

EXPLORING

SUSTAINABILITY ACROSS THE ARTS

Inspired by The Synthetic Collective's *Plastic Heart: Environmental Impact of Art Exhibitions DIY Fieldguide*, *Exploring Sustainability Across the Arts: Signage Toolkit* incorporates the following design choices to limit energy use and fossil fuel consumption for this file:

- Image dithering to lessen file size
- Compression of final PDF
- Limiting colour choices
- Simple tables rather than a graphics-heavy design aesthetic

**"IF YOU WORK TO SUSTAIN COMMUNITY,
YOU CAN DO THINGS IN SUSTAINABLE WAYS."**

Joé Côté-Rancourt

- 6 **LETTER TO MUSEUMS, GALLERIES, ARTS,
AND CULTURAL INSTITUTIONS**
- 9 **BASICS OF SUSTAINABLE SIGNAGE**
- 12 **FLOWCHART: ARE YOU WORKING ON
A LOW BUDGET?**
- 14 **CHARACTERISTICS OF SUSTAINABLE
METHODS & MATERIALS**
- 17 **SUSTAINABLE ADHESIVE RECIPES**
- 20 **SUSTAINABLE PAINT RECIPES**
- 23 **STEP-BY-STEP:
CHINE COLLÉE POSTER PASTING**
- 27 **STEP-BY-STEP:
PROJECTOR & TRACING**
- 30 **STEP-BY-STEP:
STENCIL AND PAINTING**
- 33 **SIGNAGE EXAMPLES**
- 37 **ACKNOWLEDGEMENTS**

LETTER TO MUSEUMS, GALLERIES, ARTS, AND CULTURAL INSTITUTIONS

TO THE RECIPIENT OF THIS TOOLKIT,

According to [Western University's Centre for Sustainable Curating](#), vinyl PVC lettering is commonly used for exhibition signage for its affordability and professional look. However, PVC is a highly toxic plastic that does not biodegrade and has a lifespan of at least 1,000 years, and as a result, this plastic becomes toxic waste.

In 2022, the FOFA Gallery started inviting artists and staff to think through alternatives to vinyl signage. In 2023, we hosted a series of hands-on workshops, in-gallery experiments, collaborations with artists, and conversations with others working on similar ideas, to further develop and document alternative materials and techniques for creating gallery signage.

We framed sustainable signage projects as a **collaborative opportunity** rather than an obligation, inviting artists and curators to work with us to help find interesting and creative solutions. We learned the importance of being open, flexible and willing to adapt to the needs and abilities of each artist, embraced different ways of doing things, and celebrated messy and imperfect solutions. Remember, this work is not always about recreating the exact look of vinyl, it is also about shifting the dialogue around what looks “professional” as we make space for new ways of working sustainably.

The FOFA Gallery team is excited to present this bilingual (French/English) toolkit with sustainable signage options and techniques that can be applied to a variety of arts and cultural programming contexts. Our bilingual *Exploring Sustainability Across the Arts: Emerging Perspectives* publication accompanies this toolkit, presenting emerging perspectives on the theme of sustainability and climate change work across the arts. One of our main goals in publishing this toolkit and publication is to resist a scarcity mentality within the arts by actively sharing our resources and being open to working with others. To that end, we hope that you will consider implementing these ideas in your space, experimenting further,

and beginning conversations around our collective responsibility to work in eco-friendly ways and consider the climate crisis in all aspects of our programming.

Warm wishes,
Jasmine Sihra
Curator of Sustainability and Engagement
FOFA Gallery

BASICS OF SUSTAINABLE SIGNAGE

BASICS OF SUSTAINABLE SIGNAGE

1. Account for the additional work and time required to create and install signage. This often means hiring more people for longer amounts of time and budgeting more for artist fees and technician labour:

- When possible, FOFA invited exhibiting artists and curators to develop their own signage related to their exhibitions, consulted with them to decide which materials made sense for their projects and paid them additional fees, see [Jess Slipp](#) & [A.llegades](#)
- When artists couldn't design or create their own signage, we hired technicians or students to do this work and consulted with the artists on the design. Depending on the materials and techniques used, this usually meant an extra half-day or day of work

2. Plan well in advance (signage is not a last-minute conversation):

- This might mean planning signage for the next exhibition as the current exhibition opens and leaving time for material tests and multiple conversations with artists and technicians to refine ideas

3. Work with local makerspaces to find solutions:

- FOFA collaborated with Concordia's Core Technical Centre in the Faculty of Fine Arts and used their laser cutter to make stencils and etch on repurposed materials when possible

