

The Lachine Canal: Past and Present

Paintings and Drawings by

G. Scott MacLeod



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TOP
Peter McAuslan
Photo Mario Melillo

BOTTOM
The Mercier Family
Photo Mercier Family Archive

Dedication

To my benefactor Peter McAuslan without whose support this artwork and project would have never been realized.

And in memory of the labourers and families who worked and lived along the Lachine Canal



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- 1 Lachine Canal Construction.
Animation drawing
G. Scott MacLeod.
- 2 Lachine Canal Construction.
Animation drawing
G. Scott MacLeod.
- 3 Lachine Canal Reopened.
Photo by G. Scott MacLeod

The Lachine Canal: Past and Present

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Artist Statement by G. Scott MacLeod

Having lived and rented studios in St-Henri throughout the 1980s, 1990s, and 2000s, I have become quite familiar and fascinated with the industrial landscape of the Lachine Canal. I remember as a boy being told the origins of the name “Lachine” and finding it rather bizarre that some early French explorer named, René-Robert Cavelier, Sieur de La Salle would have named this region after China. The disputed claim is that it was his seigneurie that jokingly called this region “La Chine”, in response to his failed attempt at locating an inland water route to China. I would like to think that they were a disgruntled bunch with a sense of humour. What became interesting to me, in retrospect, is that the Lachine Canal did become an important trade route from 1860 to 1950, until the St-Lawrence Seaway was opened. This route bypassing the Lachine Rapids from the Old Port of Montreal to Lac St-Louis was responsible industrializing Canada and opening up the continent to the world.

For *Lachine Canal: Past and Present*, I studied Yvon Desloges and Alain Gelly's book *The Lachine Canal, Riding the Waves of Industrial and Urban Development 1860-1950* to get a better understanding of the people who settled in the Lachine Canal region, the technology they used, and the goods they manufactured. I created this exhibition to compare how the canal looked in the mid to late 1800s to how it appears today. For me, the value of studying history is the insight we gain into human nature and our past. In reflection we can learn how we may improve upon the way we do things in the future.

It was my friend, the architect Carina Rose who pointed out that community and business had a symbiotic relationship during the industrialized period of the Lachine Canal. From what I have read, it was not always a sustainable relationship due to the changes in economic trends and technology, and pollution that caused health and environmental hazards. It was not all negative though. Some companies did give back to their communities by providing job opportunities and services that created residential neighbourhoods around the Lachine Canal. Today the vestiges of that industrial era remain, but as they now become gentrified, these post-industrial neighbourhoods are changed. Today they are filled with trendy cafés, restaurants, bars, companies, and condo projects. Some of these social and architectural changes were the subject of my Master's thesis, *Dans l'Griff-In Griffintown: Three personal French Canadian narratives on their homes, public spaces, and buildings in the former industrial neighbourhood of Griffintown*¹. What I have tried to

¹For this research I created a short documentary film on the life of Claude, Lise, and Stefan Mercier. The film centred around their memories of their family homes and community living in Griffintown. I collected my data in the form of interviews and video records at their current home on Jean D'Estrées and in front of their previous homes on Ottawa and de la Montagne streets. I was also interested in their view of the current condo projects that are changing the face of Griffintown. I believe this research is important in the field of art education, as I created an arts informed template and framework for others who are interested in similar studies. The documentary is available at www.danslgriff.com www.ingriffintown.com <http://spectrum.library.concordia.ca/977057/>



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4 McAuslan Brewing, Canal Lachine.
Photo G. Scott MacLeod.

represent in *The Lachine Canal: Past and Present* is a comparative study of the canal's past and present, focussing not simply on the canal and the surrounding architecture but on the memory and history of the people and companies who built the neighbourhoods that we know today as Lachine, LaSalle, Verdun, St-Henri, Côte Saint-Paul, Griffintown, Little Burgundy, Point St-Charles, and the port of Old Montreal.

I do believe that business still has a place in the communities around the Lachine Canal if they maintain environmentally sound practices and support the community and cultural life of the southwest borough. A good example of this is the McAuslan Brewery on St. Ambroise Street. The artist's space there was where I began this project, and created a number of the works on display at this exhibition. Former CEO Peter McAuslan had a vision that exemplified the positive symbiosis of community and business co-existing in a sustainable way.

I would like to thank Peter personally for his role in this project. His generosity made *The Lachine Canal: Past and Present* possible. Over the years, I have witnessed the immense contribution he and his staff have made to the local economy and the arts. I hope future companies will follow Peter's lead in working to create better, stronger communities.

In closing I would like to thank my former professor Dr. Jean Belisle from Concordia University for giving me an introduction into the the history of the Lachine Canal.

G. Scott MacLeod
Artist in residence at the McAuslan Brewery 2004 - 2008

G. Scott MacLeod Bio was born in Red Deer, Alberta in 1965. His family moved from Cape Breton N.S. to Montreal in 1969, where he was educated in both French and English. Scott received his diploma of collegial studies in fine arts at John Abbott in 1984, and a Bachelor of Fine Arts with a specialization in printmaking in 2003 and a Masters in Art Education from Concordia University in 2013. He is a fellow at The Helene Wurlitzer Foundation of New Mexico and a co-founder of the NDG Arts Week and creator of the NDG Art Walk. Scott has had over 200 exhibitions and performances nationally and internationally. His films and artwork have reflected social, political, and historical themes with an aim to promote education and accessibility to art and culture. His work is in many museums, and corporate and private collections. Scott has presented his work in Canada, the USA, Mexico, Ireland, France, Germany, The Netherlands, Czech Republic, and Italy. His work has been collected by The National Gallery of Canada, Musée de Québec, Museo Nacional de la Estampa, Guinness Corporation, Air Canada, The Royal Bank of Canada, Pratt and Whitney, Reader's Digest, Claridge, Velan Valves Inc., Brasserie McAuslan Brewing, London Life, CP Hotels, Loto Québec, Jewitt Morrison & Associates, ALDO, Senvest Collection, Dr. Jane Goodall, and TV personality Rick Mercer.



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5 Red Path Sugar Condo Project.
Photo by G. Scott MacLeod

6 Map of the Lachine Canal

The Lachine Canal is a living legacy

Artist G. Scott MacLeod seizes upon a vanishing history

Artists have often captured the beautiful and sublime, nature or a park, but how often do artists draw on Montreal's early industrial history for their inspiration? G. Scott MacLeod has seized upon a vanishing history, of the Lachine Canal, a historic artery of Canada's industrial history rapidly changing into a residential and recreational place.

The Lachine Canal is a living legacy of Canada's economic and social history. Once a 14.5-kilometer water route linking Montreal's Old Port to Lake St. Louis the canal opened in 1825. When the St. Lawrence Seaway opened in 1970 a long history of canal shipping ended. G. Scott MacLeod's paintings and drawings bring out the essence of the industrial era, and art becomes a vehicle for expressing a context of buildings, bridges, cranes, docks, and boats that part of life for Canadians.





