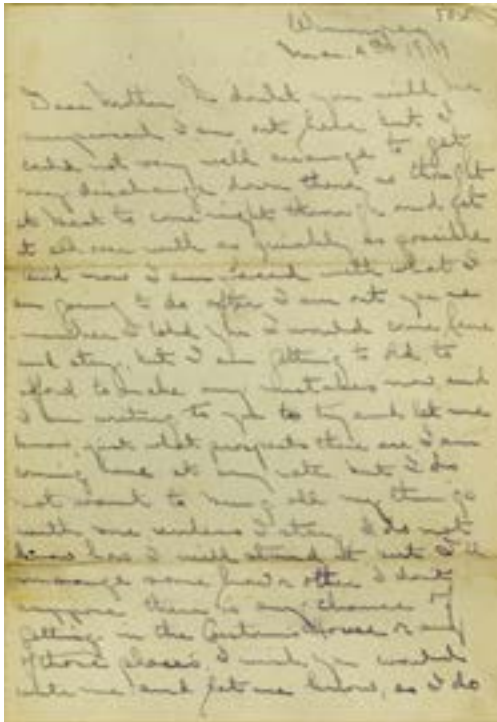
(what will come of this?), Emily Saab



NBM (X7586)

Nic Wilson's work also deals with migration and displacement. *interview #3: jarrod currie* is the transcription of an interview conducted by Wilson traced onto poster-sized paper. Wilson interviewed a high school friend, Jarrod Currie, who has moved back and forth to Alberta for work. The conversation reveals a personal perspective on the “moving out West” phenomenon, a familiar phrase uttered in many Maritime communities as trade workers travel to Alberta for work. In this case, the interviewee has moved to Alberta for the determined purpose of earning money, always with the intention of moving back to New Brunswick as soon as it is feasible, even if it takes ten years. He discusses the instinctive gathering of Maritimers’ on work sites and the benefits, sacrifices and emotions that accompany the remote work environment. The large scale of the piece and the tedious focus on text ensures that the content of the interview carries weight and receives the consideration of an art piece.

A letter from the New Brunswick Museum archive written by a soldier in 1919 describes a similar challenge. The end of the First World War meant an influx of young men seeking employment upon their return to Canada. In many cases, once discharged from the military these men did not return “home” but instead went to where there was available work. Both in the time of the letter and in the present day, young Maritimers are forced to choose between home and



NBM, Vaughan Family fonds (F8-2)



interview #3: jarrod currie, Nic Wilson

work. In the letter, Stanley Vaughn writes to his mother informing her that he is back in Canada awaiting his discharge. He asks her to please let him know if there are any positions available in New Brunswick and states that he is “getting too old to afford to make any mistakes now” in regards to a permanent residence and occupation. Both Jarrod Currie and Stanley Vaughan are caught in the tension between the love of home and the necessity of employment.

Notions of prosperity have caused separation in Maritime families throughout history. For many people the region draws a boundary and they must choose either to stay despite the limitations or leave in order to advance. Dustin Wilson’s work extends this scenario into the future with his piece *Regression #16*. A video layered with animation is paired with a sculptural model to tell the story of two adult brothers living with their mother in Miramichi two thousand years in the future. The family falls into conflict as the environment around them is affected by impending industry and they struggle with perceptions of wealth. For this work, Wilson devised the process of “future life regression”, the opposite extension of past life regression, which supposes that people have memories of a past life. Viewers of the work thereby anchor themselves in the present and watch as familiar narratives are projected into a bizarre, futuristic, yet rural world, not unlike their own. The same scenarios are relived again and again in the Maritimes. As the region continues to depend on industry, the population must continue to navigate the same commercial systems. It is perhaps this consistency that ties the population so closely to their history and the processes that have sustained it.