4. Avoid purchasing new materials by:

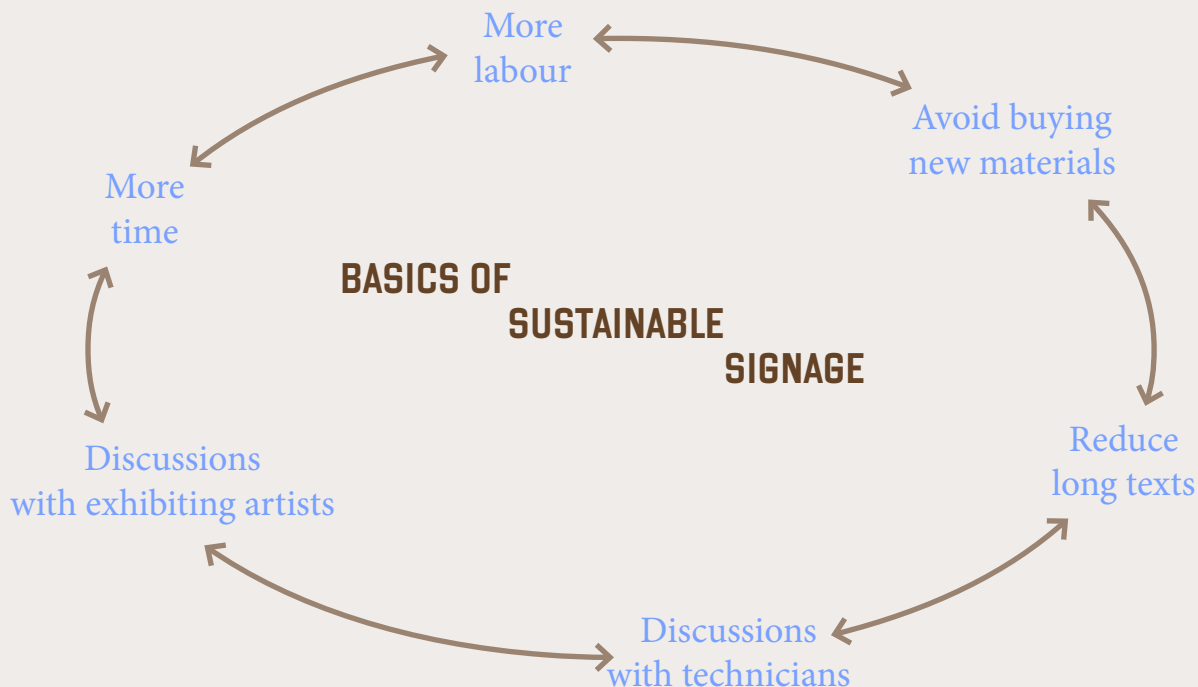
- Finding local reuse centres, see [Concordia University's Centre for Creative Reuse](#) (CUCCR)
- Using already-purchased paint, cardboard, wood or other materials you have on hand

5. Reduce long curatorial texts and include only essential info:

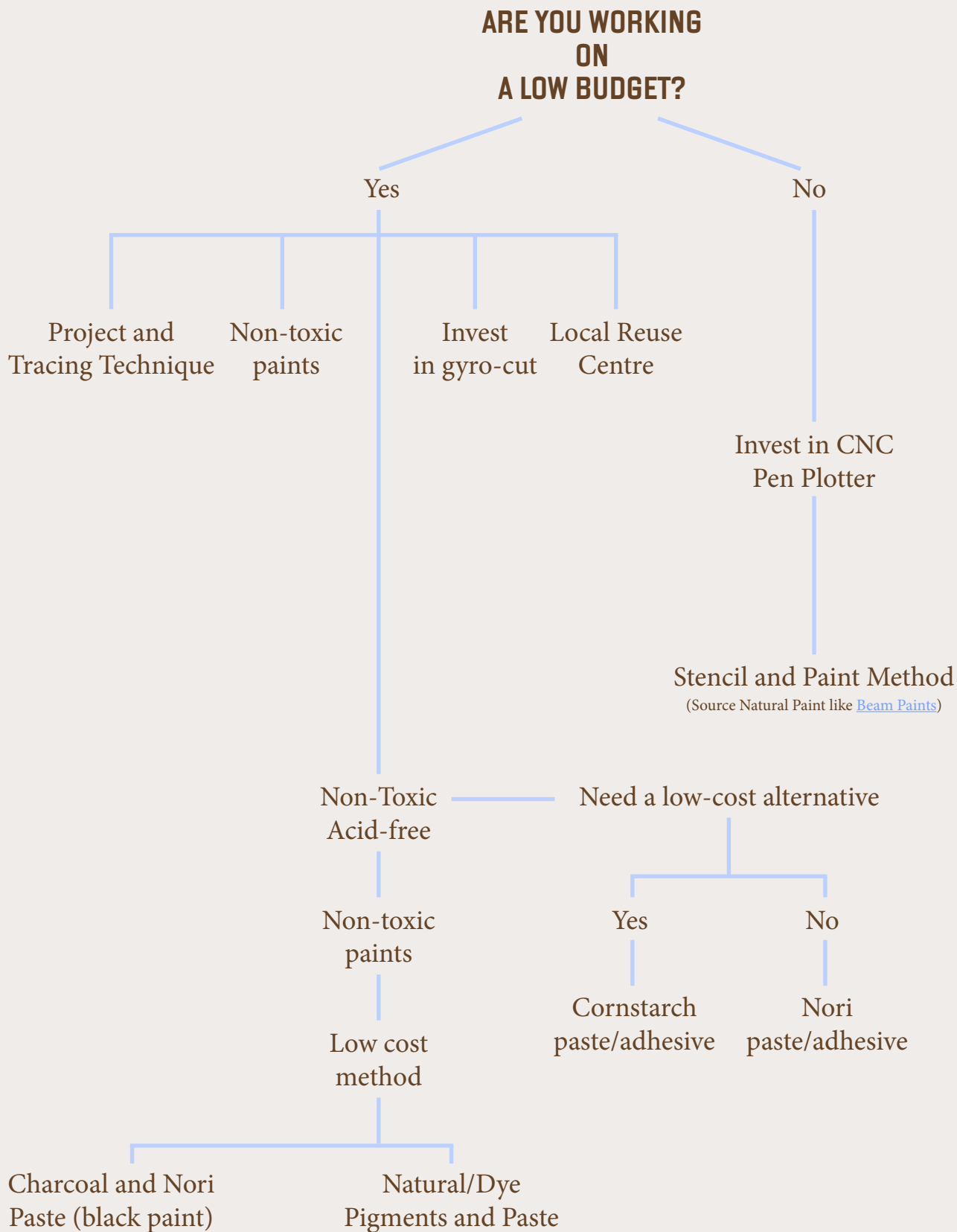
- Main signage at the FOFA usually only includes the exhibition title, artist/curator name, and sometimes dates
- Use [QR codes](#), printed info sheets and pamphlets in small batches to replace long wall didactic information

