

GRACE PAPINEAU-COUTURE

2024 MFA THESIS EXHIBITION



DEPS ARTIST PROFILE SERIES

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5th Floor Student Center May 6–28, 2024

The 2024 MFA Thesis Exhibition features the thesis works of the MFA candidates in Columbia College Chicago's Art I Design and Photography Departments. The exhibition, which includes paintings, prints, drawings, photography, sound, and installation, captures the extensive research, exploration, critical analysis, creative inquiry, productivity, practice, and achievement these emerging artists have maintained throughout their time in the programs. With varied approaches to subject matter, distinct methods of creation, and a unique blending of personal, political, and historical narratives, the artists in this show weave together the nuanced strands of the contemporary moment.

Participating Artists: Andre Barker Jr, Nora Benjamin, Callie Clark Wiren, Noah Fodor, Eli Giclas, Ash Huse, Hillary Irene Johnson, Adam MacArthur, Giselle Mira-Diaz, Grace Papineau-Couture, Arrietta van der Voort, and andrew vogelpohl

The 2024 MFA Thesis Exhibition is presented in conjunction with the Department of Exhibitions, Performance, and Student Spaces (DEPS), the Art I Design Department, and the Photography Department.

GRACE PAPINEAU-COUTURE

I have always been captivated by ritual, superstition and heavy music. My work uncovers the link between drone and folk horror through sonic tapestries woven out of live performance with found object instrumentation and analog tape loops. Lush reverberation and delay-steeped tape loops are juxtaposed with the creature-like sound emanating from an instrument made of guitar strings and a small branch. My work draws parallels between folk horror and drone and their abilities to adapt and be woven into a narrative.

Grace Papineau-Couture is a Canadian artist from Edmonton, Alberta and currently based in Chicago, Illinois. Grace is a sound and performance artist with a background in video and printmaking. Their work focuses on themes of drone and noise drawing on otherworldly and embodied experiences using the language of folk horror, ritual and superstition. She holds a Bachelor of Fine Arts from the University of Alberta and will earn their MFA in Fine Art from Columbia College Chicago in Spring 2024.



Devastation/Negative Weaving (November 18th), 2023, sound performance. Photo by Natalie Pivoney



Drone Library, 2024, magnetic tape loops, push pins, masking tape, 24" x 16"



Studio, 2024, sound equipment, instrument and blanket, 84" x 48"



Performance at Mousetrap, Madison, Wi, 2024, sound performance. Photo by Jared Morningstar



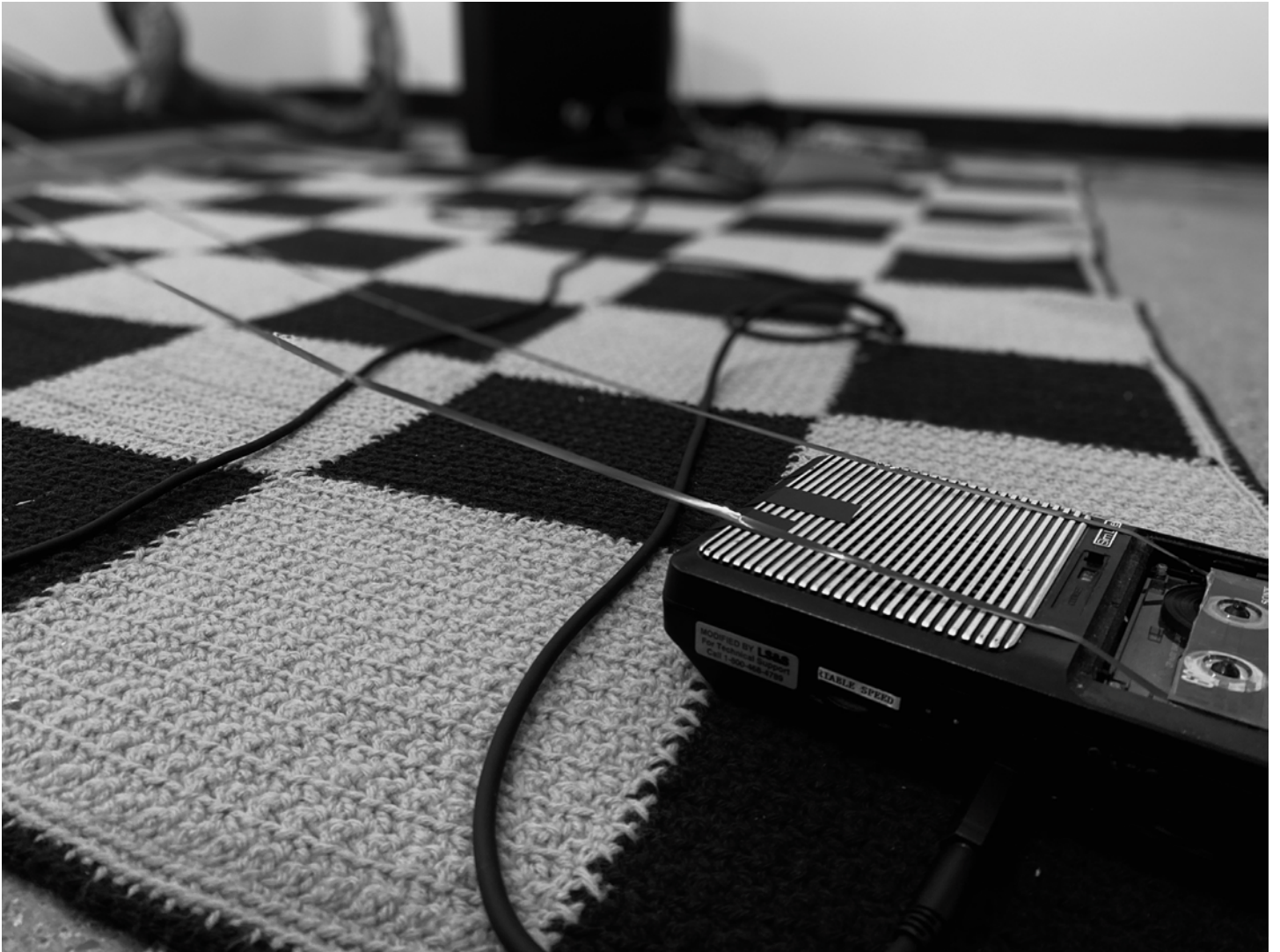
Performance at Mousetrap, Madison, Wi, 2024, sound performance. Photo by Jared Morningstar



