

THE SIMPLE SAMPLER



SECOND WAVE

THE SIMPLE SAMPLER: *SECOND WAVE*

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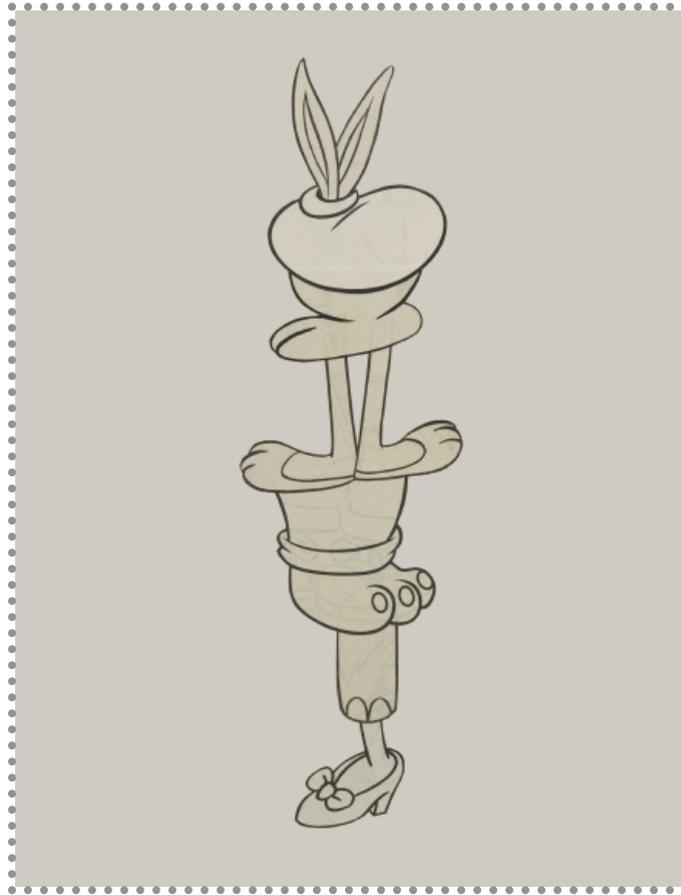
The artist would also like to thank both The Ontario Arts Council and The Toronto Arts Council for past support of his work on *The Simple Sampler* collage series (which this book is an extract of)



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*Hello fellow isolators! As part Windsor's COVID-19 creative community response, I have created a set of 2 free eBooks that connect in different ways to a project called **THE SIMPLE SAMPLER**, a long-form series of paper collages built using children's colouring books as a key source material.*

*This book provides a broad overview of **THE SIMPLE SAMPLER** as an artistic project, offering a public peek at the way I use colouring books as a source/starting point for the creation of a variety of artworks meant for galleries and walls.*

*The accompanying publication is a B&W colouring book filled with printable line-art translations of various collage works created for **THE SIMPLE SAMPLER** over the years: it's the first time I've closed the loop on this work, returning my mutant images to the page as a way for all you dedicated self-isolators to print, colour, de-stress and enjoy!*



FINE & *dandy*



◀ **FANTASIAC** — installation view at **Fine & Dandy** window gallery, Toronto

▲ **FANTASIAC** (2014)
waterjet cut aluminum + paint

THE SIMPLE SAMPLER is the overarching title given to a series of paper collages built out of the basic forms and shapes found in a personal archive of hundreds of children's colouring books.

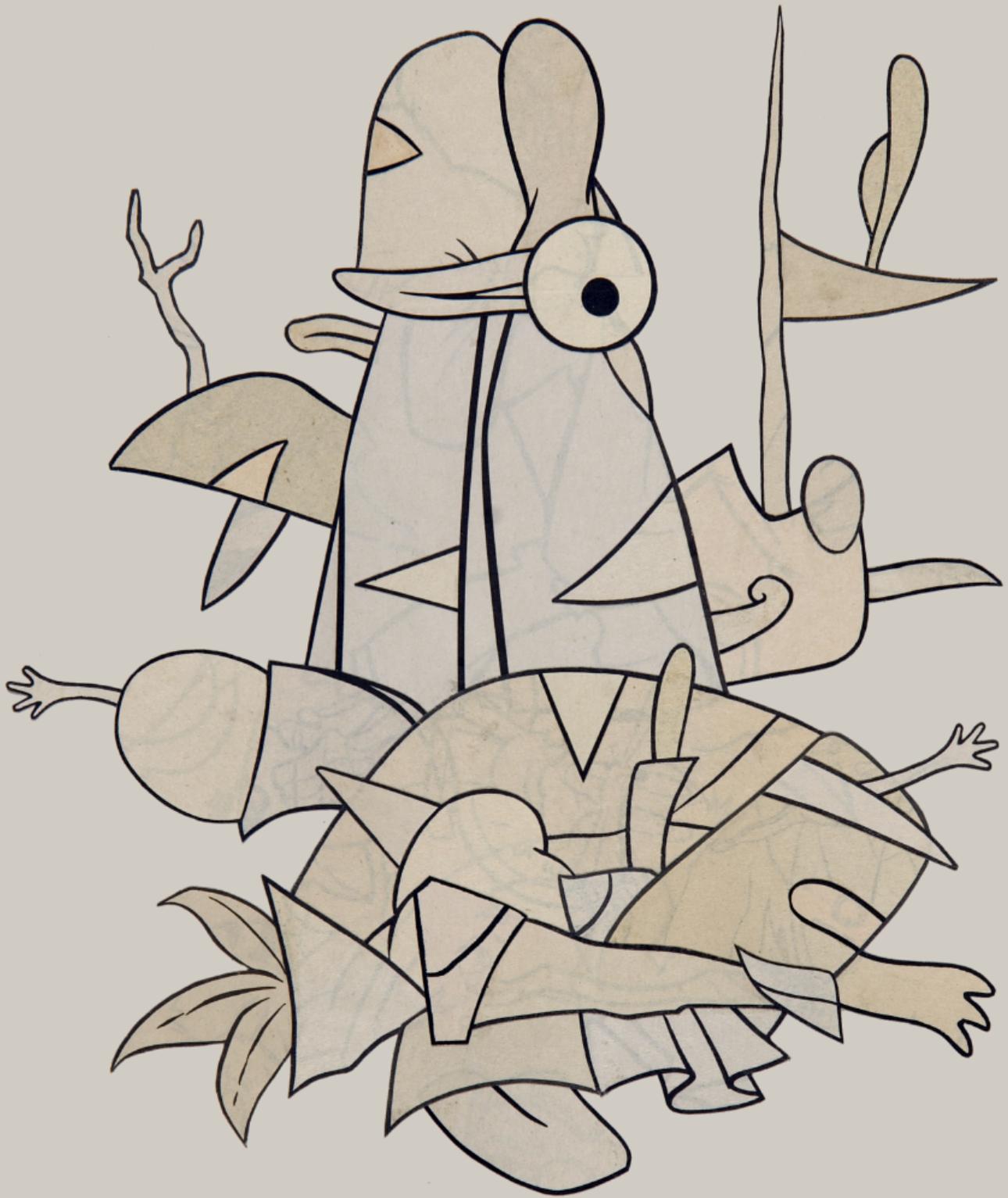
Since beginning this constraint-based exploration around 2010, I have created more than 100 individual pieces, grouping them into several bodies of work, including: *Totems*, a series of semi-figurative works that explore a form I playfully describe as a 'lowercase' totem pole, based on the stacking of legs rather than heads; and, *Leg Godt (Play Well)*, a series of works that explore pattern in relation to complex structural forms.