6. Consider sustainable alternatives for artists who use vinyl in their work, see [rudi aker's](#) and [Suzanne Kite's respective works](#)

7. Embrace imperfect, messy solutions—be open, flexible, and willing to work with others and rethink what signage is “supposed” to look like



FLOWCHART: ARE YOU WORKING ON A LOW BUDGET?



CHARACTERISTICS OF SUSTAINABLE METHODS & MATERIALS

* Hover over titles to jump to relevant section

MATERIAL/ TOOL/ TECHNIQUE	USE	APPEARANCE	ADVANTAGES	DISADVANTAGES
NORI PASTE	Adhesive for letters, posters, signage, fabric, or other materials to stick on walls or windows	Transparent when dry Can be mixed with charcoal or other pigments to create paint	<ul style="list-style-type: none"> • Relatively affordable (around \$9/jar) • Non-toxic • Biodegradable • Can be wet and repositioned • Easy removal with water • Easy to clean 	Difficult to make from scratch
CORNSTARCH MIXTURE	Adhesive for letters, posters, signage, fabric, or other materials to stick on walls or windows	Transparent when dry and wet	<ul style="list-style-type: none"> • Extremely affordable • Simple, easy to find • Non-toxic • Biodegradable • Can be removed with water • Easy to clean 	Need heat-source to cook Sticky texture
STENCIL AND SPONGE/ BRUSH	Signage for walls and windows Good for larger sized text like title/ artist name	Slightly textured finish due to brush/sponge type	<ul style="list-style-type: none"> • Relatively easy to do/learn • Can be repositioned easily • Can be made from recycled board, letters can also be reused/repurposed • Easy to clean 	Need access to a laser cutter to efficiently and rapidly create a stencil, otherwise need to hand-cut. Depending on brush or sponge, multiple coats for opaque appearance is required Need to use stencil-friendly fonts Edges around letters can be “fuzzy,” may need additional time to clean/scrape Time consuming application
CNC PEN PLOTTER	Stencil making Cutting different materials Drawing	Can achieve clean finish, sharp edges	<ul style="list-style-type: none"> • Cuts quickly, less labour 	Expensive
GYRO-CUT	Stencil making	Can achieve clean finish, sharp edges	<ul style="list-style-type: none"> • Cheap 	Laborious
PROJECTOR AND TRACING	Signage for walls and windows Good for short texts like title/artist name, can also be used for longer texts if time allows	Not as precise, but still produces a somewhat professional look Can achieve clean finish, sharp edges	<ul style="list-style-type: none"> • Extremely affordable depending on materials used • Relatively low skill • Diversity of materials (chalk pens, coloured pencil) means more colour/ texture options • Can paint/draw complex shapes and a variety of font styles 	Labour intensive Time consuming Physically demanding Requires projector and power source Removal can be difficult, depending on material.

<p>CHINE COLLÉE TECHNIQUE</p>	<p>Signage, lettering, sticking labels or posters onto walls or windows</p>	<p>Posters appear professionally pasted</p> <p>Can arrange spacing of letters before transfer</p> <p>Transparent when used with nori paste, so it does not appear on the poster</p>	<ul style="list-style-type: none"> • Little labour, depending on how it's used • Affordable • Easy removal with water and peeled off with a dull-edged scraper • Does not leave any residue once removed, no repainting needed 	<p>Must be precise with application to ensure the material is pasted flat against the wall and level</p> <p>Better to work in a team to paste on wall</p> <p>Paper can yellow/fade over time if using nori paste</p> <p>Requires many tools/ materials</p>
<p>SUSTAINABLE PAINT RECIPE - CHARCOAL NORI PASTE "BLACK" PAINT</p>	<p>Signage and letters for titles and artist names on walls or windows</p>	<p>Can achieve clean finish and edges</p> <p>Professional black paint appearance without toxic paint</p>	<ul style="list-style-type: none"> • Easy to mix with nori paste and water • Easy removal with warm water and sponge by soaking and wiping • Does not leave any residue once removed, no repainting needed • Natural paint if using charcoal from bonfire 	<p>Must wear a respirator mask when making charcoal powder due to harmful air particles</p> <p>Require electric processor or pestle and mortar</p> <p>Requires a lot of charcoal to achieve opaque appearance</p>