Devastation/Negative Weaving (Installation Close Up), 2024, sound installation with tape loop, tree branch, blanket, and audio equipment



Devastation/Negative Weaving (Installation Close Up), 2024, sound installation with tape loop, tree branch, blanket, and audio equipment



Devastation/Negative Weaving (Installation Close Up), 2024, sound installation with tape loop, tree branch, blanket, and audio equipment



Devastation/Negative Weaving (Installation Close Up), 2024, sound installation with tape loop, tree branch, blanket, and audio equipment



Studio, 2024, live sound equipment, instrument and blanket

INTERVIEW WITH GRACE PAPINEAU-COUTURE

Conducted by Rachel Manlubatan

Rachel Manlubatan: What emotions do you experience from folk horror and drone, and what impact do you think the two concepts have on audiences who may not be familiar with either? Other than themes of time, what narratives do you build from the harmonization of folk horror and drone?

Grace Papineau-Couture: The emotions I experience are a kind of reverence and embodiment. I'm in awe of what a folk tale can do and convey and how drone can induce a very bodily experience or a very out of body experience. I think the impact these things have on unfamiliar audience is one of surprising comfort at the ability of their body to settle into the drone. The other narrative I build from the harmonization of folk and drone is one of ownership - no one person can claim a folk tale or a droning sustained note. These things are inherently collective.

RM: How does live performance transform how your stories are told and received? By using very tactile mediums, such as woven tapestries and found-object instrumentation, how deeply connected are you with the rituals you perform?

GPC: The live performances transform how the stories are received because they're part of the generative loop of my practice. I might use a tape loop that appears in an installation during a live performance, or a live performance might become a re-telling of another performance I've done. Links and through-lines start to appear and reappear with sustained engagement.

I'm incredibly connected with the sonic rituals I perform, but I also create graphic scores which I invite people to interpret and create a drone composition of their own. This not only connects me with the more on a deeper level, but it also connects the community at large to

the transcendental monolith that is drone.

RM: How do you plan your performances/installations, and what elements do you prioritize to ensure the combination of growth and decay is expressed? What have you learned about your personal being when placing yourself between these two poles, and how do you use tape loops, silence, and weaving to memorialize your realizations in art?

GPC: The most important element to communicate growth and decay is the tape loop. I always use that in my performances and installations. The more a tape loop plays, the more sound changes. This is the appearance of what was on initial tape loop and its subsequent disappearance and growth into an entirely new sound as the original decays with use (read: retellings). What I've learned about my personal being is that I love when things are generative. I don't necessarily memorialize my realizations in art with a static archive. I'm not worried about things remaining static, perfectly archived in their original form and unchanging. I embrace inevitability and chance.

RM: What methods do you use in your creative process to find juxtaposing relationships within otherworldly experiences? How do music and superstition in general inspire the ideas behind your pieces?

GPC: I do a lot of reading and viewing of metaphysical materials that I'm skeptical of. I value material reality, yet I take deep inspiration from folklore, astrology, and folk medicine, which is a big juxtaposition from what I actually believe. Music and superstition in general inspire the ideas behind my work by highlighting the number of ways you can convey an idea, belief, or fear. Especially when we can push the boundaries of what music can be or how we can use it to talk about ideas or

INTERVIEW CONTINUED

events. To clarify that, my main inspiration is William Basinski's Disintegration Loops and how he uses that album (and accompanying video) of the sound of tape loops disintegrating due to being overplayed to convey the ideas of inevitably and decay in the wake of 9/11.



THE DEPS ARTIST PROFILE SERIES

The DEPS Artist Profile Series presented by Columbia College Chicago's Department of Exhibitions, Performance and Student Spaces (DEPS), is a virtual publication on select artists involved with the DEPS Galleries and the Columbia College Chicago community. Our goal with this series is to connect artist and viewer on a deeper level, and to highlight the amazing works and thoughts of our featured artists through interviews, artist biographies, and catalogs of work. Art has always been a way to connect with others, no matter where one may physically be. We hope by presenting the creativity and insights of the people involved in the DEPS Artist Profile Series that viewers may have one more way to stay in touch with and support the arts community. The DEPS Artist Profile Series and graphic design is managed by DEPS Exhibitions Assistant Rachel Manlubatan. This program is partially supported by a grant from the Illinois Arts Council Agency.

Learn more at: colum.edu/deps

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