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7 Gauron Bride Jackknife Bridge
graphite on Mylar, 8.5" X 11", 2016

8 Gauron Bridge Jackknife Bridge,
conté on Mylar, 8.5" X 11", 2008

9 Jackknife Bridge (Gauron Bridge)
oil on wood, 2' x 6', 2004

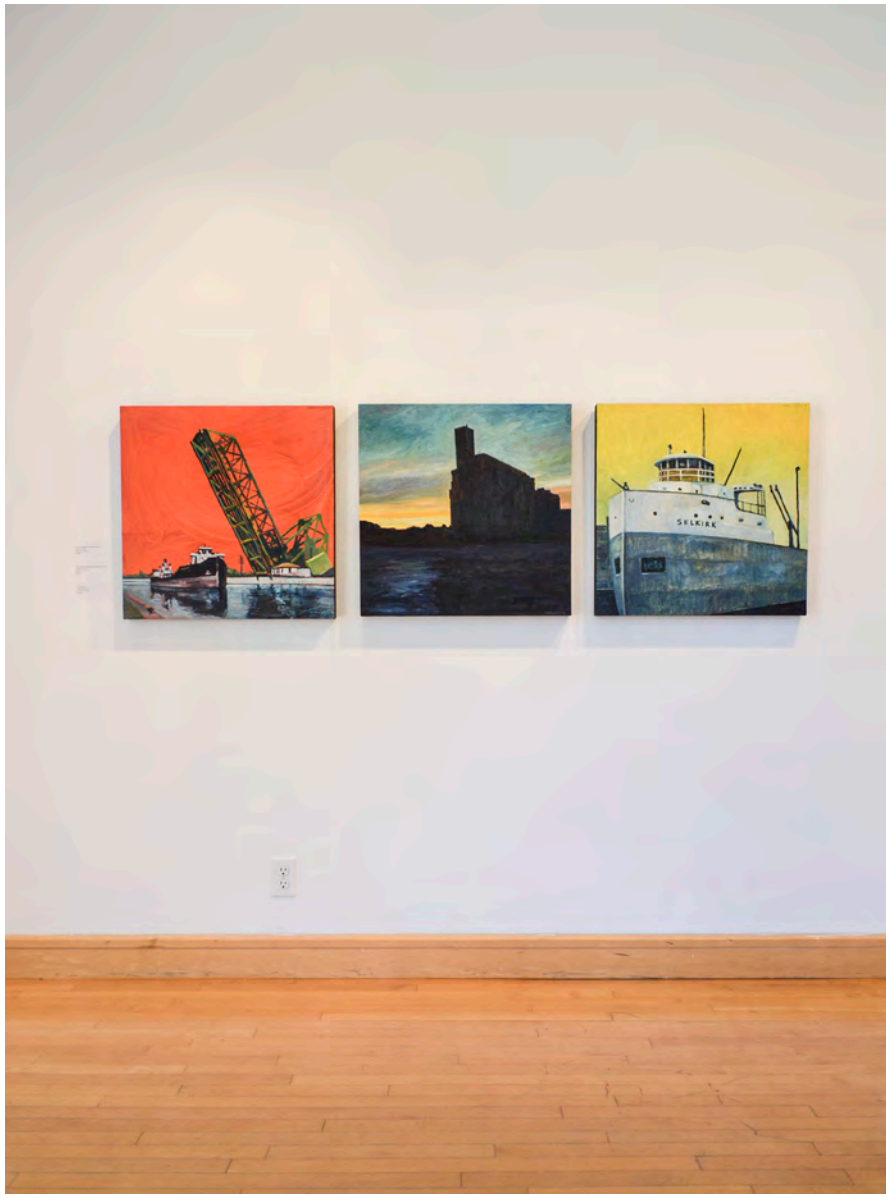
A source of hydraulic power this industrial corridor was one of the main manufacturing production centres in Canada from the mid-19th century to Second World War, the Canal will change rapidly over the next 20 years as the City of Montreal redevelops its waterfront areas into housing, loft, and recreation areas with walking and bicycle paths and boating along its waterfront.

Industrial architecture with a past history, a living museum in the present, carries all the traces and markings of its past with a quiet majesty. Artists seldom document the areas that do not display a certain wealth, and G. Scott MacLeod is a rare individual for he has captured these scenes with a bright and accomplished series of oil and graphite works.

The paintings and sketches in this show range from a Railway Bridge to the Five Roses Flour Mill building. An old iron bridge becomes a sublime piece of sculpture while a 75-ton Floating Crane used to unload goods stands starkly against the sky. The Canadian Pacific Railway Bridge is pure beautiful engineering and in another work a boat sits in Lock No. 5 lit up by night-lights. Some subjects such as the Redpath Sugar, Northern Electric and Corticelli Buildings or “Jackknife Bridge” becomes panoramic paintings that recreate the feeling that the Lachine Canal with its coal derricks, Coleco Building, Canada Malting Building is a living museum of industrial building and marine artifacts. The majesty and industrial history of Canada is nowhere more evident than in the Lachine Canal. G. Scott MacLeod brings it to life. For its generous support of G. Scott MacLeod’s exhibition, and understanding of the proud heritage that the Lachine Canal and its architecture represent, Montreal’s McAuslan Brewery should be warmly thanked.

John K. Grande

Writer and art critic John K. Grande’s reviews and feature articles have been published extensively in *Artforum*, *Vice Versa*, *Sculpture*, *Art Papers*, *British Journal of Photography*, *la revue Espace*, *Public Art Review*, *Vie des Arts*, *Art On Paper*, *The Globe & Mail*, *Arte.Es*, *Circa* & *Canadian Forum*. The author of *Balance: Art and Nature* (Black Rose Books, 1994), *Intertwining: Landscape, Technology, Issues, Artists* (Black Rose Books, 1998), *Jouer avec le feu: Armand Vaillancourt: Sculpteur engagé* (Montreal: Lanctot, 2001), *Art Nature Dialogues* (SUNY Press, New York, 2004), *Dialogues in Diversity* (Pari Publishing, Italy, 2008), and *Nils-Udo; Sur l’Eau* (Acte Sud, France, 2015). John K. Grande has co-authored David Sorensen: *Abstraction From Here to Now* (Centre culturel Yvonne L. Bombardier, Valcourt, 2001) and Bob Verschueren; *Natura Humana* (Mardaga, Belgium, 2010). Mr. Grande received an Honorary Doctorate for his writing from University of Pecs, Hungary in 2015.



10 Lachine Canal: d'hier à aujourd'hui, Centre Culturelle Georges Vanier, 2016. Photos G. Scott MacLeod.

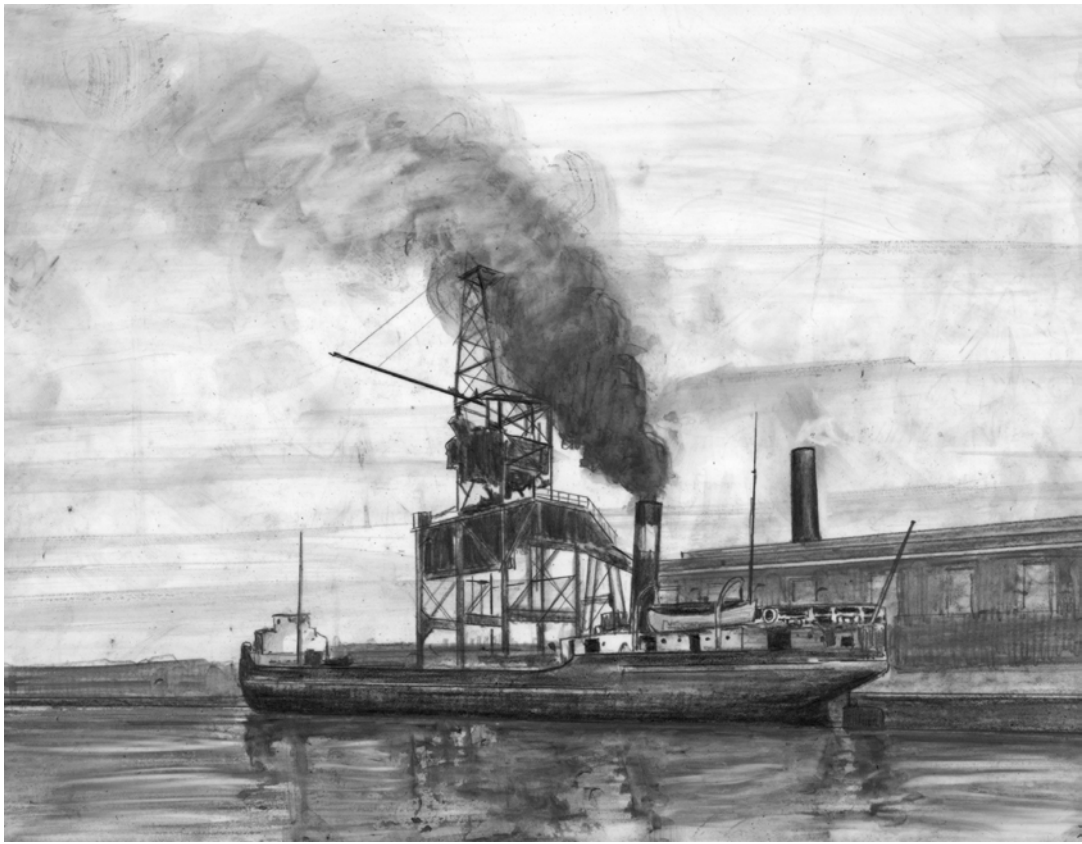


The Lachine Canal: Past and Present

Coal Derricks



G. Scott MacLeod, Coal Derrick, graphite and watercolour on mylar, 9" X 6", 2004.



G. Scott MacLeod, Coal Derrick and The Keystone Coal Boat, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, Coal Derrick, graphite on mylar, 11" X 7.5", 2005.



