

## ***Betonwaves***

For Plug In ICA, artist duo Witthöft & LaTourelle have created a site-specific installation that references the gallery's location within the built, natural and historic environment. The exhibition consists of sculptural and spatial furnishings including screens and seating along with displayed objects. A green gauze curtain dyed with the local plant Goldenrod and other pigments modulates the daylight coming through gallery windows through which the Hudson's Bay Company (HBC) building can be seen.

The gallery features two handmade brick screens, roughly created from earth-friendly geopolymers cement and recycled concrete salvaged from the HBC building that is currently being renovated by the Southern Chiefs Organization. The recycled concrete comes from the demolition process involved in the creation of a planned open-air courtyard in the centre of the HBC building, referencing this remedial transformation in the postcolonial context both metaphorically and physically. The artist's practice frequently involves re-creations of standard building elements in transformational materials and the concrete brick screens are produced using recycled and sustainable processes to further provide a critical focus on concrete itself, the typical production of which creates a massive 8% of global anthropogenic CO2 emissions. Alternatively, geopolymers cement production emits up to 80% less carbon, and using recycled aggregate saves dwindling resources of sand and gravel.

Materials have embodied narratives here, while the artists create further conversations across history and geologic time through the presentation of a series of paintings by Eleanor Bond and a work by LaTourelle's grandmother Phyllis McLennan. If Bond's paintings, that invoke animate and figurative qualities in the Brimham Rock formations (North Yorkshire), bring out the earthly time and 'dirty minimalism' of the gradient blue brick screens; McLennan's painting of blue Nasturtium flowers among green leaves create a fresh dialogue with the green light from the shifting gauze curtains. Through the use of locally sourced, recycled materials from the neighborhood around Plug In's location (especially HBC), the exhibition weaves together an embodiment of local forces and materials, further creating a place for further events and discussions around an ecological approach to art and culture in a post-colonial context.

**Text by Louise Witthöft & Rodney LaTourelle**