



Centre d'exposition L'Imagier
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PRESS RELEASE
For immediate release

**OPENING OF *ULLUGIALIJAK* ON NOVEMBER 27, 2021,
OUTDOOR PROJECTION OF GLENN GEAR'S NEW ANIMATED WORK**



Gatineau, November 9, 2021 - L'Imagier invites you to the opening of *Ullugialijak (Starry Night)*, an outdoor projection on L'Imagier's façade of the latest video work of Inuit artist Glenn Gear, curated by Franchesca Hebert-Spence.

This video work explores systems of exchange, memory, and the resurgence of indigenous culture through Indigenous futurism, mixing Indigenous traditions and futuristic aesthetics. Produced from materials collected along waterways and gifts from family — bones, shells, caribou antlers, driftwood and beads. These ephemeral elements are organized in a circular composition to form an interconnected universe, referencing Indigenous cyclical understandings of time and space. Gear's work has previously explored the traditional way of life for Inuit in *Kimutsiijut (dog teams)*, and the act of them leading him home, as well as recent imagery of portals, spacesuit wearing dogs and dreaming an Indigenous future. Continuing this vein of exploration, all the materials in *Ullugialijak* are animated, having lived their own lives and relate to how Gear situates himself.

Passers-by at the Parc de L'Imaginaire will be able to enjoy this nocturnal projection on Fridays, Saturdays and Sundays from November 27, 2021, to February 27, 2022, from 6 to 10 p.m.

Opening (by reservation): Saturday, November 27 at 6 p.m. at L'Imagier, with curator Franchesca Hebert-Spence.

Biographies

Glenn Gear is a Newfoundland-born, Montreal-based artist working in the field of experimental animation and intermedia. Gear finds inspiration by exploring his identity as an urban Inuk with ancestral ties to Nunatsiavut with his current work focusing on individual/collective histories, Indigenous and settler exchanges, folklore, gender and archives. He has worked in animation, video, drawing, collage and installation, often using experimental techniques in both digital and analog forms. Many of his animations have a dream-like quality, with narratives woven

together through visual and metaphorical layers. His films have been screened in Canada and around the world. Gear recently finished a large installation featured in INUA, the inaugural exhibition of Qaumajuq at the Winnipeg Art Gallery (WAG) and was one of four Inuit artists long-listed for the 2021 Sobey Art Awards.

Franchesca Hebert-Spence's first engagements with art were as a maker, creating an emphasis on the process and material within her curatorial praxis. She is Anishinaabe and her grandmother Marion Ida Spence was from Sagkeeng First Nation, on Lake Winnipeg, Manitoba. Kinship and its responsibilities direct the engagement she maintains within her community as well as her understanding of how institutions move and breathe. The foundation of this practice stems from Ishkabatens Waasa Gaa Inaabateg, Brandon University Visual and Aboriginal Arts program. She has begun as a PhD student in Cultural Mediations (Visual Culture) at Carleton University, as a Fellow on the Morrisseau Project under Dr. Carmen Robertson. She is an Independent Curator and previously served as an Adjunct Curator, Indigenous art at the Art Gallery of Alberta, and a Curatorial Assistant within the Indigenous Art Department at the National Gallery of Canada.

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Image: Graphic identity by Simon Guibord.

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For more information

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