G. Scott MacLeod, Coal Derrick at Sunset from Cycle Path, oil on mylar, 7.5" X 11", 2004.



G. Scott MacLeod, Coal Derrick at Sunset I, oil on mylar, 15" X 22", 2004.

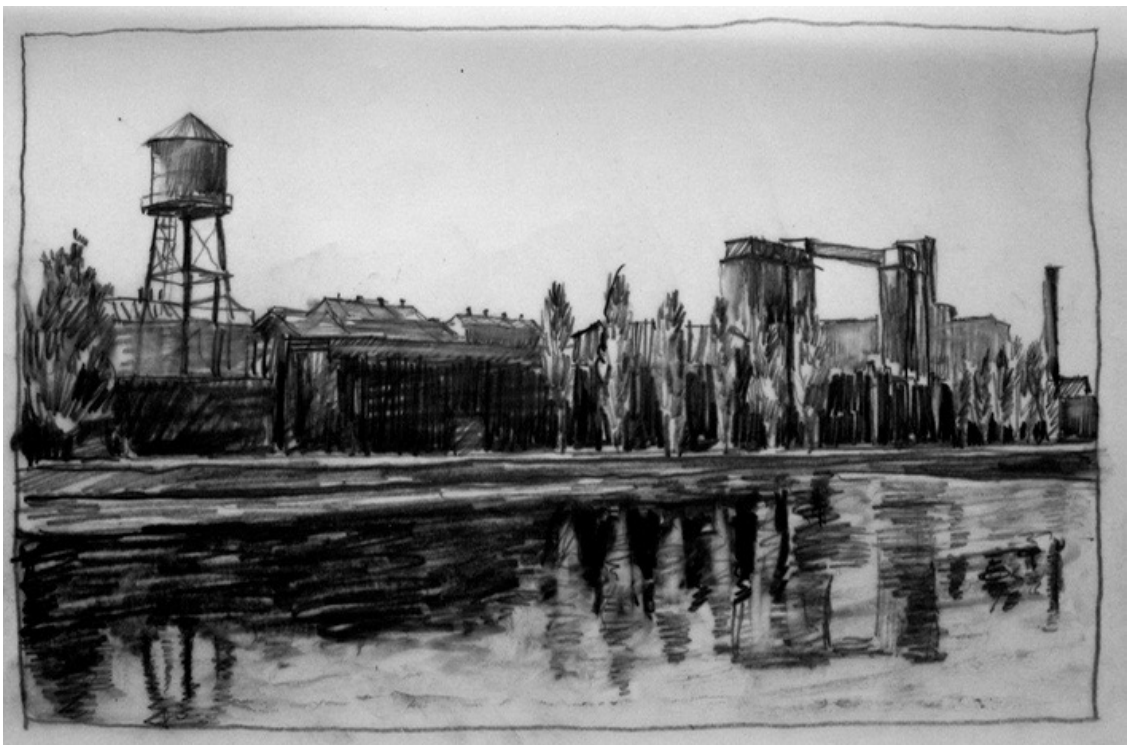


G. Scott MacLeod, Coal Derrick at Sunset II, oil on wood, 24" X 30", 2005.



G. Scott MacLeod, Coal Derrick at Sunset III, oil on wood, 12.5" X 17", 2016.

Buildings & Companies



G. Scott MacLeod, Canadian Switch and Spring 1988, graphite on mylar, 6"X 9", 2005.



G. Scott MacLeod, Redpath Sugar 1897 I, graphite and oil on mylar, 5.5"X 8.5", 2004.



G. Scott MacLeod, Redpath Sugar 1897 II, graphite on mylar, 6"X 9", 2005.



G. Scott MacLeod, Redpath Sugar 1897 III, graphite on Mylar, 8.5" X 11", 2016.



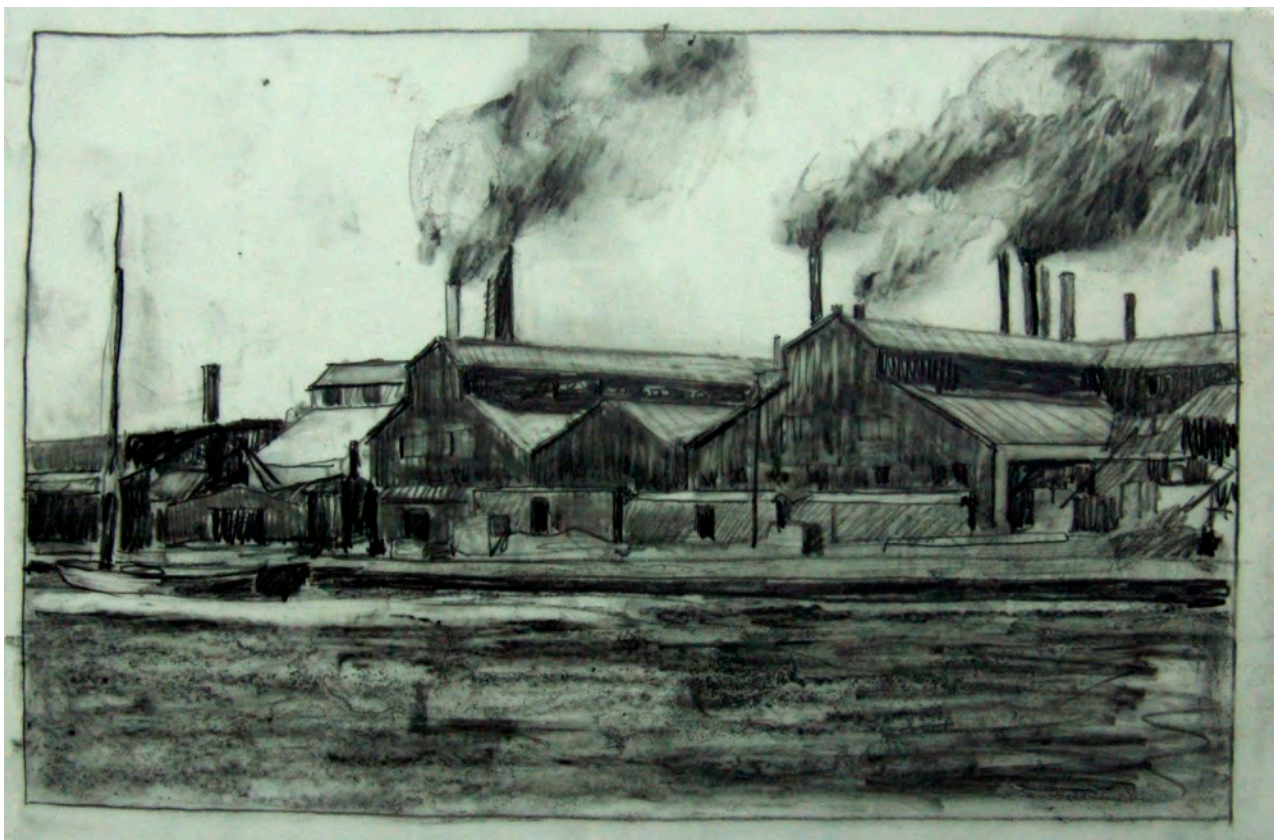
G. Scott MacLeod, Red Path Sugar, Northern Electric and The Corticelli Buildings I, oil on mylar, 9" X 33", 2004.