SUSTAINABLE ADHESIVE RECIPES

NORI PASTE

INGREDIENTS

- Purchased nori paste
- ½ cup water (but you may not use this much)

SPECIAL EQUIPMENT

- None

RECIPE

Depending on the weight and thickness of the material to be glued, you will want to use a thinner or thicker consistency of nori diluted with water.

For Japanese paper (0.02 mm thick) or paper similar to normal printer paper, the consistency will likely be thin. Here, the ratio of water to nori is 1:1.

As you move towards thicker sheets of paper or materials that absorb more water (and therefore have the tendency to curl at the edges like plantain leaves), you will need to decrease the amount of water used for the nori. Here, the ratio of water to nori is 1/2:1 or 1/3:1. For example, Jess Slipp used pure nori without any water, to make her signage out of [ground-up rocks](#), which is a denser material.

Artist Jess Slipp & technician Etta Sandry creating signage for *with & of (Becoming Rock)*, 2023. Slipp used nori paste, applying it to the wall through a laser-cut stencil, and then applied ground-up red sandstone by blowing it and pressing it on top of the letters where the nori paste was painted. The density of the sandstone meant that Slipp used about 4 jars of nori paste for the material to hold on the wall.



CORNSTARCH ADHESIVE

written by Anjna and Ashok Vijan & translated by Paras Vijan¹

INGREDIENTS

- 4 tablespoons of arrowroot powder or cornstarch powder
- 1 cup of water

SPECIAL EQUIPMENT

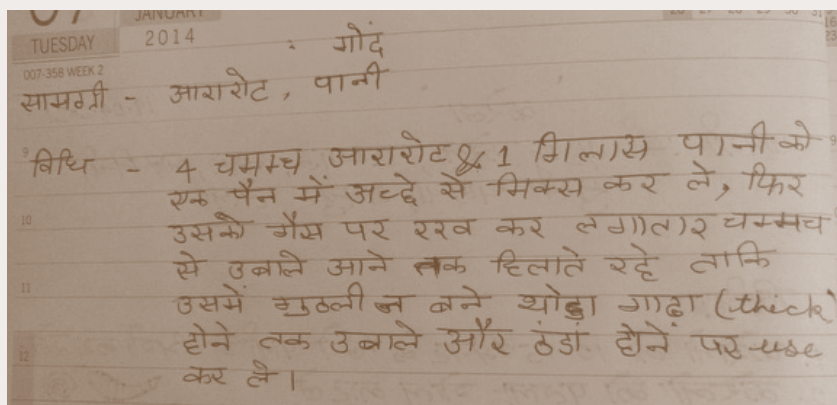
- Hot plate, stove, or microwave.

RECIPE

Whisk water and starch in pot. Constantly stir and overheat until it boils, to ensure the mixture is consistent. Let it boil until it thickens. Wait for it to cool and dry slightly. After, it is ready to use.

Curator's notes: Add more water as needed, following the same rules for the nori paste, where the ratio of water to powder will decrease (for thicker materials) or increase (for thinner materials). If you don't have a hot plate, you can stir and heat the mixture in a microwave until it has thickened. First, stir the mixture, then heat for 30 seconds, then stir, and then heat and repeat. You can always thin it out with more water if it gets too thick.

1. This recipe was offered by Vijan's parents, and he translated it from Hindi. This is a short story of the recipe: When I was a student attending elementary school in India, I would often forget about homework as my mind was devoted to play. But I remembered my homework late at night, a day before its due date. Sometimes, the assignments were craft "cut and paste projects," and I needed to stick pictures together from materials like newspapers. And so, during those late hours after the shops were closed and I rushed to finish my homework with no adhesive in sight, my parents would make glue out of arrowroot powder and water. Today my parents often remind me of my tendency to write applications right before the deadline even as a child, and I am reminded of when they used to make arrowroot powder glue.



Anjna and Ashok Vijan, a recipe for arrowroot powder glue written in Hindi.

SUSTAINABLE PAINT RECIPES

CHARCOAL NORI PASTE – BLACK "PAINT"

INGREDIENTS

- 6 tablespoons of purchased nori paste
- 5 tablespoons of charcoal
(purchased charcoal or charcoal from a bonfire²)
- 1 cup of water
- Wet cloth (for removal)
- Sponge (for removal)

SPECIAL EQUIPMENT

- Food processor
- Coffee grinder
- Pestle and mortar
- Respirator(s)

RECIPE

To make one cup of mixture:

Anyone working within 5 metres of this recipe needs to wear a respirator to protect themselves from any inhalation of chemicals. First, grind and sift the charcoal to ensure it is a fine powder. This can be done with a coffee grinder, food processor, or mortar and pestle. Mix the nori paste and refined charcoal first. Then, add water to loosen the paste and make it easy to paint with, starting with one tablespoon and adding a teaspoon at a time to achieve a paintable consistency. Depending on the size of the signage, you can reduce or double the recipe to change the quantity of the mixture.