CONCLUSION

The industrial market of the Maritimes has both flourished and withered throughout its extensive history, however its impact on the lives of residents remains consistent. Once again the provinces are faced with recession, and a young generation is attempting to carve out a place within them. Their dialogue can be heard across the region and across sectors. Working Title is a platform for a community of artists to contribute to the discussion through creative expression and innovation. It is also intended to acknowledge the kinship between art and industry, as they are guided by their devotion to material, construction, personal enterprise and heritage. The works in the exhibition demonstrate this by highlighting the impact that the production cycle, family legacy, the act of creation, the physical presence of industry, and current anxieties have on the experience of being a Maritimer. The integration of pieces from the New Brunswick Museum collection in the text is intended to reference the enduring influence of industrial culture. Contemporary artists leverage this history to create a new brand of regionalism, one that is fresh, dynamic, and tenacious. Their work captures the current outlook on a continuing reality, fueling a movement of young Maritimers’ who are shaping and asserting their collective identity.

BIOS

AMY ASH is an interdisciplinary artist, maker, and curator of gallery learning programmes and exhibitions. Originally from New Brunswick, Canada, she holds a Bachelor of Fine Arts from Mount Allison University and a Bachelor of Education from the University of New Brunswick. Amy Ash currently lives and works in London, England, where she maintains her practice and works as Learning and Participation Curator for Gerald Moore Gallery. In Canada, Amy Ash's work can be found at TUCK, in Saint John, or Ingrid Mueller Art & Concepts, in Fredericton.

ALEXIS BULMAN obtained a BFA at NSCAD University and now maintains an ongoing artistic practice in Charlottetown, Prince Edward Island. Since graduation she has participated in solo and group exhibitions, most notably with Art in the Open (PE), Museum of Contemporary Canadian Art (ON) and the Anna Leon Owens Gallery (NS). She was also the proud recipient of the Robert Pope Painting Award and the BMO 1st Art Invitational Student award for Nova Scotia. She employs her interdisciplinary degree by creating installations that deal directly with her upbringing in rural P.E.I.

CHRISTIAN DEMMINGS grew up in Wickham, a rural Queen's County community in the St. John River Valley. He graduated high school in 2006 and enrolled in the Foundation Visual Arts program at the New Brunswick College of Craft and Design in Fredericton. It was there that Demmings discovered his affinity for working with his hands and decided to enroll in the jewelry design and silversmithing program upon the insistence of his instructors. He graduated with distinction and gave the valedictory speech at his graduation ceremony. In 2009 Demmings was accepted into the BFA program at Mount Allison University. While at Mount A he focused primarily on printmaking and sculpture and graduated in 2013. Demmings recently moved to Halifax and is currently in the process of figuring out what to do with the rest of his life.

CHRIS DONOVAN is a photographer from Saint John, currently studying photography at Mount Allison University. He has exhibited work across Canada, including at the National Gallery in Ottawa. Aside from his regular practice, he has worked as a photographer for various newspapers, and founded the blog Humans of Saint John in June 2013. His practice currently revolves around documenting the culture of his hometown, Saint John, NB.

ALLISON GREEN is a textile artist and mixed media sculptor. She was a Sculpture Saint John intern and this summer completed her first granite sculpture on-site at Kingsbrae Gardens. She teaches through ArtReach and is a graduate of the New Brunswick College of Craft and Design. She has been the recipient of the Governor General's Academic Medal and the Nel Oudemans Award. Her show Occur/Construct is currently exhibited in the Frazee Gallery of the Saint John Arts Centre.

MAGGIE HIGGINS is a multimedia artist living and working in New Brunswick, Canada. She earned a Bachelor of Fine Arts from Mount Allison University and is often found making mess in her Saint John studio and on the internet. Her website www.maggiehiggins.com displays her work in painting, drawing, sculpture, print, stickers and collage.

CARSON ISENER is from a small town in Nova Scotia and attended Mount Allison University for five years, graduating with a Bachelor of Fine Arts. First enrolled in Bachelor of Arts and switching to Bachelor of Fine Arts in second year, he explored the ideas of creating objects with contrasting organic and manmade materials which the viewer could interact with. This evolved into an interest in the ideas of large scale public art and the problem solving involved in creating a successful space and overall work of art. He is currently enrolled in the Masters of Landscape Architecture program at the University of British Columbia.