G. Scott MacLeod, Red Path Sugar, Norther Electric and Corticelli Buildings II, oil on wood, 2'X 6', 2005.



G. Scott MacLeod, Montreal Rolling Mills Co. Ltd. I, graphite and oil on mylar, 5.5"X 8.5", 2004.



G. Scott MacLeod, Montreal Rolling Mills Co. Ltd. II, graphite on mylar, 6"X 9", 2005.



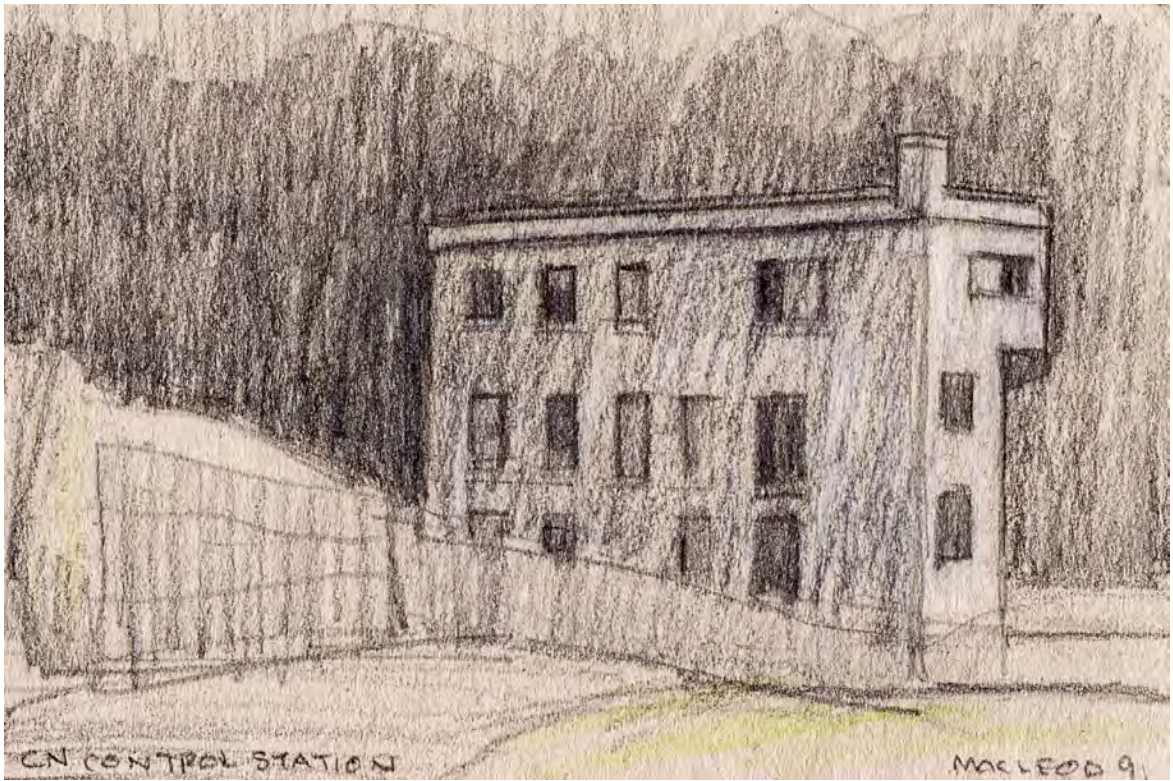
G. Scott MacLeod, Coleco Building (Merchants Manufacturing), graphite and oil on mylar, 10.5" X 7", 2004.



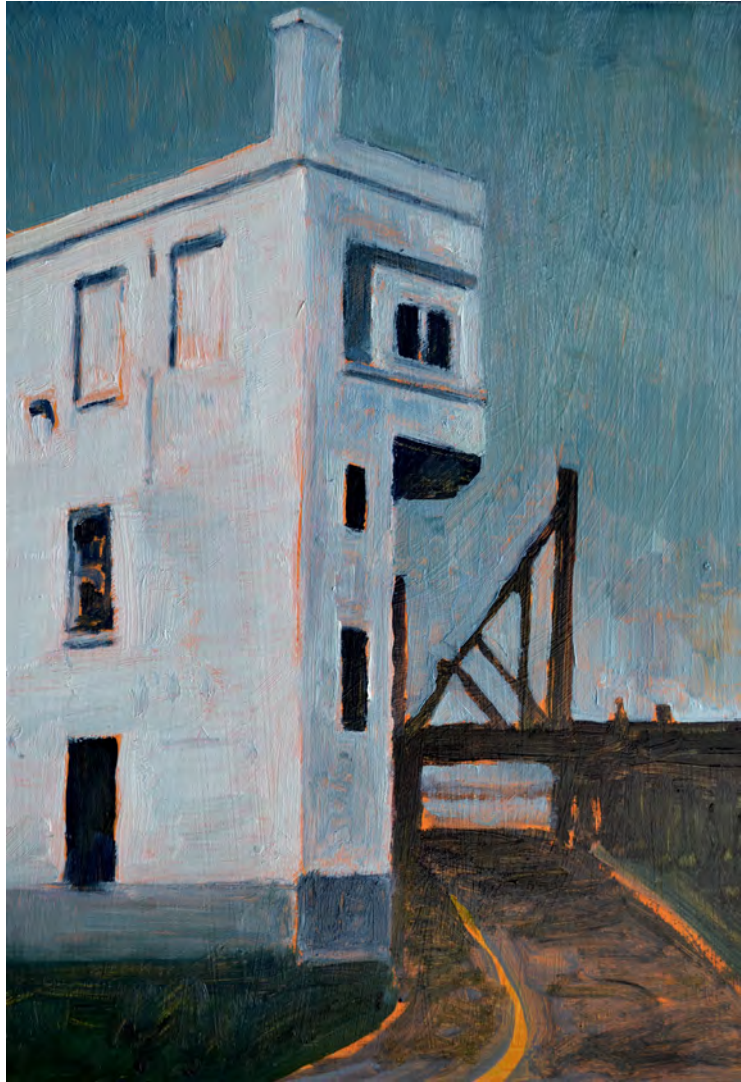
G. Scott MacLeod, Coleco Building (Merchants Manufacturing), graphite on mylar, 10" X 7.5", 2004.



G. Scott MacLeod, Cycle Path, graphite on mylar, 11" X 7.5", 2004.



G. Scott MacLeod, CN Control Station, graphite on paper, 4" X 6", 2016.



G. Scott MacLeod, CN Control Station, oil on masonite, 12" X 9", 2016.

Locks



G. Scott MacLeod, Cote Saint-Paul Lock, graphite on mylar, 8.5" X 11", 2003.



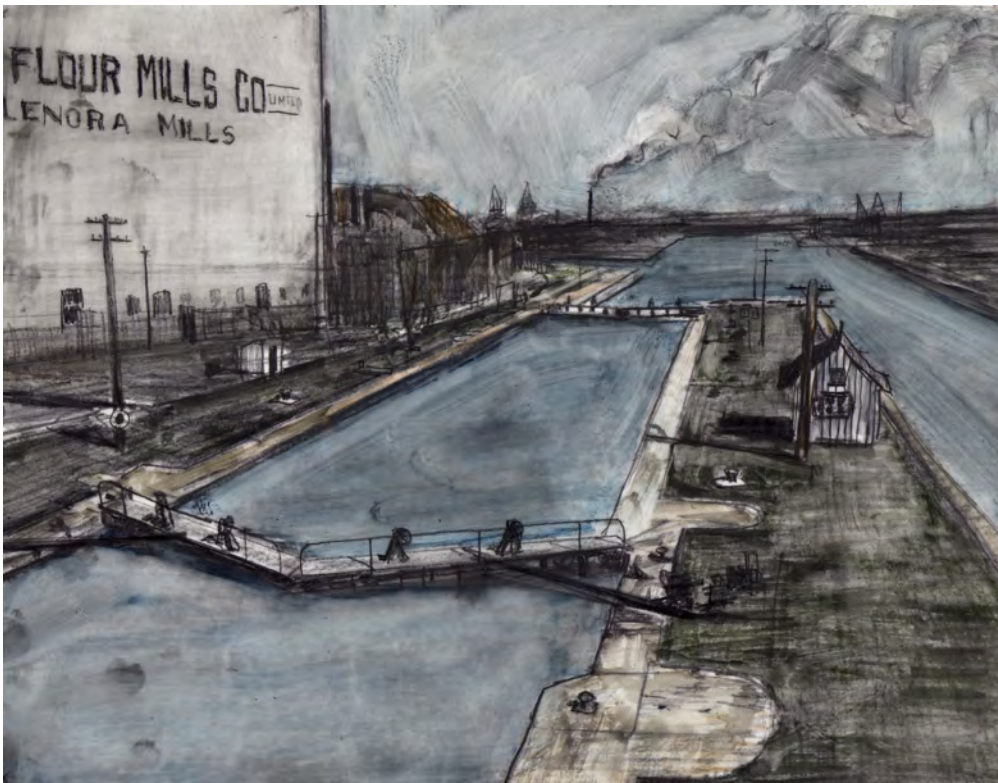
G. Scott MacLeod, Old Lock No.2, graphite on mylar, 5.5" X 8", 2004.



