

DIGITAL AGNES

Agnes Etherington Art Centre at Queen's University
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Collection Count + Care

Count + Care seeks relationships within and conversations across the collection.

What stories does the collection tell?

2022

SPEAKERS

Curated by Elyse Longair under the mentorship of Alicia Boutilier, as part of a practicum course in the graduate program of Screen Cultures and Curatorial Studies, Queen's University.

FEATURED WORKS

Richard Ibghy and Marilou Lemmens, *Paid, Unpaid, Personal and Free Time Across Countries; Schlumberger HSE Lagging Indicators; The Self-Perspective and the Other Perspective (from the What We Know for Sure series)*, 2017–2018, collage, coloured paper and ink on paper. Gift of the artists, 2018

General Idea, *Borderline Case: Five – The Great Divide*, 1972, screenprint on paper with postcard applique, 3/80; *Borderline Case: Nine – Consummation*, 1972, screenprint on paper, 34/50. Purchase, Chancellor Richardson Memorial Fund, 2003

Marcia Herscovitz, *Seven of Ten Collages (from S.M.S. No. 2)*, 1968, photocollage on paper, edition of 40. Purchase, George Taylor Richardson Memorial Fund, 1989

KEYWORDS

Collage, Richard Ibghy and Marilou Lemmens

TRANSCRIPT

Elyse Longair: Collage is often an under-researched and under-recognized medium in a collection. It relies upon an understanding of the images and materials being used, with the ability to see beyond the realities and meanings of the "original." It also invites us to recognize relationships made possible through reimagining already existing images. General Idea, Richard Ibghy and Marilou Lemmens, and Marcia Herscovitz all use simplified and powerful methods in their collages, combining two or three fragments to enact change and ignite imaginations.

Each collage, in their own particular way, focuses on energized thresholds filled with untapped potential, the spaces between, the push and pull that exist on, to borrow General Idea's term, the borderline. General Idea's borderline hovers between the public and the institution. Ibghy and Lemmens's collages playfully considers internal and external ways of seeing. For surrealist Herscovitz—in her photocollage contribution to the 1968 artist portfolio *S.M.S. or Shit Must Stop*—imagination forms a space between our conscious and subconscious.

[Music]