COREY ISENER, originally from Enfield, Nova Scotia, now lives above the Lahave Bakery on the Lahave River near Bridgewater, NS. He received a Bachelors degree in Fine Arts from Mount Allison University in 2010 and most recently finished the position of Inventions Library & Archives Coordinator at Eyelevel Gallery in Halifax, NS. Corey has exhibited throughout the Eastern Canada in cities including Toronto, ON (Gallery 44 - Proof 20), Charlottetown, PEI (The Guild), Moncton, NB (Galerie Sans Nom) and Halifax, NS (Eyelevel Gallery). He has also been featured in the e-magazine Arts East, the Halifax publication 'The Periodical Project' and is the recipient of the 2014 Canadian Society for Civil Engineers Maritime Emerging Artist Award.

EMILY SAAB is a visual artist based in Saint John, New Brunswick. She graduated from Mount Allison University with a degree in fine arts. She continues her multi-disciplinary art practice as a member of the Prince William Studio Collective. Emily works as an art educator at the Saint John Arts Centre and is the programming chair for Third Space Gallery.

LISA THERIAULT is a multidisciplinary artist from Charlottetown, PE, now living in Sackville, NB. She completed her BFA at Mount Allison University in 2014. Her works in printmaking, drawing, and video explore personal interests in development, environment, and connections. She scatters, repeats, and rearranges elements in her work to form narratives of her thoughts and musings, often resulting in humorous takes on social concerns. She was nominated for the 2014 BMO 1st Art Invitational Student Art Competition and is currently the recipient of the Imago Print Shop Bursary. To learn more about her work, visit her website at www.cargocollective.com/lisatheriault.

JULIE WHITENECT is an emerging artist with a Bachelor of Fine Arts Degree from Mount Allison University '14. Primarily working in printmaking, Julie creates screen prints, 4-colour separations, and sometimes houses them in sculptural objects. She is interested in separations, more specifically separations of the person to their surroundings, the system that facilitates our way of life, that is so embedded it is often ignored. With the use of film imagery and stills from her everyday experience she examines this system, and the cohabitation with its mechanism.

DUSTIN WILSON Born in New Brunswick and now living in Toronto, Dustin's work is based in the idea of meta futurology: the study of prediction itself. In his multimedia art practice he builds fictional constructs that act as predictive models; forecasts of the future. For the past several years his practice has been focused on the construction of a highly detailed and interactive model of New Brunswick's future. Dustin has a BFA from Mount Allison University and an MFA from the University of Guelph. He has received financial support from the Quebec Council of Arts and Letters, the Canada Council for the Arts and was recently awarded the Ontario Arts Council's Chalmers Arts Fellowship. His projects have been shown in artist run centres across Canada.

NIC WILSON is an interdisciplinary artist, musician and writer working in Montreal, QC. Born in Fredericton NB where he completed a foundation year at NBCCD, before pursuing a BFA at Mt. Allison University in Sackville, NB. His practice revolves around the experience of production and how it coincides with or resists notions of work, survival and representation. Lately he has been working on plans to construct several studio bunkers in various oversized structures that resemble fruits and vegetables. For Example: The Gibeau Orange Julep in Montreal, QC, The Big Apple in Colborne, ON and The Big Pineapple in Bathurst, South Africa.

JUD CRANDALL (FOREWORD/ COVER & POSTER DESIGN) studied politics, books, film and education here in Saint John, but has mostly joined bands. He has performed and made records with Wooden Wives, The Organizers, Adam Mowery's Giants Of Industry and more. Under the banner Pulp & Paper, he explores visual design, illustration and collage, and as of this writing, writing. He worked as artistic director and music columnist for the independent Here Newspaper, has been deeply involved with Local 107.3FM since 1998, and instructs radio arts at InterAction School of Performing Arts.

CHRISTIANA MYERS (CURATOR) is an emerging curator and artist currently living and working in Saint John, New Brunswick. She holds a BFA from Mount Allison University and maintains an art practice as a member of the Prince William Studio Collective. She has attended residencies in Montreal and Finland and was an intern for New Brunswick's first international sculpture symposium. She has worked and volunteered at artist run-centres in New Brunswick and Montreal, with a current position as Vice-President of Third Space Gallery in Saint John. Working Title is her first independent curatorial project.