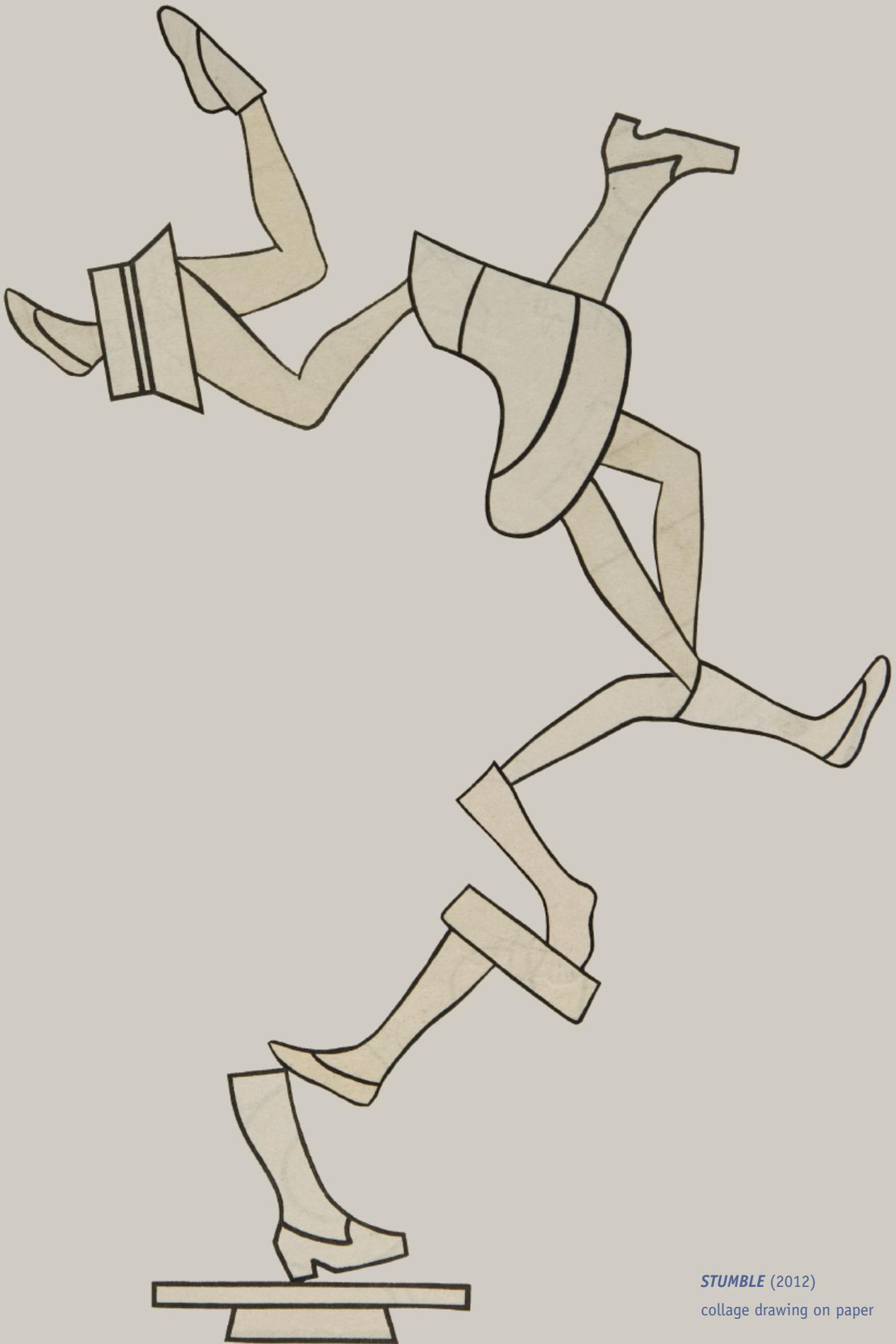
All of these works start from a point of constraint. By first breaking down the found drawings into simplistic shapes and collecting these reduced parts into pools of brick-like building blocks, I effectively flatten out the original works, stripping them of much of their original meaning — and use them in a kind of architectural and authored reinterpretation.

Throughout the process of creating works using this source material, I have had to engage in an uncomfortable relationship with the unstable materials at hand: the papers that colouring books are

printed on, by nature, age rapidly, due to a high 'lignin' content — indeed, much of the source material has reached a somewhat yellowed state before it even reaches me. I have tried to let this acid-heavy colour scheme act as a guide of sorts, putting into place a series of subtle colour decisions (such as my use of an off-grey rag paper rather than a purely white stock for a majority of the works) in order to embrace the reality that these works continue to change.

The artworks I create for *THE SIMPLE SAMPLER* are most often careful assemblies, focused on the illusive totality of their final form: what appeals is the act of forcing found lines, of taking authorship of the steady output of the multiple hands involved in the creation of the original source illustrations. To date, these have most often been manifested as controlled collages that resist the pleasurable cut & paste messiness usually associated with the medium, instead focusing on concerns more related to the precise, linear act of drawing.





