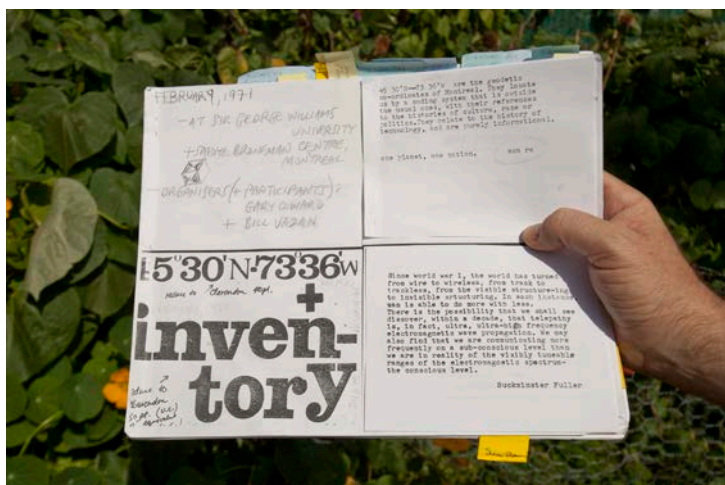


# SBC

GALERIE D'ART CONTEMPORAIN  
GALLERY OF CONTEMPORARY ART

## 119 m Above Sea Level



Centre de recherche  
urbaine de Montréal

45 30'N—73 36'W are the geodetic  
co-ordinates of Montreal. They locate  
us by a coding system that is outside  
the usual ones, with their references  
to the histories of culture, race or  
politics. They relate to the history of  
technology, and are purely informational.

one planet, one nation.

sun ra

Clarendon  
60 pt. (v.c.)  
in *Equivalents*  
(i. c.)

*In 1971 artists Bill Vazan and Gary Coward, curator Zoe Notkin and art critic Arthur Bardo organized the exhibition 45°30' N-73°36' W at the Saidye Bronfman Centre and Sir George Williams University Art Galleries.*

Considered to be one of the first manifestations of conceptual art in Montréal, the exhibition featured the work of Canadian and international proponents of the movement, including N.E. Thing Co., Michael Snow, Françoise Sullivan, Ian Wallace, Sol LeWitt and Lawrence Weiner, among others.

Despite such auspicious beginnings, few traces of the exhibition remain. In fact, no exhibition archives for the Saidye Bronfman Centre exist prior to 1972, five years after the institution's founding. Whether the work of nefarious conspiracy, administrative oversight, errant intern, or lack of time, all that remains of 45°30' N-73°36' W is *Inventory*, a collection of index cards with written instructions, drawings for the execution of works, and quotes from prominent theorists that serves as exhibition catalogue.

Forty-four years after the original exhibition and eight years after the inauguration of SBC Gallery of Contemporary Art as a distinct institution, the CRUM aims to fill the lacunae of the missing archival entry. Employing the qualitative method of Accurism™\* and safe, modern technologies, the CRUM conjures a new exhibition and transmits, in real time to the present era, the lost archives of the progenitor of Montréal Conceptualism.

All precision measuring, metering and retransmission of archival information will be executed at a safe historical and metaphysical distance, in keeping with standards imposed by the competent regulatory bodies.

\*Accurism is approved by the  
Régie de l'examen des archives et documents (READ)

*Twenty-seven boxes containing the archives of the Saidye Bronfman Centre gallery (which ceased activity in 2007) shore up the vestiges of a hand-built geodesic dome.*

The Saidye Bronfman Centre opened its doors in 1967, at a high point of optimism and confidence that marked Canada's centennial year. The Centre presented visual and performing arts to diverse communities over the course of 40 years in an elegant steel and glass clear-span pavilion designed by architect Phyllis Lambert. In keeping with the International Style of modern architecture, the building's flexible, open space and floor-to-ceiling windows symbolically removed barriers between the visual and performing arts; between the inside and outside environment; and by extension, between the art displayed within the gallery and the everyday life of surrounding urban neighbourhoods.