[See painted signage installation for the Black Arts Series](#)

2. The FOFA Gallery used charcoal from our colleague Geneviève Wallen's small backyard summer bonfire.

INSTRUCTIONS FOR REMOVAL

Soak the signage by applying a warm, wet cloth over the letters for at least two minutes. With a reusable sponge and water, gently scrub the signage off the wall and use a dull knife or bench scraper to gently scrape off any areas that are particularly stuck on. Any remaining residue can be wiped off with the wet sponge. In this way, you can avoid abrasive scrubbing or scraping the surface or having to repaint the wall.

CURATOR'S NOTES ON USING OTHER PIGMENTS

Nori paste can be used with other pigments, but the resulting appearance is usually more transparent. If you use a natural dye in powder form with a high colour saturation, this might work well with nori paste. For a natural dye in liquid form or other kinds of food dyes, you will likely need to use a large amount of the dye to achieve an opaque appearance.



Pierina Corzo-Valero demonstrates the removal of charcoal nori paste (black "paint") at the *Sustainable Signage Drop-in Session*, 2023. Photo credit: Laurence Poirier

**STEP-BY-STEP:
CHINE COLLÉE POSTER PASTING**

STEP-BY-STEP: CHINE COLLÉE POSTER PASTING

MATERIALS

- Acetate sheets or any kind of smooth, flat board*
- Level (preferably laser level)
- Nori paste mixture or cornstarch mixture ([see p.21](#))
- Fan painting brush or other soft bristle brushes
- Poster or letters to be pasted
- Brayer tools, squeegees, or bench scrapers with a dull edge
- Cutting mat or flat surface
- Pencil

INSTRUCTIONS

Position: Decide the position and location of signage on the wall. Mark out the corners or edges of where you want the signage with a level and pencil.**

Application: Place board or acetate on a cutting mat or other flat surface. Place signage on top of the board or acetate, with the front-facing down so the letters are inverted. Make sure it is level on the surface, adjust spacing or use a printed guide under the acetate to position individual letters. Apply a layer of nori with the painting brush. Brush the nori all the way to the edges of the poster or each letter, and even around the edges, as this will help it stick to the board.

*The board or acetate should be slightly larger than the poster so that there is some overhang when you place the poster on top and it can be easily manipulated by holding the edges.

**You can use painter's tape for this step, but it is not a sustainable material. Biodegradable washi tape can be used if needed. However, in this situation, marking it out with a pencil and erasing the line later is still the best option and doesn't require you to purchase anything else.

Paste: Lift the board or acetate with the signage on it. Align the edge of the signage to the corner or edge of the line you previously levelled. Press the signage on the wall, starting from the middle and working outwards to prevent air pockets from forming. Use a brayer, squeegee or dull-edged bench scraper to press the signage down on the wall through the acetate. Remove the board or acetate and check to make sure signage is properly adhered.

Removal: To remove, soak the signage with water for at least two minutes (double this time if the signage is thicker) and gently scrape off the surface with a dull knife or bench-scraper. Take more caution if the surface is a glass window— avoid scraping and use a dull-edged tool to gently peel the signage off the window. If the material is gently scraped off the wall, and depending on the material, it can be possible to reuse it. Ideally, use adhesives made of eco-friendly biodegradable materials that can be composted.

Curator's notes: The instructions above are a general guideline. Depending on the materials, the application might look a bit different. For example, when we used plantain leaves for wall didactics in *A.llegades*, we needed a lot of technicians to help paste and remove the leaves off the wall. The plantain leaves also required a thick layer of nori to paste on the wall because they absorb water quickly but also dry quickly. We also used brayers to keep the leaves flat against the wall.

If the signage is overexposed to sunlight, there is a chance that it will yellow over time. In the spirit of sustainability, accepting that certain materials yellow over time is necessary and part of the process. The cornstarch mixture is less likely to become yellow. thin it out with more water if it gets too thick.



Images of artist Virginie Fillion-Fecteau demonstrating the chine-collée technique with Japanese paper at the *Replacing Vinyl Signage II: Experimenting with painting and drawing workshop*, 2023. Photo credit: Laurence Poirier.



Images of Jasmine Sihra demonstrating chine-collée technique with a paper poster and acetate sheet, including removal, at the *Sustainable Signage Workshop: Long Texts*, 2023. Photo credit: Pablo Pérez Díaz.