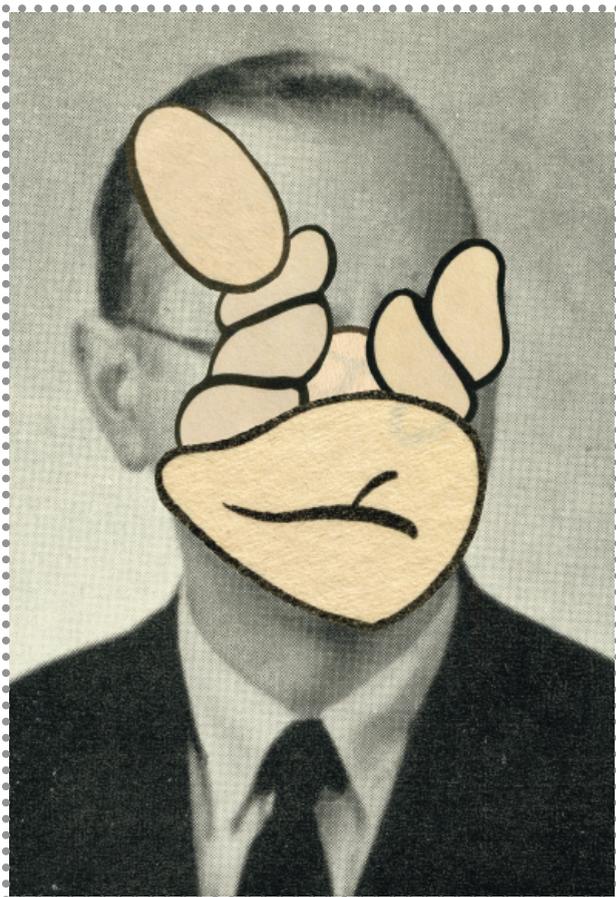
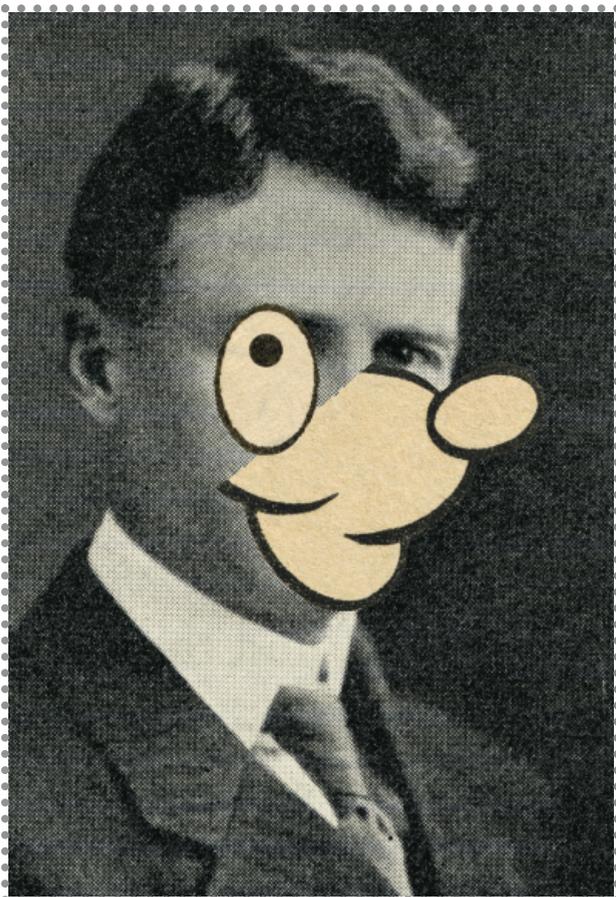
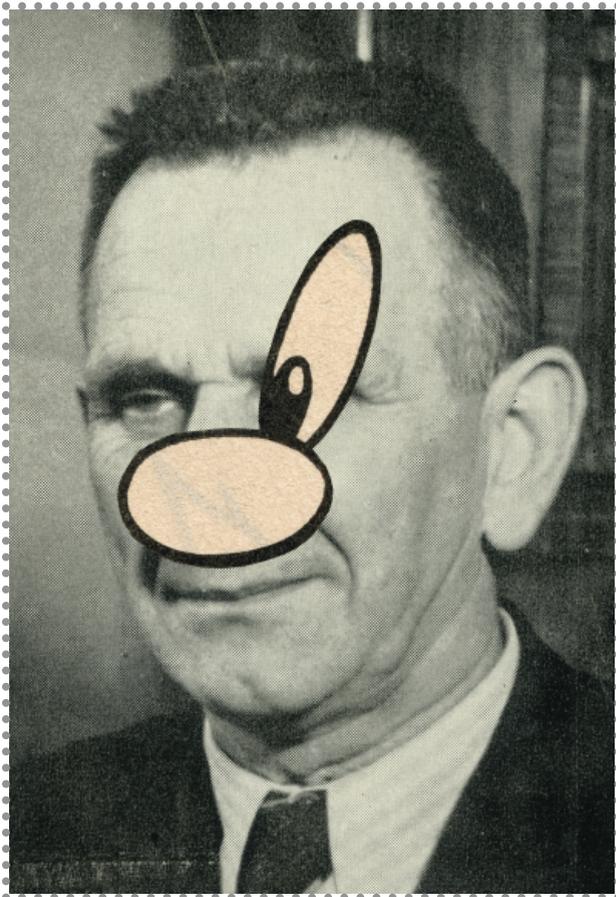
STUMBLE (2012)
collage drawing on paper