G. Scott MacLeod, Lock No.5, graphite on mylar, 5.5" X 8", 2004.



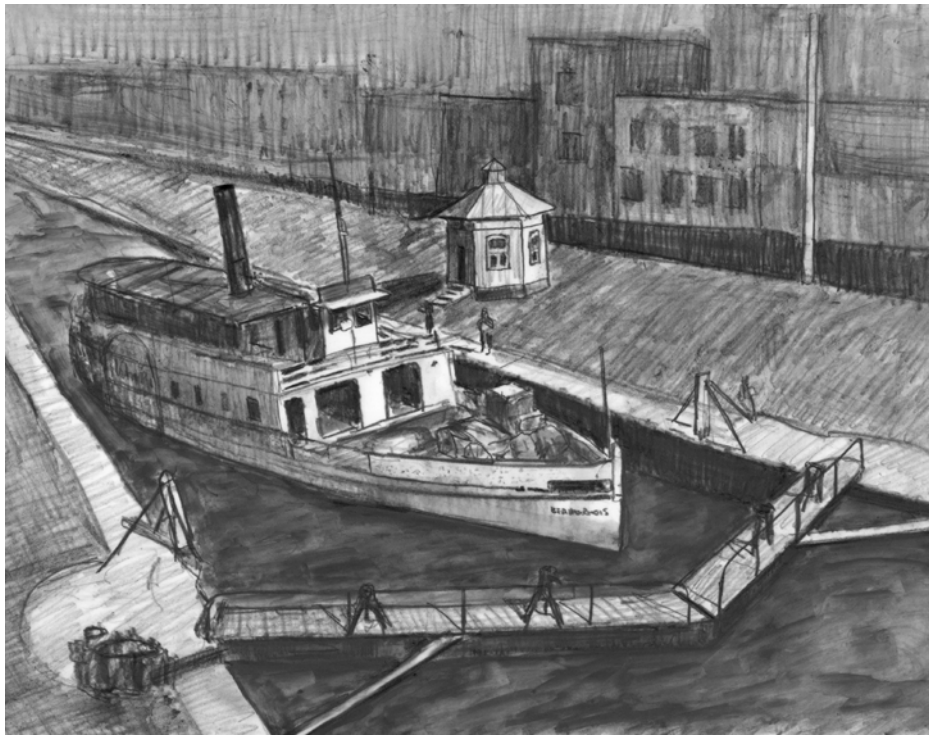
G. Scott MacLeod, Lock No.5, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, St Gabriel Lock, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, Cote St-Paul lock-keeper cabin, graphite on mylar, 6" X 9", 2005.



G. Scott MacLeod, Steamer Ship Beauharnois St Gabriel Lock, graphite on Mylar, 8.5" X 11", 2016.

Silos



G. Scott MacLeod, Canada Malting Building at Sunset, oil on wood, 24"X 24", 2016.



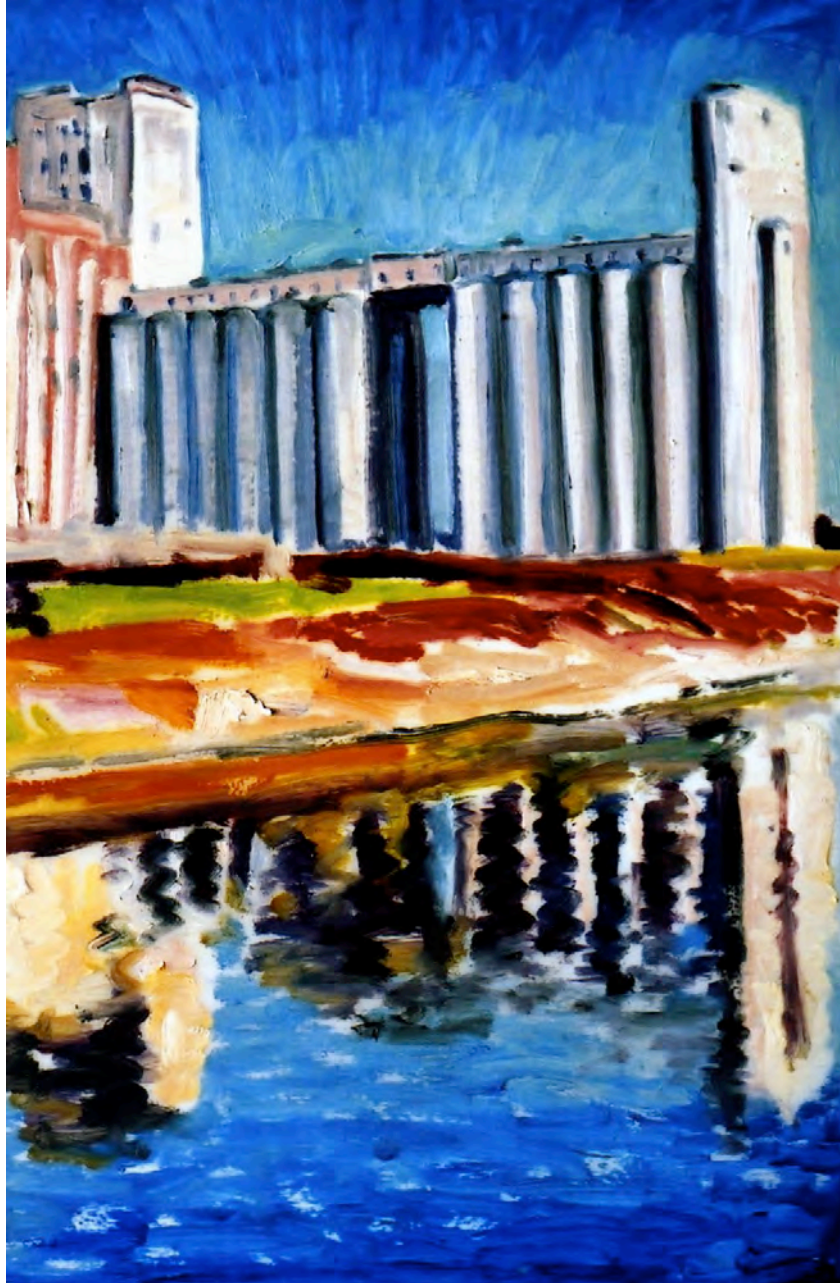
G. Scott MacLeod, Canada Malting Building corner of St-Remi and St-Ambroise, oil on mylar, 20" X 13", 2004.