STEP-BY-STEP: PROJECTOR & TRACING

STEP-BY-STEP: PROJECTOR & TRACING

MATERIALS

- Laser projector
- Laptop, Mac Mini or other equipment that connects to a projector (USB)
- File of signage as a Microsoft Word Document or equivalent
- Pencils
- Erasers
- Paint, or other writing/drawing material
- Tape

INSTRUCTIONS

Position: Project the file from the projector onto the surface. Adjust the resolution of the projector to ensure it is clear. Adjust the size of the projector by moving it closer to or further away from the surface, or by using the zoom setting. Use tape to mark out the edges of the signage once it is levelled. Use a level to double check that each line of the signage is levelled on the wall. Use tape to mark out the edges of the signage once it is levelled. While painter's tape is not entirely sustainable, there are few good alternatives that won't damage the surface. Leave the tape on the wall as you work on the signage throughout the week, as you will have to turn off the projector between workdays. The tape will ensure that the same position will be achieved if the projector moves, and you can avoid re-levelling throughout the project.



Lorraine Doucet Sisto demonstrates projector and tracing technique with acrylic paint during signage installation for *Worlding Public Cultures: re* : imagining / créer/ building / faire / mapping / connaissance / ...*, 2023. Photo credit: Nicole Burisch.

Application: Trace the outline of the letters or designs with a pencil. At this point, you can turn the projector off. Paint, draw, colour on top of the traced pencil.

Removal: For a natural paint or Black charcoal nori paste mixture, simply wipe the signage off the wall with water. For a normal acrylic, enamel-based paint, or pencil, light pre-sanding, and repainting is necessary.

Curator's notes: For this method, avoid short throw projectors because these have a tendency to cast large shadows which make tracing difficult. It is best to use a Microsoft Word document to adjust the size of the signage, but an equivalent software works, too. Our experience is that image files (ex. JPG, PNG, etc.) or PDF are not as clear when projected and require more editing and formatting.



Jasmine Sihra & Josh Jensen demonstrate projector and tracing technique with charcoal nori paste “black paint” during signage installation for the *Black Arts Series*, 2023. Photo credit: Josh Jensen & Pierina Corzo-Valero.



Virginie Fillion-Fecteau demonstrating projector and tracing technique at *Replacing Vinyl Signage II: Experimenting with painting and drawing workshop*, 2023. Photo credit: Laurence Poirier.



Pierina Corzo-Valero demonstrates projector and tracing technique during signage installation for the *Black Arts Series screening*, 2023. Photo credit: Josh Jensen.

STEP-BY-STEP: STENCIL AND PAINTING

STEP-BY-STEP: STENCIL AND PAINTING

MATERIALS

- Laser Cutter, CNC Pen Plotter, or Gyrocut
- Paint or other writing/drawing medium
- Brush/sponge
- Water
- Painter's tape

INSTRUCTIONS

Stencil-making: There are many ways to make a stencil, but an efficient cutting tool is required to make the stencil-making process as quick as possible based on resources at hand. If the stencil is made with a laser cutter or CNC Pen Plotter, decide on a stencil-friendly font, and create an EPS file or a compatible file for those specific fabrication machines, using software like Adobe In-Design. If the stencil is made with a gyro-cut or exacto knife, use the projector and tracing method, and cut out the letters.

Position: Decide the position and location of signage on the surface, whether that be a window or a wall. Level your signage using a level and tape the stencil on the surface with painter's tape.

Application: Brush or sponge the paint or draw and colour through the stencil. It may be messy along the edges of the letter, but it is easy to clean up after removing the stencil. If the signage is painted or drawn on a window, keep a bucket of water handy to lightly clean up any mistakes, or use a scraper to tidy edges. If the signage is painted or drawn on the wall, keep sander, water, and paint on hand to clean the edges.

Removal: See removal for projector & tracing method above.

Curator's notes: Hire a technician who is familiar with fabrication machines and the correct files to use with them to create a stencil. Alternatively, work with local makerspaces to produce stencils or use ready-made stencil lettering kits.



Pierina Corzo-Valero demonstrates stencil and painting technique on windows during signage installation for James Gardner and David LaFrance's exhibition *Moving Pictures*, 2023. Photo credit: Nicole Burisch.

SIGNAGE EXAMPLES



Madeleine Mayo, *Vex-Visceral*, 2022. Signage hand-painted by Mayo with acrylic paint using cut-out paper shapes, tracing and painter's tape. Photo credit: Alexis Bellavance.



Frédérique Laliberté, *Un lieu vide où il ne se passe rien*, 2022. Signage hand drawn with markers on paper and taped to the wall. Photo credit: Alexis Bellavance.



Eugene Park, *Yellow Saga*, 2022. Posters with a QR code as a replacement for long signage/curatorial texts. Photo credit: Alexis Bellavance.



María Andreína Escalona De Abreu, *A.llegades*, 2023. Chine collée technique with laser cut plantain leaves. Photo credit: Laurence Poirier.



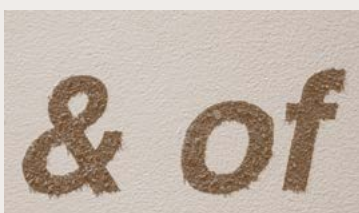
James Gardner and David Lafrance, *Moving Pictures*, 2023. Stencil and painting technique on glass. Photo credit: Laurence Poirier.



