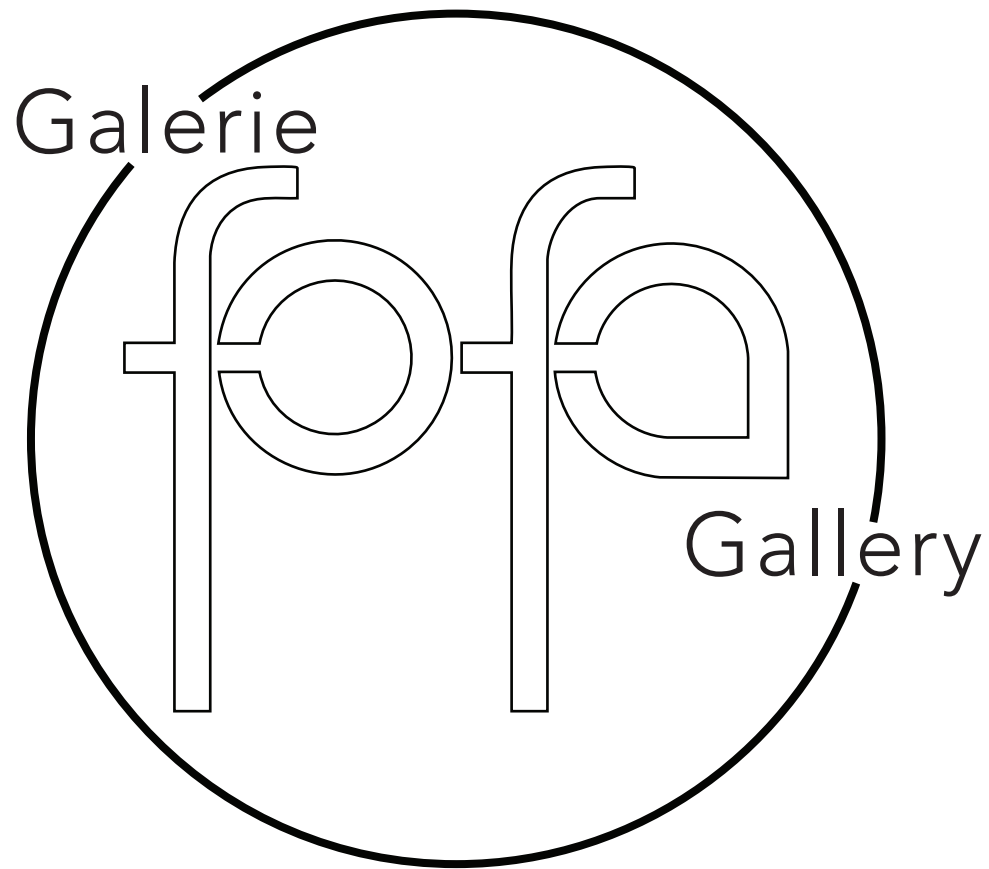




SUSTAINABLE SIGNAGE MENU

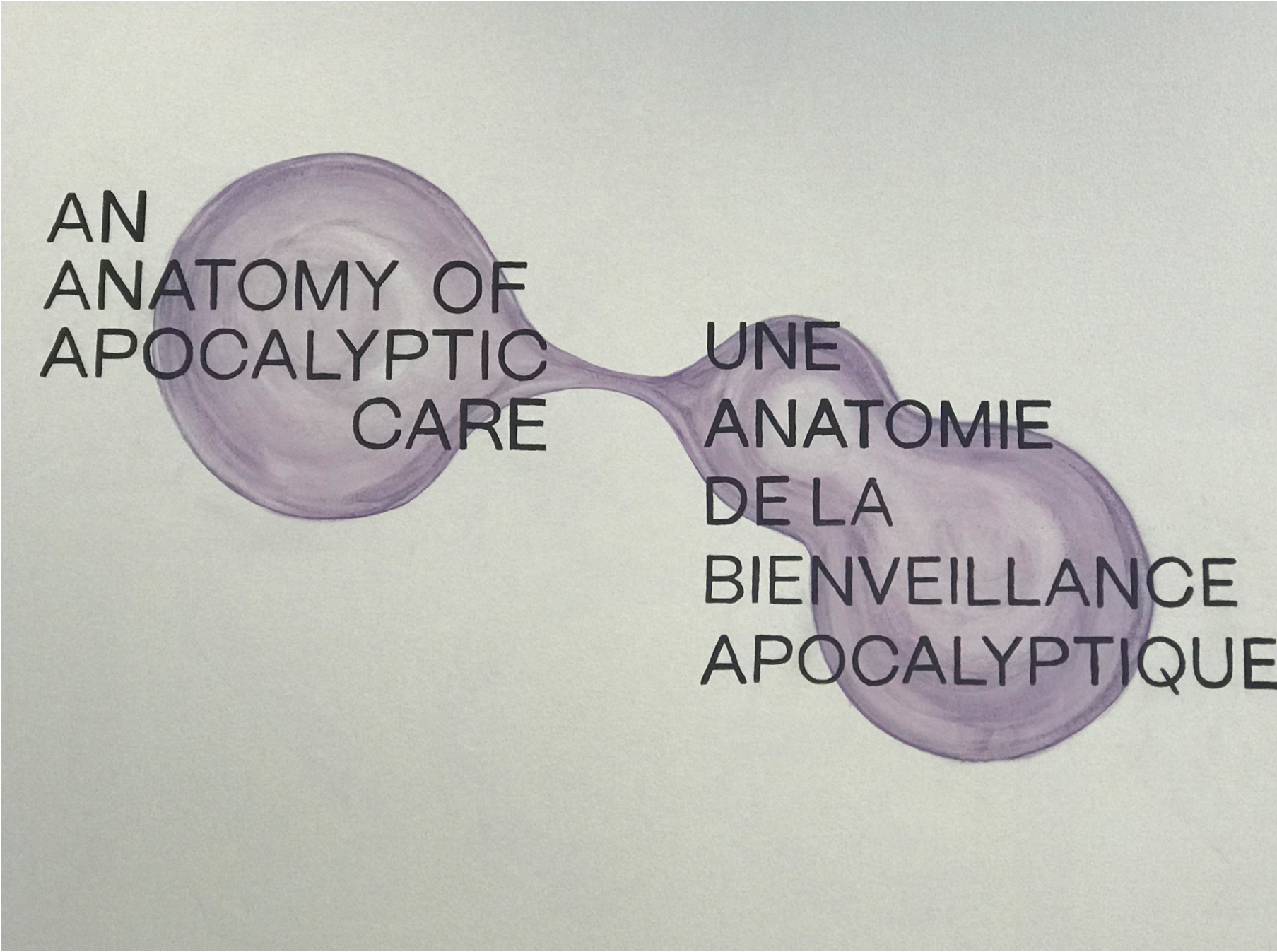
Tracing from projection

(+) opportunity to make complex designs

Allows for greater colour and material variety (e.g. paint, pencil, water colour)