That same year, Buckminster Fuller designed the US Pavilion for Expo 67 as a 20-storey geodesic dome. The structure was part of the inventor's broader concerns to achieve global harmony by engineering universally available standards for human shelter. As a lightweight, efficient and affordable structure, the geodesic dome was a technology readily adopted by international counter-culture and back-to-the-land movements.

The architecture and original mandate of the SBC as well as Bucky's dome attest to a future-oriented belief in the capacity of technology to improve humanity, and to a concept of a universal, shared culture.

Conversely, the storage of the archival holdings from the Saidye Bronfman Centre within the present-day SBC Gallery of Contemporary Art preserves continuity with an institution that has ceased to exist.



Since world war I, the world has turned from wire to wireless, from track to trackless, from the visible structure-ing to invisible srtucturing. In each instance, man is able to do more with less. There is the possibility that we shall see discover, within a decade, that telepathy is, in fact, ultra, ultra-high frequency electromagnetic wave propagation. We may also find that we are communicating more frequently on a sub-conscious level than we are in reality of the visibly tuneable ranges of the electromagnetic spectrum- the conscious level.

Buckminster Fuller

*A Trifield 100XE EMF Meter measures radiofrequency (RF), the invisible electromagnetic radiation in the gallery as it wavers between 432 hertz and telepathy. Visitors are encouraged to text 514-655-5171 to enable higher states of consciousness.*

Buckminster Fuller's speculation that humans might eventually communicate through an invisible spectrum of energy was driven by an understanding of the world as an integrated system encompassing humans, technology and the natural environment.

With approval from the provincial energy regulation body, Hydro Québec announced in 2012 that it would replace its existing analogue electricity readers with "next generation" RF meters, which emit bursts of radiation and allow for the reading of electricity consumption at a distance.

While similar to many wireless devices such as cell phones and baby monitors, the RF "smart" meters have been met with opposition, with fears that long-term exposure may be carcinogenic and contribute to health problems. Health Canada safety standards for RF emissions are based on exposure at a distance of one metre; yet experiments with plants situated adjacent to RF devices have shown deterioration and stunted growth.

RF exposure in general has engendered a broad if possibly tinfoil hat-wearing form of activism, including the development of structures and clothing which block RF emissions. These measures may inadvertently restrict human capacity to achieve telepathy.\*

Deep in Québec's Kamouraska valley, another form of activism is at work. Organic farmer and artist Patrice Fortier painstakingly revives native plant species and ancient techniques, at times hand-pollinating plants to ensure their purity. His seed varieties would otherwise disappear from use as they do not produce high yields under the conditions of energy-intensive industrial agriculture.

The preservation of heritage seeds is at once a gesture towards future biodiversity and a form of archiving in itself. In his devotion to rare cultivars, Fortier is producing "heirlooms of the future."\*\*

\* An information session and product demonstration with Stéphane Bélainksy from Electromagnetic Environmental Expertise Inc. will be held on Saturday, January 24, 2015 at 2 pm.

\*\*The documentary film *Le Semeur* (Julie Perron, Les Films de l'Autre, 2014), a portrait of Patrice Fortier and his Société des plantes, will be screened on Saturday, February 14, 2015 at 2 pm.

tl  
S  
tl  
al  
Tl  
tt

As a thing is viewed so it appears.  
Nothing save mind is conceivable.  
Mind, when uninhibited, conceives all that comes  
into existence.

- The Profound Doctrine of Self-Liberation by Meditating on  
the Peaceful and Wrathful Dieties.



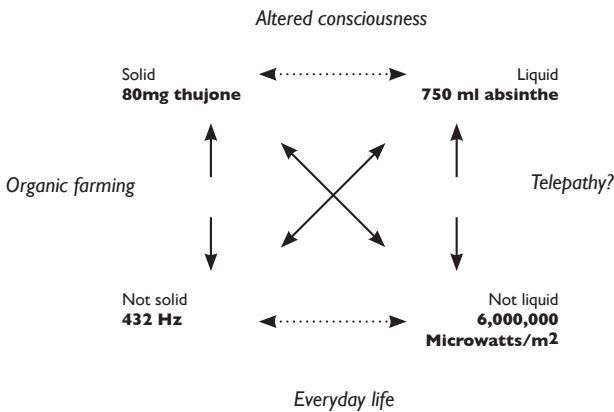


One 10 kg pile of inactive, legal, psychotropic plant matter.