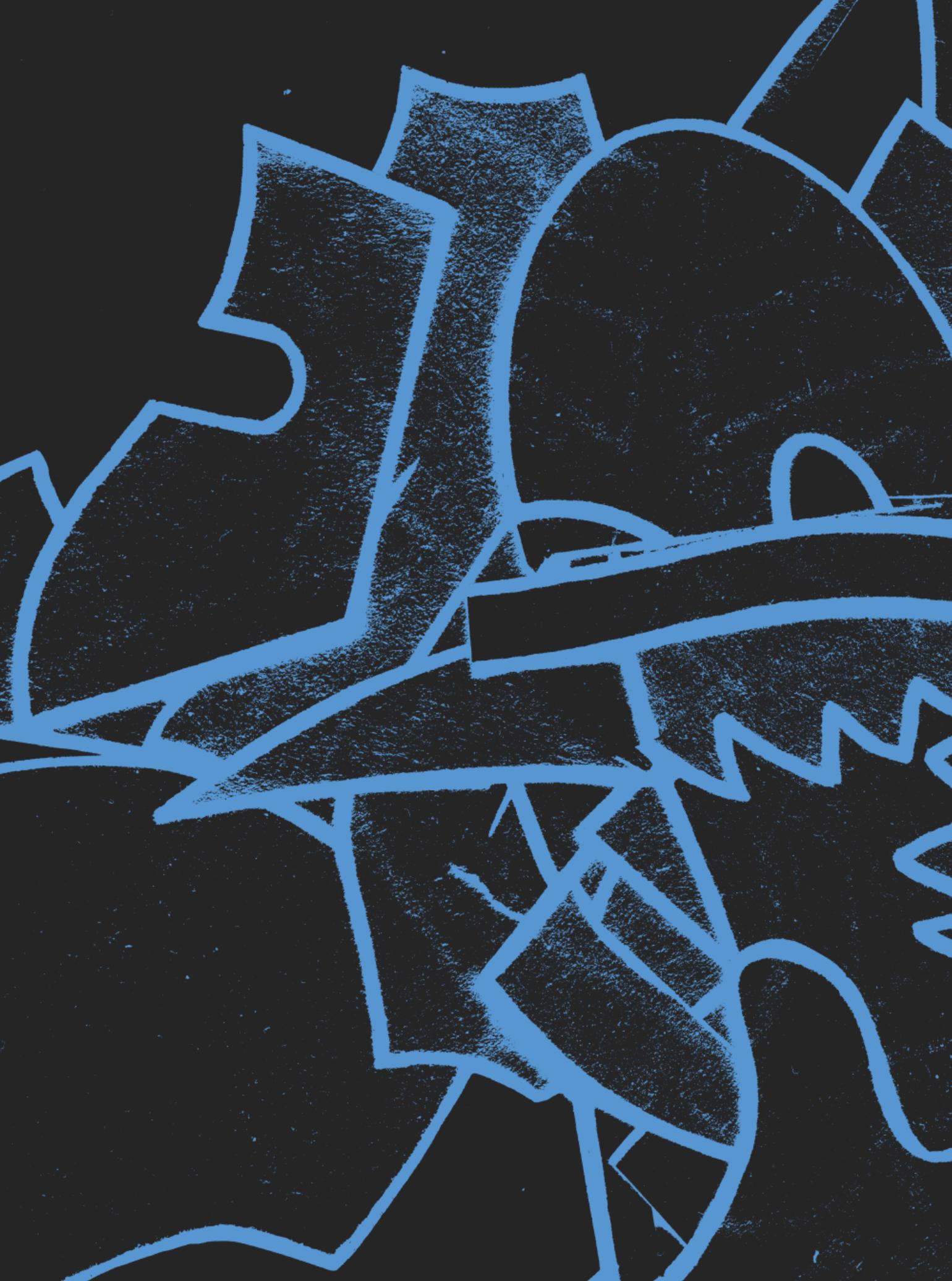


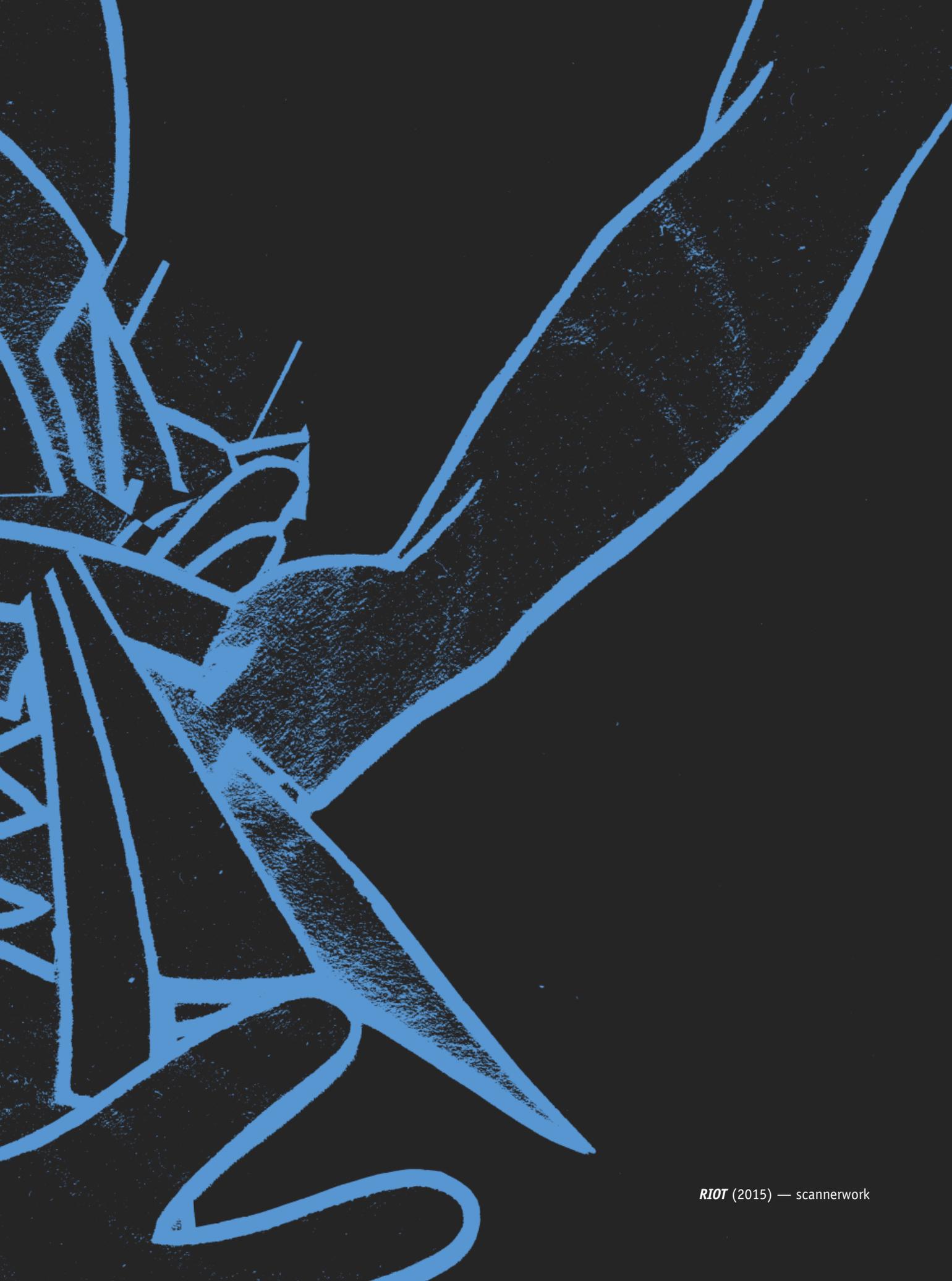
The *TOTEMS* series — exhibition view at **Narwhal Contemporary** gallery, Toronto ▲