(-) time consuming

the sharpness of the lettering depends on the person's manual abilities



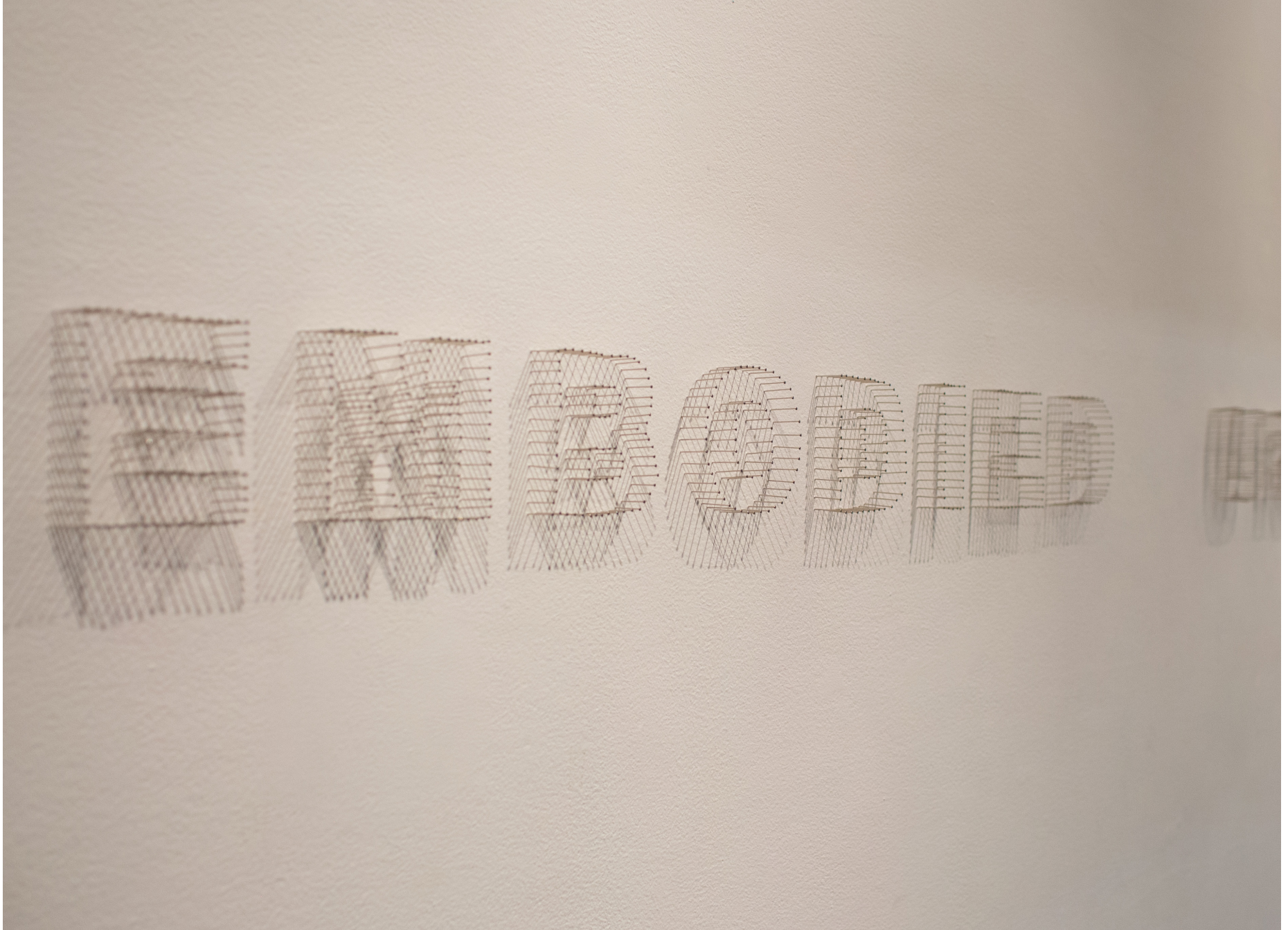
AN
ANATOMY OF
APOCALYPTIC
CARE

UNE
ANATOMIE
DE LA
BIENVEILLANCE
APOCALYPTIQUE

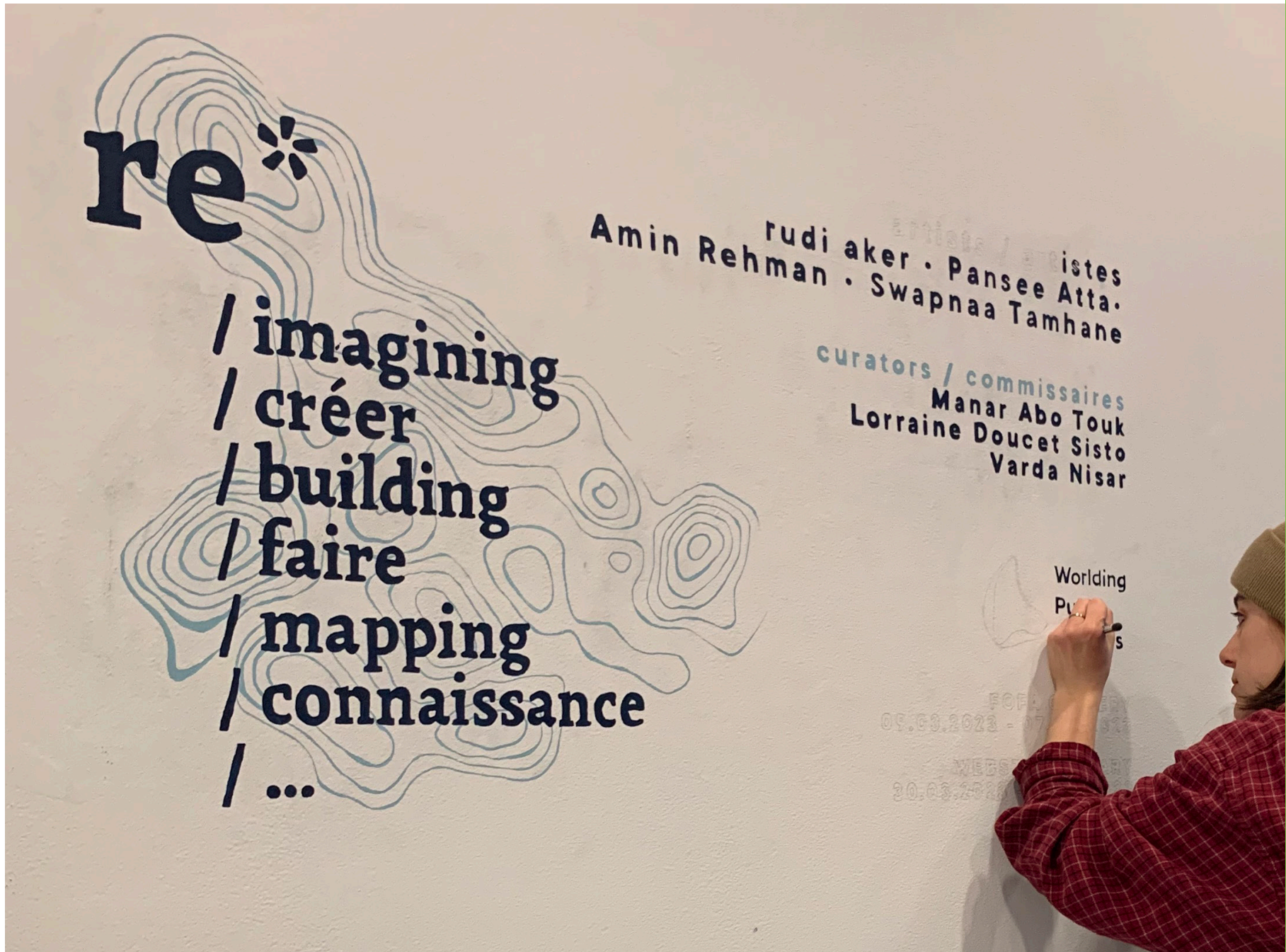
TRACING FROM PROJECTION

Undergraduate Student Exhibition, 2023. Traced projection using watercolor and repurposed acrylic paint.

Tracing from projection



Undergraduate Student Exhibition, 2024. Traced projection using nails.



Worlding Public Cultures: re*: imagining / créer/ building / faire / mapping / connaissance /..., 2023. Traced projection using acrylic paint.

Painting from stencil



Sharper lettering than tracing

Many colour choices and variations

Ideal for signage on glass

Stencil can be reused afterwards (in the same show / touring show)

bioplastic paint and any pigment could be used with this technique



not using a stencil friendly font or design means more work for preparing the file

GRAD- — EXPO-
UATING — SITION
STUDENTS' — DES
EXHI- — FINIS-
BITION — SANTS

PAINTING FROM STENCIL

Graduating Students' Exhibition, 2023. Stenciled charcoal & nori paste paint and acrylic paint.

Painting from stencil



The Art Volt Collection Annual Launch Exhibition, 2025, Stenciled acrylic paint.



Ilagiit / Relatives, 2024. Stenciled acrylic paint.

Painting from stencil

I Knew This Place Before By Adam Mbowe

Adam Mbowe
I Knew This Place Before
2025
Stencilled rehydrated eggshell bioplastic powder
on a dark background