G. Scott MacLeod, Canada Malting Building, graphite & oil on mylar, 11" X 7.5", 2004.



G. Scott MacLeod, Canada Malting Building, oil on mylar, 11" X 8.5", 2005.



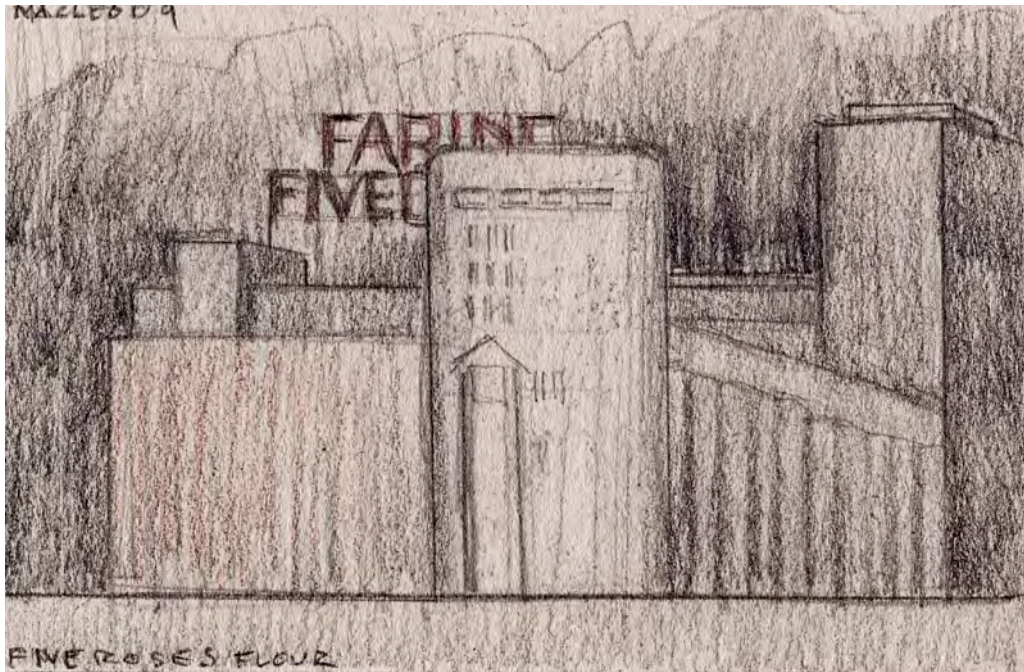
G. Scott MacLeod, Five Roses Flour, oil on mylar, 20" X 13", 2004.



G. Scott MacLeod, Five Roses, graphite & oil on mylar, 7.5" X 11", 2004.



G. Scott MacLeod, Five Roses, conté on Mylar, 8.5" X 11", 2008.



G. Scott MacLeod, Five Roses Flour, graphite on paper, 4" X 6", 2016.



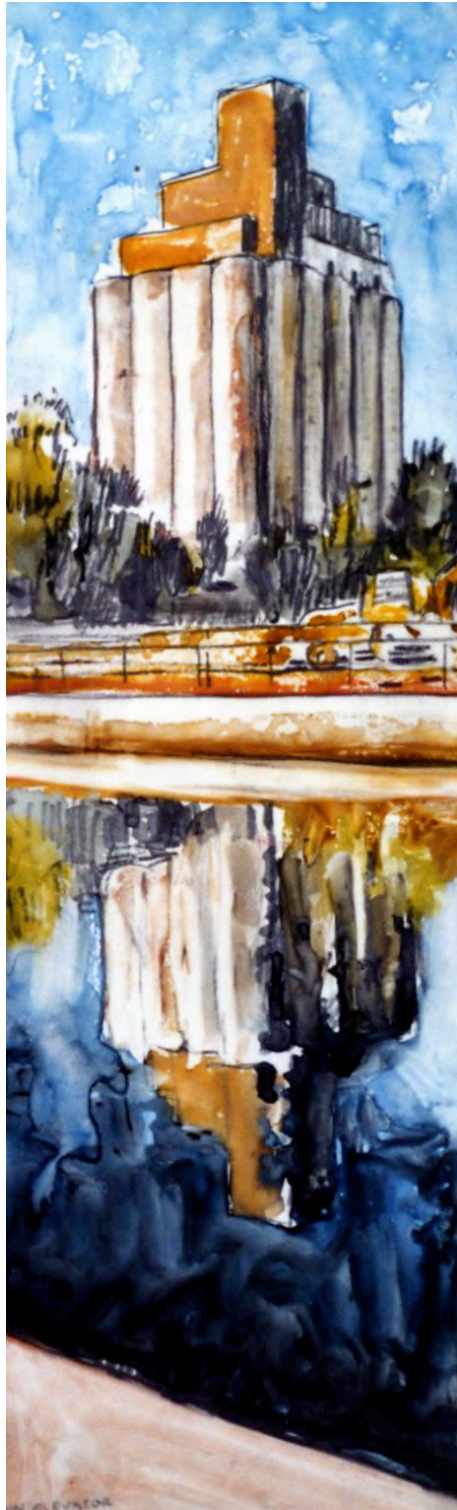
G. Scott MacLeod, Robin Hood Flour Mills I, graphite on mylar, 10.5" X 8", 2004.



G. Scott MacLeod, Robin Hood Flour Mills III, oil on wood, 24" X 24", 2016.



G. Scott MacLeod, Silo and Mosaicultures Internationales 2003, graphite on mylar, 10" X 7.5", 2004.



G. Scott MacLeod, Silo, water colour and graphite on mylar, 18.5" X 6.5", 2003.



G. Scott MacLeod, Elevator and Silo Port of Montreal, graphite on mylar, 8" X 17", 2004.



G. Scott MacLeod, Silo, oil on masonite, 12" X 15", 2016.

Bridges



G. Scott MacLeod, Canadian National Railway Lift Bridge, graphite and oil on mylar, 5.5"X 8.5", 2004.



G. Scott MacLeod, Railway Bridge Five Roses reflected II, oil on mylar, 21 X 30", 2004.



G. Scott MacLeod, Railway Bridge Five Roses reflected III, oil on mylar, 25 X 31", 2016.



G. Scott MacLeod, Railway Bridge I, oil on wood, 2'X 6', 2005.



G. Scott MacLeod, Railway Bridge II, oil on wood, 2'X 6', 2006.



G. Scott MacLeod, Railway Bridge III, oil on wood, 2'X 6', 2016.



G. Scott MacLeod, Gauron Bridge Jackknife Bridge, oil on wood, 2' X 6', 2004.



G. Scott MacLeod, Gauron Bridge Jackknife Bridge, conté on Mylar, 8.5" X 11", 2008.



G. Scott MacLeod, Gauron Bridge Jackknife Bridge, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, Gauron Bridge Jackknife Bridge, oil on wood, 24" X 24", 2016.