► Various works from the series *PHYSIOGNOMY* (2018-20) — paper collages



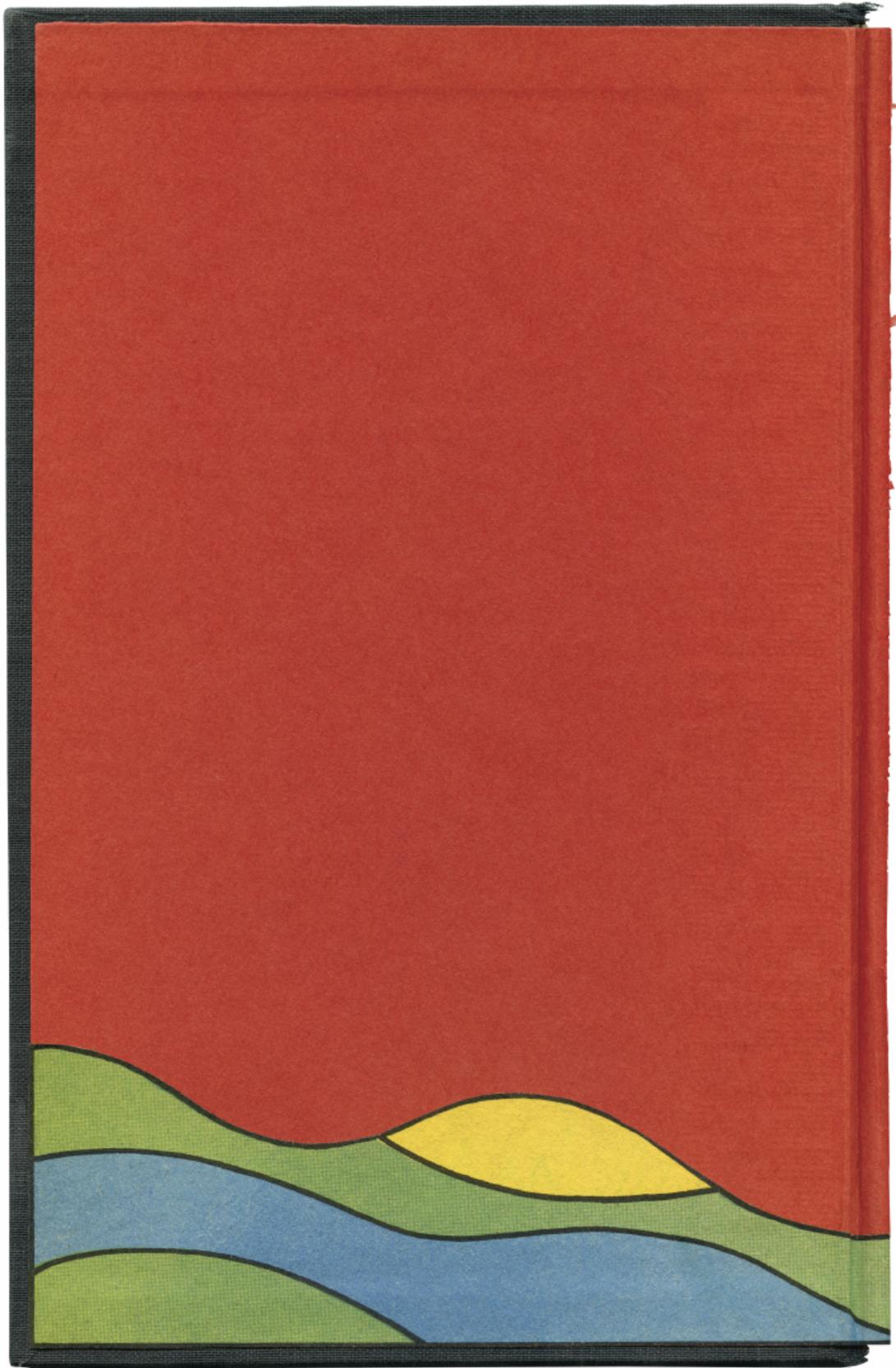






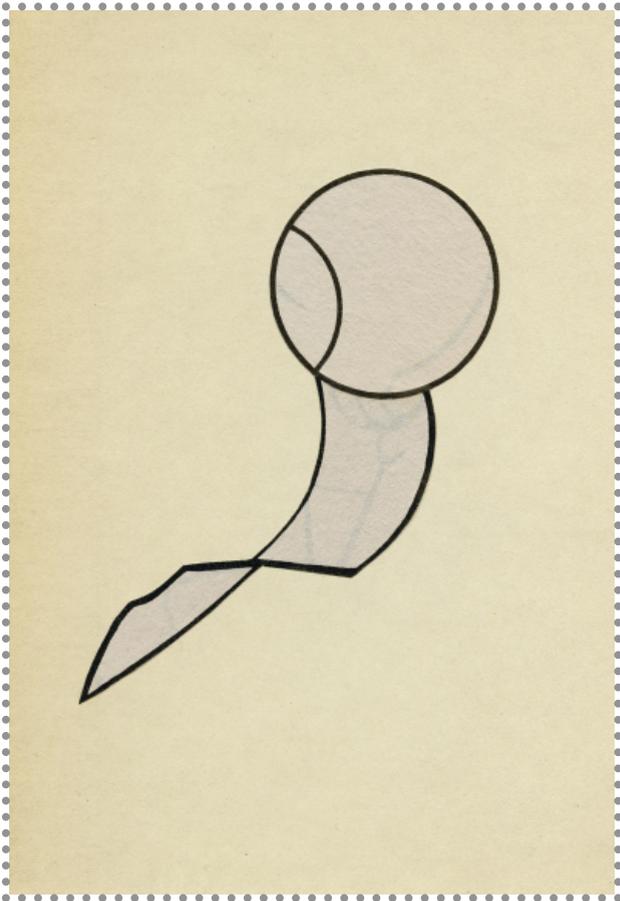
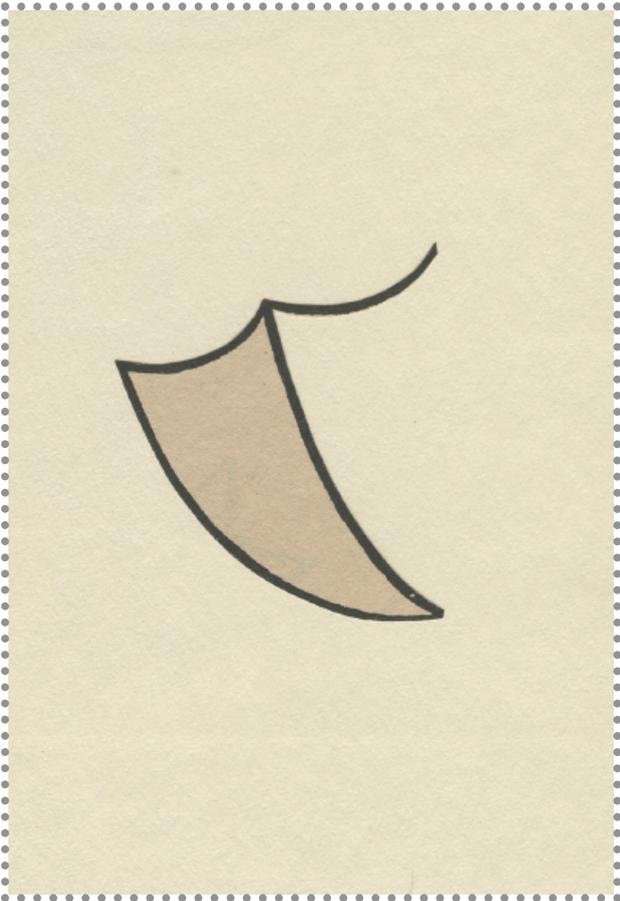