The work is a large-scale stencil painting on a dark, textured surface. The text is stencilled in a light, off-white color. The title is in a large, elegant serif font, and the artist's name is in a smaller, similar font below it. The background is a deep, dark blue or black, with a subtle texture that suggests a material like bioplastic powder.

Adam Mbowe, *I Knew This Place Before*, 2025, Stencilled rehydrated eggshell bioplastic powder.



Ilagiit / Relatives, 2024. Stencilled acrylic paint.

Painting from stencil



Kesso Saulnier, *Histoires Fil'tisses*, 2023. Stenciled acrylic paint.

ground is
the bottom
of anything

nina vroemen

Ground is the bottom of anything, Nina Vroemen, 2024. MFA Gallery. Stenciled clay slip.

Chine-Collé



fast and efficient install

using water-soluble glue allows
for easy removal with water

cost-efficient

possibility to use leaves and bio
based sheet-like materials

works well on glass

Suitable for longer texts



limitation of colours link to
sourcing of paper / cardboard /
sheet material

some font choices could make
application more labour intensive
(as vinyl is)

depending on the choice of sheet
material some color might bleed
onto to the wall (need to repaint)



Andres Ochoa
Anne-Sophie Vallée
Ben Langwieder
Betty Pomerleau
Claude Labrèche-Lemay
Claudia Goulet-Blais
Emily Spooner

Hannah Louisy
Josh Jensen
Lucy Gill
Marley Johnson
Paras Vijan
Rox Boyle
Zahra Hosseini

CHINE-COLÉ

The Art Volt Collection Annual Launch Exhibition, 2025. Laser cut paper applied with the chine-collé technique.