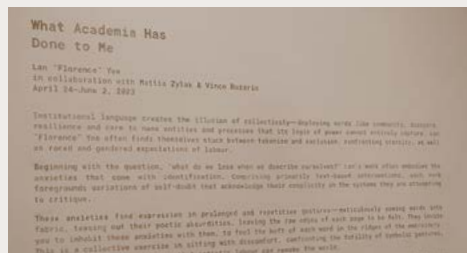
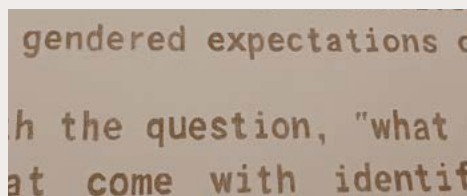
Kinga Michalska, *Diary*, 2023. Projector and tracing technique with black marker on glass. Photo credit: Laurence Poirier.



Jess Slipp, *with & of (Becoming Rock)*, 2023. Nori paste used with ground-up red sandstone and stencil to create signage. Photo credit: Alexis Bellavance.



Graduating Students' Exhibition, 2023. Stencilled charcoal nori paste black paint and repurposed acrylic paint. Photo credit: Laurence Poirier.



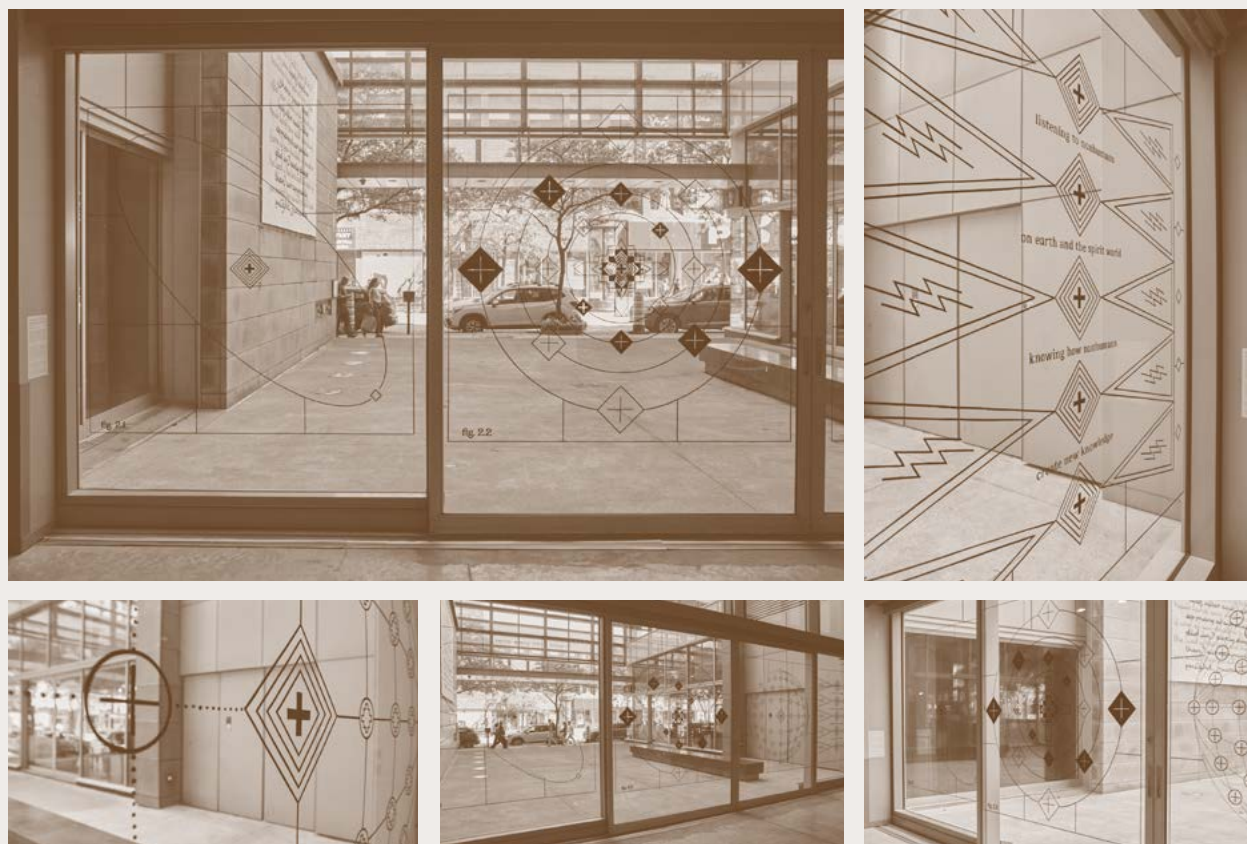
Lan "Florence" Yee, *What Academia Has Done to Me*, 2023. Pencil on wall, projector and tracing technique for a long curatorial text. Photo credit: Jasmine Sihra.