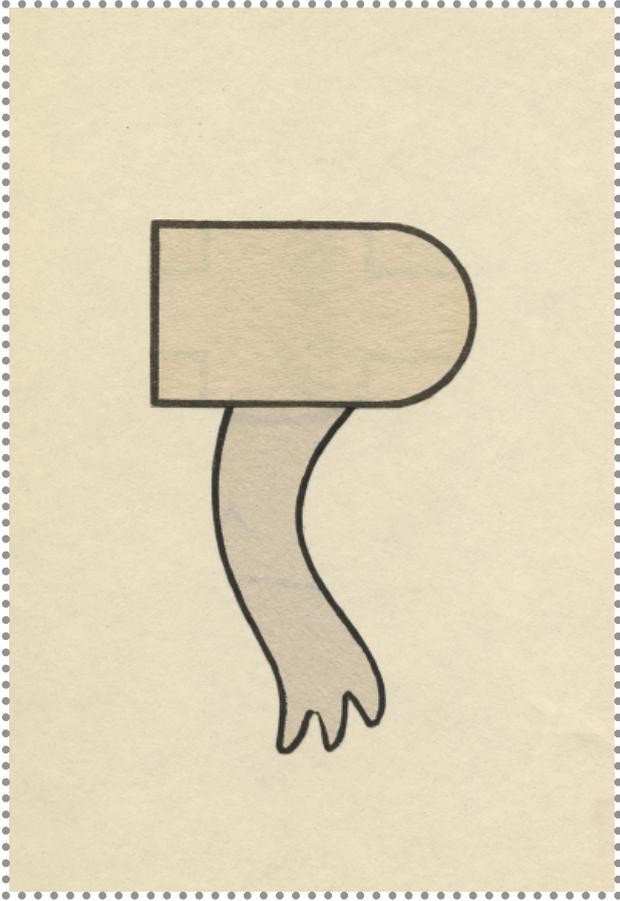
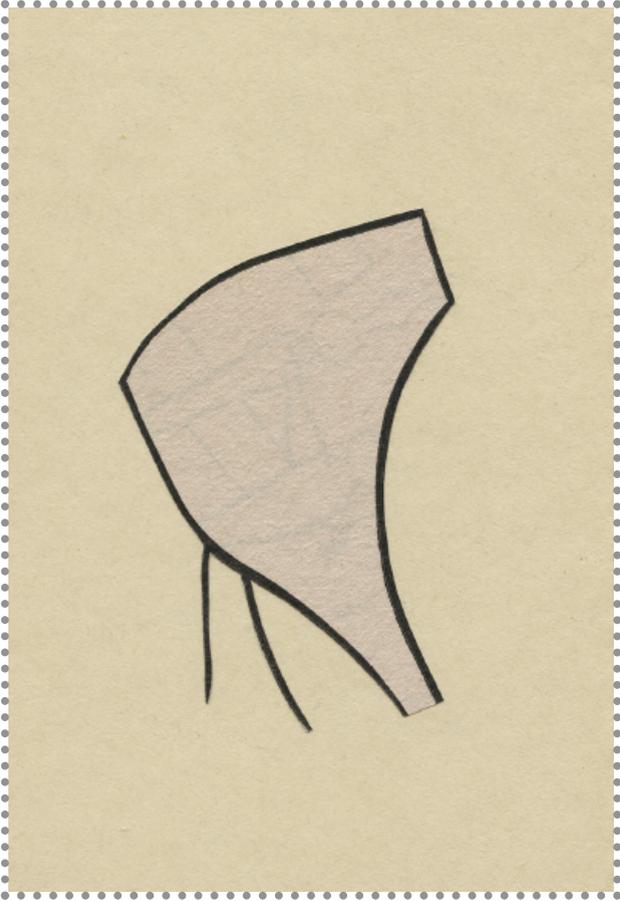


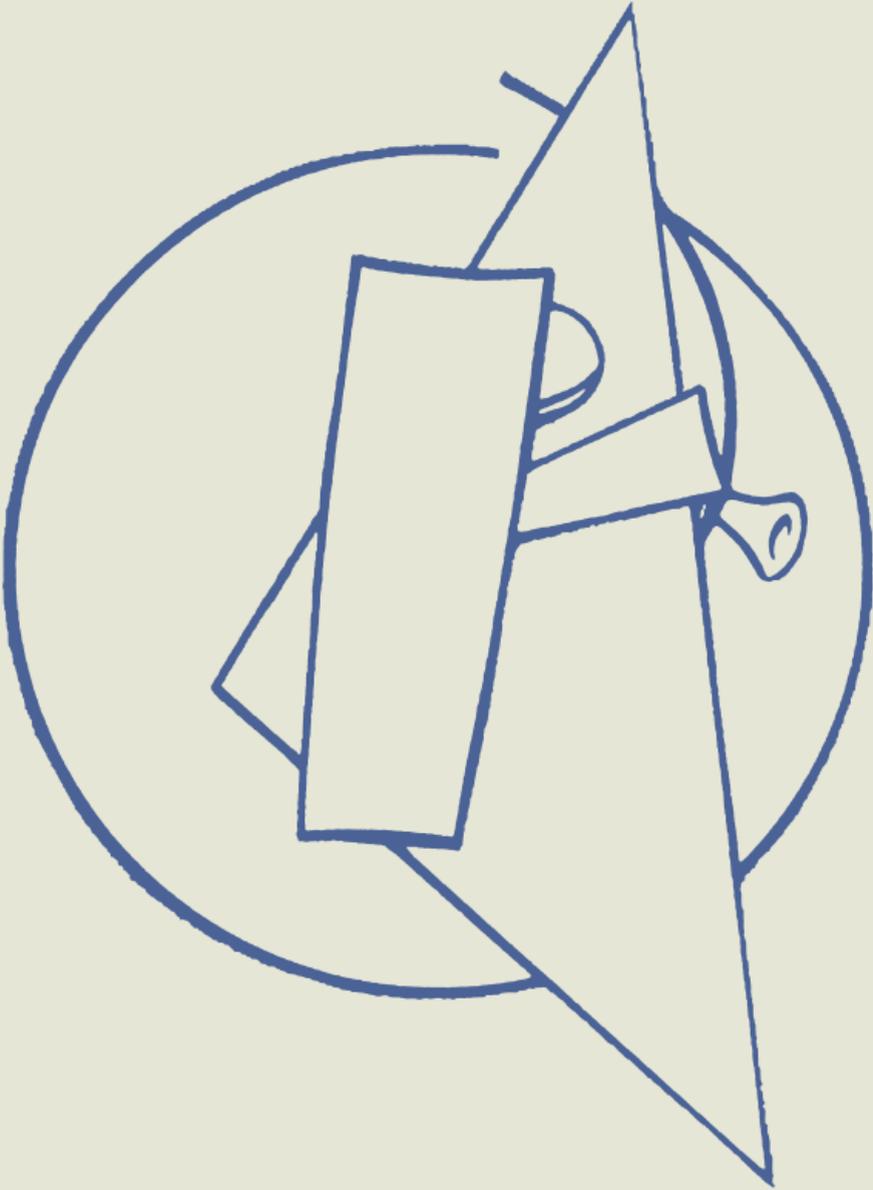
Various collages — exhibition view at **Monastiraki**, Montreal ▲