Whereas 432 hertz is rumoured to be the naturally occurring frequency of the universe, according to Health Canada the recommended limit for human exposure to radiofrequency emission levels is 6,000,000 microwatts per square metre. Note: Hertz and microwatts are not on the same continuum.

This leafy pile of *artemisia absinthium* was grown on a plot of land by a group of five friends who met in agricultural college and began their cooperative organic farming venture in 2004. On 12 acres of land 60 km outside of Montréal, they produce vegetables for over 350 suburban families, including their own. As they sourced the seeds from Patrice Fortier's Société des plantes in Kamouraska, the pile points to his process of archiving through active cultivation. The accuracy of this mode of transmission is measurable by the purity of the thujone content in the plant and its potent effect on human consciousness.

Under the supervision of the requisite regulatory bodies, using the qualitative method of Accurism™ and safe, modern technologies, the CRUM makes the following proposition: The gap in the SBC archive is defined by a relationship between alternate currents of conscious thought and electromagnetic frequencies deemed suitable for use in common wireless technologies.



|| It is more important that a proposition  
be interesting than that it be true.  
But of course, a true proposition is more  
apt to be interesting than a false one.

A. N. Whitehead

Or, as the past perishes so the future becomes?

THE 10 COLLECTED EDITIONS OF THE



## *119 m Above Sea Level*

December 6, 2014 – February 14, 2015

SBC Gallery of Contemporary Art  
372 Ste-Catherine West, Suite 507  
Montreal, QC, H3B 1A2 Canada

Centre de recherche urbaine de Montréal  
[www.crum.ca](http://www.crum.ca)

### Credits

Christian Carrière .....Executive Aural Stimulator  
Matt Killen .....Overlord of Entropy  
Alexandra McIntosh .....Senior Urban Spacialist  
Douglas Scholes .....Master of Maintenance  
Felicity Tayler .....Ms. Chief Information Officer

Design & Layout: SBC Gallery of Contemporary Art  
Translation: Amber Berson, Audrey Lavallée, Christian Carrière, Amélie Brindamour  
Lurking influence: Hugues Charbonneau  
Instigator: Pip Day

Image credits: Centre de recherche urbaine de Montréal CC BY-NC-SA 2.5 CA

This exhibition was made possible with resources and/or other support provided by:

Stéphane Bélinsky, Electromagnetic Environmental Expertise Inc. : [www.em3e.com](http://www.em3e.com)  
Ferme Coopérative Tournesol Cooperative Farm: [www.fermetournesol.qc.ca](http://www.fermetournesol.qc.ca)  
The Artifact Institute: [www.artifactinstitute.org](http://www.artifactinstitute.org)  
Stable Right: [www.stableright.ca](http://www.stableright.ca)  
Christopher McLeod Home Design & Renovation: <http://christophermcleod.wordpress.com>  
Arttexte: [www.arttexte.ca](http://www.arttexte.ca)

The CRUM would also like to thank:

Christopher Ayling, Reed Allaway, Renée Primeau, Phoebe and Elliot, Emily Board,  
Dan Brisebois, Stella, Vincent Bonin, Sean Boyce from Foulab, Tim Dallett, Steve Davis,  
John Dowling, John Latour, Christopher McLeod, Daimon, Emily Falvey,  
Johanna HR Foster, Kathy Irwin, Matty, Ronan, Alex Ferko, Romeo Gongora,  
Sonny Greenwich, Raymond Gervais, Audrey Lavallée, Johanne Sloan,  
Laurie Lamoureux Scholes, Zach Scholes, Jaden Scholes, Michèle Thériault, David Tomas.



Conseil des arts  
du Canada

Canada Council  
for the Arts



Montréal

Culture  
et Communications  
Québec



The Andy Warhol Foundation for the Visual Arts