

DESCRIPTION TO THE SECOND ROOM

You are now in the large L-shaped room, which displays four works, with a small separate space showing a fifth work. This audio stop lasts approximately 4 minutes, 45 seconds.

At the entrance of this large room is the sculptural installation entitled, *Constellational Diasporas*, by artist Anahita Norouzi, born in Tehran and based in Montreal. Created in 2022, this work comprises 550 seeds of the Persian hogweed plant individually enclosed within blown glass spheres. These 550 translucent spheres in various shades of blue are suspended from the ceiling at different heights by transparent wire. Some of them reach down to one

metre above the ground. Each contains a seed of Persian hogweed, a precious ingredient in the culinary traditions of Iran, which has long been imported in the context of international botanical diplomacy, and which is now considered invasive in Quebec.

This installation offers a retelling of the plant's journey, at the intersection of colonial histories, exploration and diplomacy, and the experiences of migrant populations and plant species.

In this same large room, to the left of the entrance, on the back wall, you will find the work *Floralia* by artist Sabrina Ratté. This installation takes the form of a futuristic archive room: the entire wall is covered with wallpaper adorned with images of plants. On this wall,

four screens each broadcast a different 3D animation.

This work features its own detailed descriptive introduction, and a synchronised audio description, which you can access in an upcoming audio stop.

Next, on the right side of the room, the left wall displays the video work untitled, rock piece, ahuriri edition, by Inuit artist asinnajaq, originally from Inukjuak, in Nunavik. It runs 4 minutes, 2 seconds and is broadcast on a wide screen at ground level.

Created in 2018, it depicts a performance which begins with the artist lying on the ground, her body covered by stones. She slowly removes the stones to free herself and lifts her body from the ground, then returns back to the earth as the footage rewinds, amidst the landscape. In the foreground is the pile of

stones, which the artist is buried under. In the background, large rocks are piled up in front of a bay. Behind this, a few conifer trees are seen across the water. Further away, mountains with rounded peaks rise under the cloudy sky. As asinnajaq's movements cause the stones around her to shift, nature also stirs, as heard in the sound environment. From time to time, waves hit the large rocks in the background, leaving white foam. Birds sometimes pass in the sky or just above the water.

With this video presented at ground level, the artist traces the links between the body and the land. It references the ceremonial arrangement of stones on the body, symbolising cycles of life and death for the Inuit. Presented in a loop, this film by asinnajaq

underlines the cyclical nature of the world, that hosts human beings for the instant of their existence.

Then, to the right, the work by Caroline Gagné, entitled *The Noise of Icebergs*, is displayed. This installation comprises a video projection, a white partition, a large glass pane and small speakers. It allows audiences to see and hear an iceberg drifting on the sea, in relation to a boat rocking in the waves. This work features a detailed descriptive introduction, accessible at a following audio stop.

Lastly, the small room located at the back left of the space, exhibits a work by Montreal-based artist Nelly-Eve Rajotte. The door to access it is located at the back of the room. This video installation created

between 2020 and 2023 is entitled *The Trees Talk to Each Other at 220 Hertz*. In the dimly lit room, three screens mounted on the walls play videos made from images captured by a 3D digitizer in the forest. In this installation, Nelly-Eve Rajotte creates an immersive cinematographic space which offers the public an opportunity to question the principle of nature conservation. At the back on the left of the space, there is a small linden tree, under a soft light. The electrodes of a synthesiser are connected to the tree. The electricity produced by the linden tree is converted by the synthesiser into a sound sequence and reworked by the artist to form the musical composition of the installation.