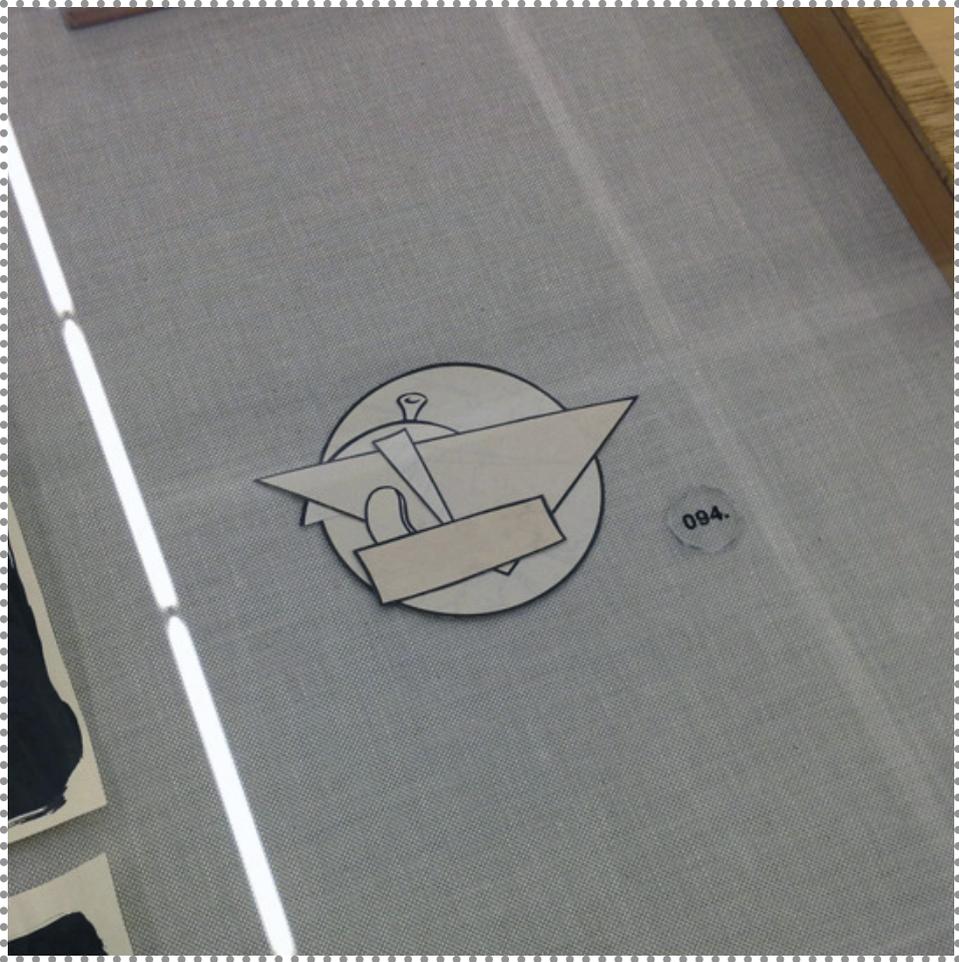


SOMA BATH (2014)
collage drawing on book cover

Various collage drawings on book covers ▶







OATH — for Micah (2013) : paper collage sculpture
from group exhibition at **The Power Plant**, Toronto ▲