G. Scott MacLeod, Train Bridge, water colour and graphite on mylar, 12" X 35", 2003.

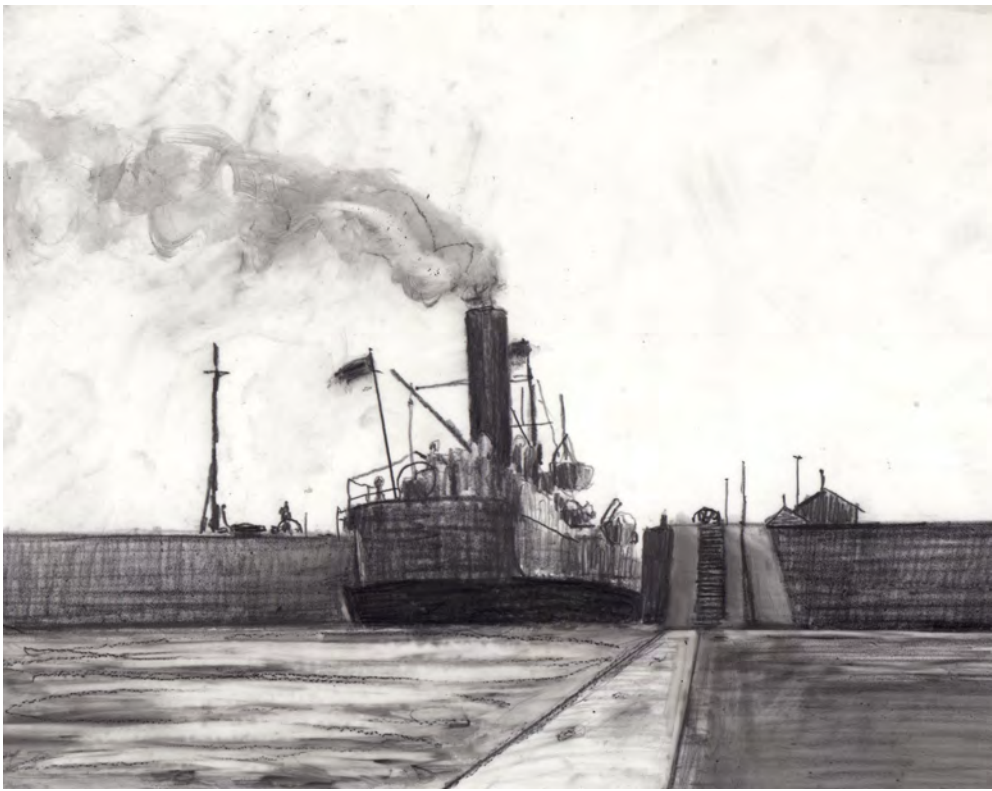


G. Scott MacLeod, Bridge (Cote Saint-Paul), graphite on mylar, 8" X 20", 2004.



G. Scott MacLeod, Stelco Steel Building and Charlevoix Bridge, graphite on mylar, 8.5"X 27", 2004.

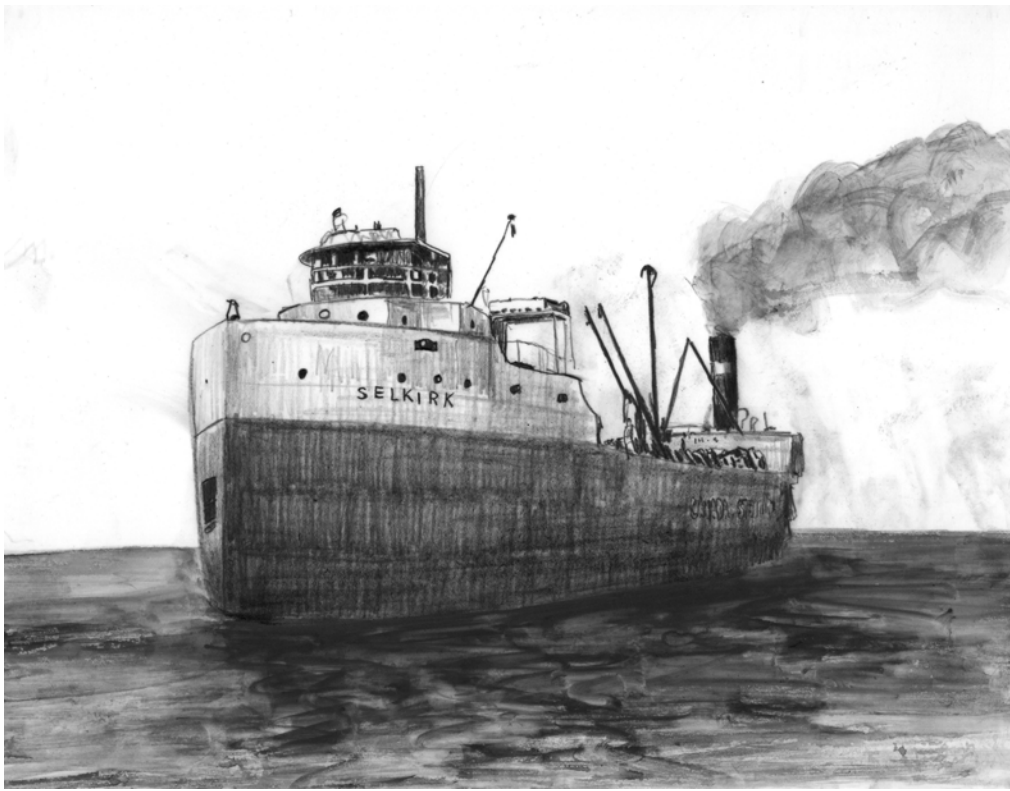
Ships



G. Scott MacLeod, S.S. Turret Crown, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, S.S. Turret Crown, oil on wood, 12.5" X 17", 2016.



G. Scott MacLeod, S.S. Selkirk Loaded with Hot Steel from STELCO, graphite on Mylar, 8.5" X 11", 2016.



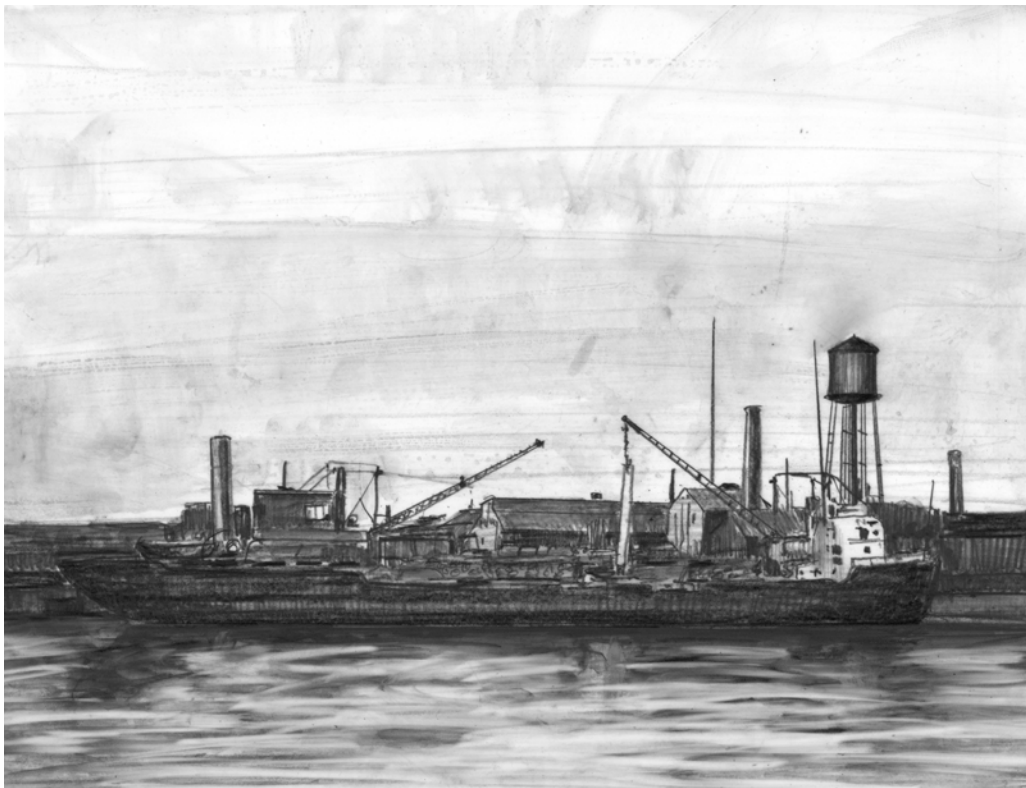
G. Scott MacLeod, S.S. Selkirk, oil on wood, 24"X 24", 2016.



G. Scott MacLeod, S.S. Barrie Canada Steamship Lines, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, Consliffe Hill, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, Canadian Pacific Railway Lachine Bridge unloading, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, S.S. Simla in Lock No.1, graphite and oil on mylar, 5.5"X 8.5", 2004.



G. Scott MacLeod, S.S. Westoil Lock No.1 1924, graphite on mylar, 6" X 9", 2005.



G. Scott MacLeod, Tug and barge, graphite on Mylar, 8.5" X 11", 2016.



G. Scott MacLeod, The Daniel McAslister, oil on masonite, 9" X 12", 2016.



G. Scott MacLeod, Montreal Harbour Commissioners' 75-ton Floating Crane, graphite on mylar, 7" X 6", 2004.

Workers



G. Scott MacLeod, Steel Workers, oil on masonite, 9" X 12", 2016.



G. Scott MacLeod, Labourers loading sacks of grain, oil on masonite, 9" X 12", 2016.

G. Scott MacLeod - Awards and Career Highlights

1986 - Awarded a residency at The Banff Centre of Fine Arts on the Tevie and Arliss Miller Scholarship.

1988 - Attended the Uffizi Print and Drawing Room in Florence on the Elizabeth T. Greenshields Foundation where he studied Master drawings and prints.

1991 - Invited by University of Toronto Celtic Scholar, Robert O'Driscoll (author of the Celtic Consciousness) to exhibit his work for Patriarchy and the Goddess, which was opened by Anne Yates, daughter of W.B. Yates at Guinness Hop Store Gallery, Dublin, for Dublin's European City of Culture Festival.

1992 - Awarded a residency at the Leighton Artist Colony at The Banff Centre for the Arts to produce work for his Owe Canada Owe Quebec series, which dealt with the question of Canadian unity.