Worlding Public Cultures: re : imagining / créer/ building / faire / mapping / connaissance / ...*, 2023. Curated by Manar Abo Touk, Varda Nisar, Lorraine Doucet Sisto with works by rudi aker, Pansee Atta, Amin Rehman, and Swapnaa Tamhane. Projector and tracing technique with acrylic paint by Lorraine Doucet Sisto. Photo credit: Alexis Bellavance.



rudi aker, *topographies of a homeplace: wolastokuk*, 2019-2023. Laser etched text on Bristol board. Photo credit: Alexis Bellavance.



Kite (Dr. Suzanne Kite), *Hél čhaŋkú kiŋ ħpáye* (There lies the road), 2023. In-situ installation hand-painted with enamel paint on gallery's courtyard windows by [2Lettreurs](#). Photo credit: Laurence Poirier.

ACKNOWLEDGEMENTS

FOFA GALLERY TEAM:

Nicole Burisch, Director

Geneviève Wallen, Exhibition Coordinator

Jasmine Sihra, Curator of Sustainability and Engagement

Pierina Corzo-Valero, Gallery Attendant and
Communications Assistant & French Proofreader

María Andreína Escalona De Abreu, Curator in Residence

Virginie Fillion-Fecteau, Workshop Leader and Consultant

Laurence Poirier, Photographer, Technician, Cultural
Mediation Coordinator & French Proofreader

Snack Witch Joni Cheung, Communications and
Administrative Assistant

Joséphine Rivard, French Proofreader

Technicians:

Joé Côte-Rancourt

Danny Crouch

Nicholas Everett

Juan Pablo Hernandez Gutiérrez

Joshua Jensen (Technician, Sustainability)

Philip Kitt

Samuel Garrigó Meza

Etta Sandry

Paras Vijan

Olya Zarapina

Photographers:

Alexis Bellavance

Pablo Pérez Díaz

Special thanks to Dr. Kirsty Robertson, Dr. Heather Igloliorte, Arrien Weeks, Dr. MJ Thompson, and Jules Beauchamps Desbiens and the team at the Digital Fabrication Shop of Concordia University's Core Technical Centre.

PARTICIPATING ARTISTS & EXHIBITIONS: 2023

Undergraduate Students' Exhibition: *An Anatomy of Apocalyptic Care / Une anatomie de la bienveillance apocalyptique*

Jess Slipp, *with & of (Becoming Rock)*

Worlding Public Cultures: re : imagining / créer/ building / faire / mapping / connaissance /... ,* curated by Manar Abo Touk,

Varda Nisar, Lorraine Doucet Sisto with works by rudi aker, Pansee Atta, Amin Rehman, and Swapnaa Tamhane

Ryan Clayton and Emilie Morin, *The Spectre Animates our Bones / Le spectre anime nos os*

Kinga Michalska, *Diary*

Lan "Florence" Yee, *What Academia Has Done to Me / Ce que l'academie m'a fait*

Graduating Students' Exhibition / Exposition des finissant.e.s

James Gardner and David Lafrance, *Moving Pictures*

A.llegades, curated by María Andreína Escalona De Abreu with works by Armando Cuspinera, Juan Pablo Hernández Gutiérrez, Marguerite Marion-Reyes, Emiliano Moreno Quesada, Denise A. Olivares, Armando Rivas, Sarabeth Triviño, and Elsy Zavarce

Mara Eagle, *Pretty Talk*

Kesso Saulnier, *Histoires Fil'tisses*

2022

Mylene Raiche, *318 jours*

Eugene Park, *Yellow Saga*

Frédérique Laliberté, *Un lieu vide où il ne se passe rien*

Jordan Loeppky-Kolesnik, *Against Enclosure / Contre les enclosures*

Graduating Students' Exhibition / Exposition des finissant.e.s

Caroline Gagnon, *Fetish Territories*

Madeleine Mayo, *Vex-Visceral*

Adam Gunn, *Régretté de tous*

Guylaine Chevarie-Lessard, *Euphoria*

Jannick Deslauriers, *Swirling into Ashes*

Allison Moore, *Mukojima Diorama*

PARTNERS & SPONSORS:

Canada Council for the Arts Strategic Innovation Fund:
Seed Grants

Canadian Heritage, Young Canada Works program

Centre for Sustainable Curating (CSC), Western University
Concordia University's Centre for Creative Reuse (CUCCR)

Digital Fabrication Lab, Core Technical Centre,
Concordia University

Sustainability Action Fund, Concordia University

All rights reserved: FOFA Gallery, Jasmine Sihra.

Exploring Sustainability Across the Arts: Signage Toolkit
(*Explorer l'écoresponsabilité dans le domaine des arts : Boîte à outils pour la signalétique*)

ISBN 978-1-927629-38-3 (English)

ISBN 978-1-927629-40-6 (French)

Legal Deposit: Bibliothèque et Archives nationales du Québec, Library and Archives Canada, 2024.

Design by Sita Singh.

[FOFA Gallery](#)

1515 Ste-Catherine West
Concordia University, EV 1.715
Montréal, Québec H3G 1M8
info.fofagallery@concordia.ca



SUSTAINABILITY
ACTION FUND



Conseil des arts
du Canada

Canada Council
for the Arts