ASTHENOPIA (2014)
collage drawing on book cover

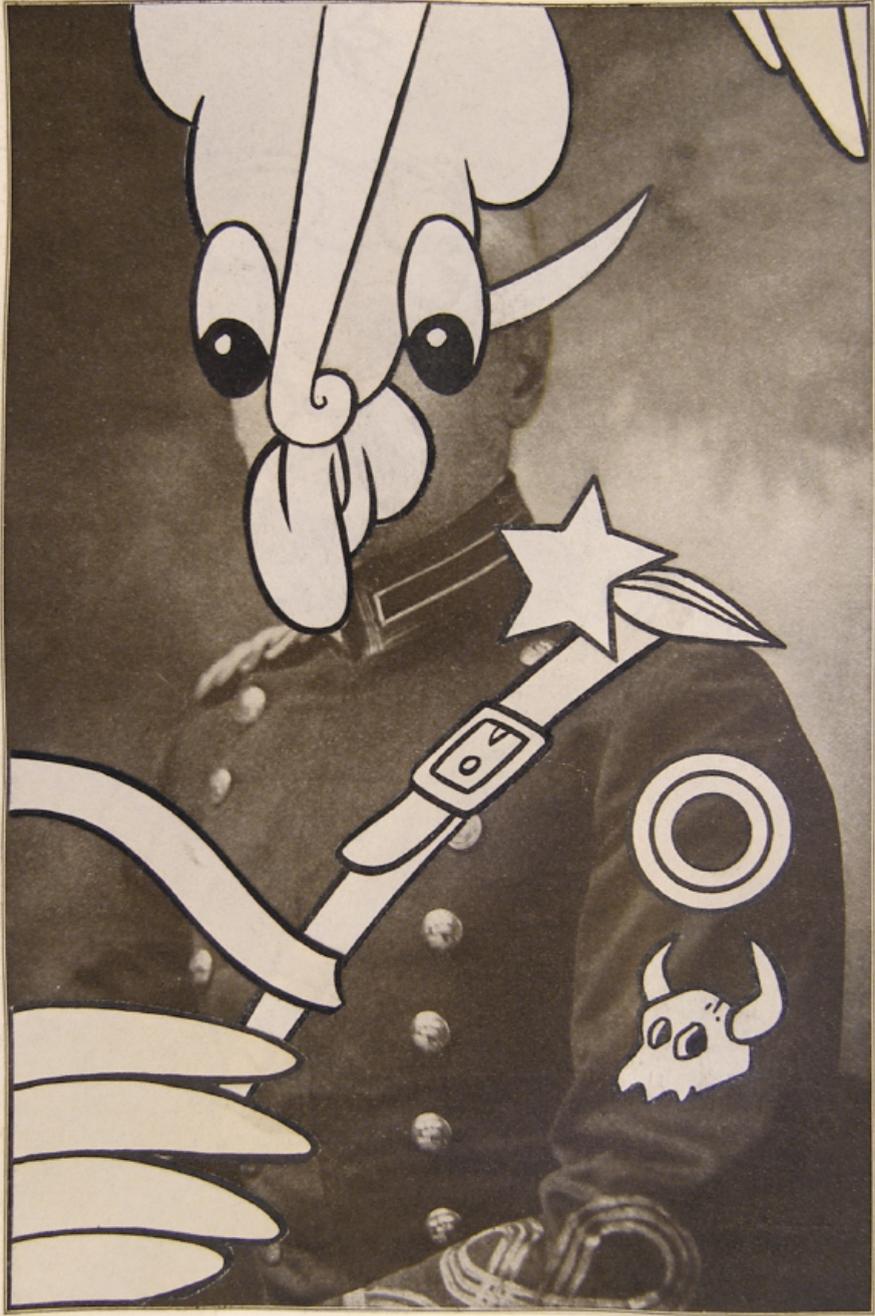


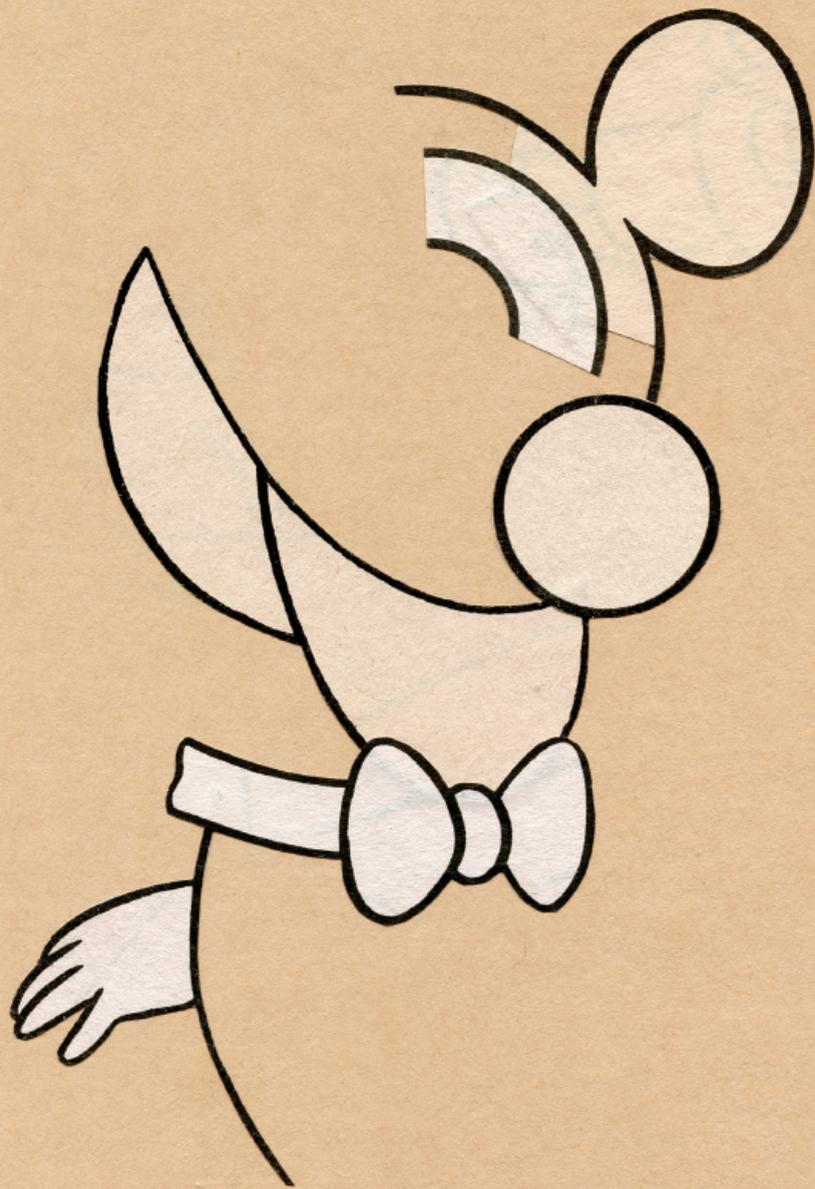


SOMETHING SOMEWHERE STRUCK (2012)

collage on vintage photograph ▲







LA-SOURIS (2014)

collage drawing on book cover



With a creative career spanning nearly three decades, Windsor-born maker **MARK LALIBERTE** is an award-winning artist/writer/designer/curator with an MFA from the University of Guelph. Laliberte has exhibited extensively in galleries across Canada and internationally, curates the experimental comics site **4panel.ca**, and edits the hybrid art/lit mag *CAROUSEL*. He has had poems and pageworks appear in publications big and small, including *Ink Brick*, *Poetry*, *prairie fire*, *Prefix Photo*, *subTerrain* and *Vallum*. Recent publications include *asemanticasymmetry* (Anstruther Press), *BookBook* (above/ground) and *Explosive Comic* (Swimmers Group). Laliberte is also a member of **MA|DE**, a collaborative writing partnership established in 2018, whose debut chapbook, *Test Centre*, was recently released by Windsor's ZED Press.



Want to see more?

This is an open invitation to anyone in the Windsor/Detroit community to look me up *after* the pandemic has played itself out by requesting a studio visit!

Email me anytime at:

< obscure@marklaliberte.com >



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TTNNTNN (2014) — collage on vintage photograph

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