1993 - Received Canada Council Explorations Grant for his Black '47 Irish Famine painting and video installation.

1996 - Awarded painting residencies at the Helene Wurlitzer Foundation of New Mexico in Taos.

1994 - Produced Urban Realities, for an exhibition at Sword into Ploughshares Peace Center, Detroit, which was an exploration on inner city life.

1999 - Exhibited The Starving Can't Eat Stone, at Bishops University Art Gallery, this work dealt with the Irish famine and diaspora of the 1840s and the decimation of the Plains Buffalo and their near extinction.

1999 - Awarded the William Blair Bruce European Travel Scholarship from The Canadian Scandinavian Foundation to produced Ancestral Homes which was a study on the Viking period and his ancestral lineage to Scotland and Norway, this project was exhibited in 2003 in Chicago at The Swedish American Museum and in 2004 in Seattle at the Nordic Heritage Museum with the Full Circle: First Contact, Vikings and Skraelings in Newfoundland and Labrador.

2001 - Awarded his second painting residencies at the Helene Wurlitzer Foundation of New Mexico in Taos.

2002 - Completed The Great Hunger and exhibited it at Rodman Hall, in St-Catharines Ontario this work dealt with the Irish famine and diaspora of the 1840s in Canada and the decimation of the Plains Buffalo and their near extinction.

2004 - Exhibited paintings and drawings of Central Park Arsenal Gallery in Central Park, New York.

2005 - Awarded the Conseil des arts et des Lettres du Quebec 'A' Grant to produce the photo and video installation, The Sacred Feminine and Masculine, which was an exploration of the seven stages of life.

2006 - Awarded a Main Film production grant and in 2007 the Filmmakers Assistance Program from the National Film Board of Canada for to produce his 22 minute documentary, After the war with Hannelore- A Berliner war child's testimony from 1945 to 1989.

2008 - Attended the SAGAMIE digital photo residency for his Goddess and Gods: Contemporary Archetypes photo and video installation.

2009 and 2010 - Awarded both Canada Council and Conseil des arts et des Lettres du Quebec travels grants to premiere his documentary After the war with Hannelore at the Arsenal 2 Institut für Film und Videokunst and at the One World Berlin Film Festival in Berlin, Germany.

2010 - L'Après guerre avec Hannelore - Le témoignage d'un enfant de la guerre à Berlin entre 1945 et 1989 was premiered at Les rendez-vous du cinéma québécois.

2011 - Awarded a Conseil des arts et des lettres research/creation grant and post production support from the National Film Board of Canada's ACIC « Aide au cinéma indépendant (Canada) » program for his animated short The Saga of Murdo MacLeod and his First Contact with the Abenaki.

2011 - Awarded the Fr. Shaun Gerard McCarthy Govenlock Scholarship from Irish Studies, for his Mater's thesis research, to create a guided tour and life history documentary on the former Griffintown community of Montreal.

2011 - Awarded the Aide au cinema independent—Office national du film du Canada, for animated short, The Saga of Murdo MacLeod and his First Contact with the Abenaki., post-production.

2012 - Awarded the St. Andrew's Society of Montreal, cultural grant for animated short, The Saga of Murdo MacLeod and his First Contact with the Abenaki, post-production.

2012 - Awarded the Film and Video Artist program - Production Grant - Canada Council for the Arts, for animated short The Abenaki - People of the Dawn.

2012 Aide au cinema independent - Office national du film du Canada, for animated short, The Abenaki -People of the Dawn, post-production.

2012 - 2013 - Awarded a grant from The History Education Network/Histoire et education en réseau (THEN/HiER), Department of Curriculum and Pedagogy, Faculty of Education, University of British Columbia for his Master's thesis online education project www.ingriffintown.com

2012 - Published After the War with Hannelore, Memory Work, A Heart of Wisdom: Life Writing as Empathetic Inquiry, Edited by Cynthia M. Chambers, Erika Hasebe-Ludt, Carl Leggo, Anita Sinner. Peter Lang Publishing, New York, p. 82-90. <http://www.amazon.com/Heart-Wisdom-Empathetic-Complicated-Conversation/dp/1433115301>

2014 - Awarded the Aide au cinema independent - Office national du film du Canada, for animated short, The Irishman - Child of the Gael, post-production.

2014 - Awarded the Aide au cinema independent - Office national du film du Canada, for animated short, The French Canadian - Le Canadien, post- Production.

2014 - Award for Excellence in Oral History, for life history project and documentary Dans l'Griff/In Griffintown, Centre for Oral History and Digital Storytelling, Concordia University. <http://storytelling.concordia.ca/content/scott-macleod-wins-2014-award-excellence-oral-history>

2014 - Won best animation for L'Abénaki - Peuple de L'Aube 24th edition of the Land InSights Festival.

2015 – Awarded the Aide au cinema independent – Office national du film du Canada, for animated feature, L'Eau de la vie – The Water of Life, post- Production.

2015 – Awarded the Aide au cinema independent – Office national du film du Canada, for animated short, Premier Contact – First Contact, post- Production.

2015 – Awarded the Film and Video Artist program – Production Grant – Canada Council for the Arts, for animated short, Premier Contact – First Contact. www.firstcontactthefilm.com

2015 – Participated in the ONEKWÉN:TARA KAÉHTOSOTE The Red Post exhibition, 25th anniversary of the occupation of Kanehsatà:ke and Kahnawà:ke / 1990 Oak Crisis.

2015 – Exhibited thesis research and multimedia project In Griffintown – Dans l'Griff, was presented at the Centre d'histoire de Montréal, Montreal, Quebec, Canada between September 2015 to September 2016. http://ville.montreal.qc.ca/portal/page?_page-id=9077,142268028&_dad=portal&_schema=PORTAL

2016 – Awarded the Aide au cinema independent – Office national du film du Canada, for feature, The Death and Life of Griffintown – 21 Stories, post- Production.

RELATED EXHIBITIONS

2016 Le canal de Lachine d'hier à aujourd'hui, Centre Culturel George-Vanier, Montréal, Québec. <http://www.ccg.ca/expositions/le-canal-de-lachine-dhier-a-aujourd'hui/>

2008 Urban Reflections – Maxwell Haus Studio and Gallery, Montreal, Quebec.

2005 Obsolescence, Mise en valeur des ancient silo de Canada Maltage, La Maison de la culture Marie-Uguay, Montreal, Quebec.

2004 City in Focus/Focus en Ville, Stewart Hall Art Gallery, Pointe-Claire, Quebec.

2004 The Lachine Canal: Past and Present, McAuslan Brewer St Ambroise Annex (solo), Montreal, Quebec.

ACKNOWLEDGMENTS

Peter McAuslan, Margo Pollock, Chantal Parent and Mario C. Melillo McAuslan Brewing, Yvon Desloges and Alain Gelly, Dr. Jean Belise Concordia University, Joyce Millar Curator/Director and Mona Godbout Stewart Hall Gallery, Caroline Andrieux Artistic Director The Darling Foundary, Director Denise Bibeault and Martin Philippe Coté Maison de la culture Marie-Uguay, Claude Brault Maison de la culture Art Visuels, Judith Brisson curator Réflexions Urbaines, Marc Lamontagne et Le Canard Déchainé, John K. Grande Vie des Arts, Matthew Woodley The Montreal Mirror, the late Henry Lehmann Montreal Gazette, Deirdre Walford, Carina Rose, Fred Smith, Elizabeth Shea, Jewitt Morrison Barristers, Earl Pinchuk, Gary Blair, Maurene White, Mr. & Mrs. Redpath, Stefan Mercier Éducateurs, Geoff Parsons, Nancy Stokes, Catherine Rideout, Joyce Pillarella, Aldo Bensaoudoun, Mary Leslie, Yves Lessard, Jacques Charette, Annie Hudon Laroche Centre culturel George Vanier, Rob Lutes and Carl Comeau from Montreal Folk Festival on the Canal.



TOP
MacLeod 9 Studio 2004



BOTTOM
MacLeod 9 Studio 2016

Maison de la culture Marie-Uguay
Stewart Hall Gallery
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