TO FIND OUT MORE ABOUT THE ARTISTS AND THEIR WORK
SCAN THE QR CODES ON THE TITLE CARDS OR VISIT
WWW.THISISTHEWORKINGTITLE.COM

ARTWORK

Rewriting the Almanac, 2014
Amy Ash
found photographs, silver gelatin prints from found negatives, and embroidery
50x100cm
page 13

Timber, 2014
Alexis Bulman
firewood and lumber
80x80x80cm x2
pages 8/9

Anvil, 2014
Christian Demmings
wood and brass
34x75x14cm
page 16

Grandpa Gives Me \$5 a Week, 2014
Chris Donovan
inkjet print
27x34cm
page 15

Electric Trees, 2013
Allison Green
embroidery on dyed silk
61x31cm x2
page 19

Harvest, Mill, Build, Repeat, 2014
Maggie Higgins
wood, frosted glass
183x152cm
page 7

Hive, 2012
Carson Isenor
cedar shingles
120cmx120d
page 18

Rafting Pond, 2012
Corey Isenor
pigment print
58x86cm
page 10

Tire, 2012
Corey Isenor
pigment print
58x86cm
page 11

(what will come of this?), 2014
Emily Saab
photographic documentation of installation
61x91cm x2
page 25

Manufactory, 2014
Lisa Theriault
digital print and animation
45x91cm
page 21

Crossing, 2014
Julie Whitenect
CMYK silkscreen
61x85cm
page 23

Regression #16, 2013
Dustin Wilson
CnC cut card, ABS plastic, and animation
10x10x27cm model
page 27

interview #3: jarrod currie, 2014
Nic Wilson
marker on paper
152x91cm
page 26

ARTIFACTS

Unknown (Canadian)
Photograph: South Bay Mills, c. 1865
albumen print, mounted on card
Gift of Cecelia Jessie Hilyard, 1930
New Brunswick Museum Collection (14084)

Unknown (Canadian)
Photograph: Rafting Logs, Below Mouth of Mactaquac Stream, New Brunswick, 1911
silver print, mounted on black paper
Gift of Sylvia Yeoman, 1970
New Brunswick Museum Collection (1989.69.18)

Elizabeth Jane Turner (Canadian 1825-1917)
Sampler, 1833
hand-embroidered wool and silk on linen
dimensions: 44x40.2cm
Gift of Alice M. Brewster, 1967
New Brunswick Museum Collection (1967.61)

Unknown (Canadian)
Photograph: Scovil Brothers Limited, showing a boy on a bicycle, c. 1915
silver print
dimensions: 23.5 x 28.8 cm
Gift of George Scovil, 1982
New Brunswick Museum Collection (1989.1.25)

Unknown (Canadian)
Mould
wood
dimensions: 19x51x20.5cm
On temporary loan from Kings Landing to New Brunswick Museum (MSL 1995-3.20)

Unknown (Wolastoqiyik)
Basket, c.1900
undyed ash splints with sweetgrass
dimensions: 15x10.5x10.5cm
New Brunswick Museum Collection (5685.5)

Unknown (Wolastoqiyik)
Tea Cosy, c. 1840
wool with silk, cotton, horsehair and glass beads
dimensions: 36 x 46 cm
Bequest of Mary Kearny Odell, 1938
New Brunswick Museum Collection (30112)

Unknown (Canadian)
Slide: Atlantic Sugar Company Refinery at Saint John, New Brunswick, c. 1900
hand-coloured glass lantern slide
dimensions: 8.1 x 10.1 cm
New Brunswick Museum Collection (X15413)

Jack Weldon Humphrey (Canadian, 1901-1967)
Painting: Untitled (Train Yard, Saint John, New Brunswick), c. 1956
watercolour and dry brush on wove paper
support: 38.4 x 55.6 cm
Gift of Maurice J. Boote, 2005
New Brunswick Museum Collection (2005.31)

James McClure & Company (Canadian)
Stereograph: Patridge Island- Saint John, New Brunswick
thin photographic paper on card
dimensions: 8.7 x 17.6 cm
New Brunswick Museum Collection (X7586)

Vaughn Letter
Vaughan Family fonds (F8-2)
New Brunswick Museum Archive

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**“A WORKING TITLE, IS THE
TEMPORARY NAME OF A PRODUCT
OR PROJECT USED DURING ITS
DEVELOPMENT”**