Chine-collé



Hot
House
/ Maison
Chaude

Aaron McIntosh, Hot House / Maison chaude, 2025. Laser cut paper applied with the chine-collé technique.

A.llegades

Armando Cuspinera
Juan Pablo Hernández Gutiérrez
Marguerite Marion-Reyes
Emiliano Moreno Quesada

Denise A. Olivares
Armando Rivas
Saraheth Triviño
Elsy Zavarce

A.llegades, 2023. Laser cut plantain leaves applied with the chine-colé technique.

Chine-Collé

Hot House / Maison chaude

is an evolving interdisciplinary project initiated by Aaron McIntosh in 2020. Infusing biological science with queer knowledge, it functions both as a growing queer ecology network and a series of artworks that articulate queerness through the plant world's sexual spectrum.

Since the Renaissance Eurocentric nature studies have enforced a patriarchal, Christian and colonial worldview that centers biparental (male and female) reproduction. This exhibition interrogates the heteronormative origins of this field and its ongoing legacies of biological determinism. Drawing on speculative botany, ecofeminism, science fiction, and collective social practice, McIntosh cultivates attention for queer communities and their needs by recentering the diverse sexualities and pleasures that flourish in nature—beyond dominant narratives of procreation. Informed by 19th-century hot houses, the project builds a speculative structure for re-worlding that nourishes the growth of “rare species.” It is envisioned as a fertile space for queer dialogue, encouraging 2SLGBTQ+ individuals to see themselves as integral to nature's non-linear networks.



Reimagined as a site of queer futurity, Hot House / Maison chaude cultivates a living archive of speculative plants, queer kinships, and botanical counter-histories. It invites participants to engage with plants not only as sources of physical healing but also as allies in resistance, resilience, and the imagining of worlds beyond queer and trans violence. Through queer ecology and speculative botany, this exhibition seeds future possibilities for queer flourishing. The project unfolds in three acts:

1
—
qMatter
pulp and
transforms 2SLGBTQ+
ephemera contributed
by participants from across
Turtle Island / North America
into an ever-growing
“queer compost” heap that
nourishes queer memory
and multispecies
kin-making.

2
—
Exuberant Botanica
indexes
companion plants with
intertwined histories
of human sexual and
gender evolution.
Botanical drawings,
applique quilts, plant
sculptures, and queer
“herbals” compile
speculative remedies for
contemporary queer and
trans ailments.

3
—
Queer Conservatory
transforms the gallery into a
greenhouse and nature-study site.
A Wardian case, museum displays,
and container gardens house
speculative plant sculptures and
live plants sustained by queer
compost. A study room offers
botanical reference texts and
two participant-driven zines,
and doubles as a space for
workshops and community
gatherings.

Aaron McIntosh, *Hot House / Maison chaude*, 2025. Exhibition text on wall made with laser-cut paper and scoby leather applied with the chine-collé technique.



Aaron McIntosh, *Hot House / Maison chaude*, 2025. Exhibition text on wall made with laser-cut paper and scoby leather applied with the chine-collé technique.

Chine-Collé as a cache



Fil conducteur, 2025. Bingo dabber ink. Using the chine-collé letter cut-outs as a negative stencil, we used bingo dabbers to mark the edges of each letter.



Fil conducteur, 2025. Chine-collé with cache from paper signage from the entrance wall

Nori paste + granulate + stencil

(+) water soluble glue makes
removal easy

easy integration of artist material

(-) often needs testing

Jess Slipp

with & of

(Becoming Rock)

NORI PASTE + GRANULATE + STENCIL

Jess Slipp, *with & of (Becoming Rock)*, 2023. Nori paste, ground red sandstone.

Nori paste + granualte + stencil



Jess Slipp, *with & of (Becoming Rock)*, 2023. Nori paste, ground red sandstone.



Jess Slipp, with & of (Becoming Rock), 2023. Nori paste, ground red sandstone.

Nori Paste + granulate + stencil



Kama La Mackerel, To Be Held by the Femme Island / To Be Known by the Trans Body, 2025. Salt.

Tidelines

CECILIA MCKINNON
MARIA CHEKHAVOVICH
KUH DEL ROSARIO



NORI PASTE + GRANULATE + STENCIL

Maria Chekhanovich, Cecilia McKinnon, and Kuh Del Rosario, *Tidelines*, 2024. Nori paste and sand.

Other



recuperated posters and flyers around campus, dyed with buckthorn berry, matcha powder and watercolors made into panels and lasercut to write the title in negative space.

Undergraduate Student Exhibition, 2025.

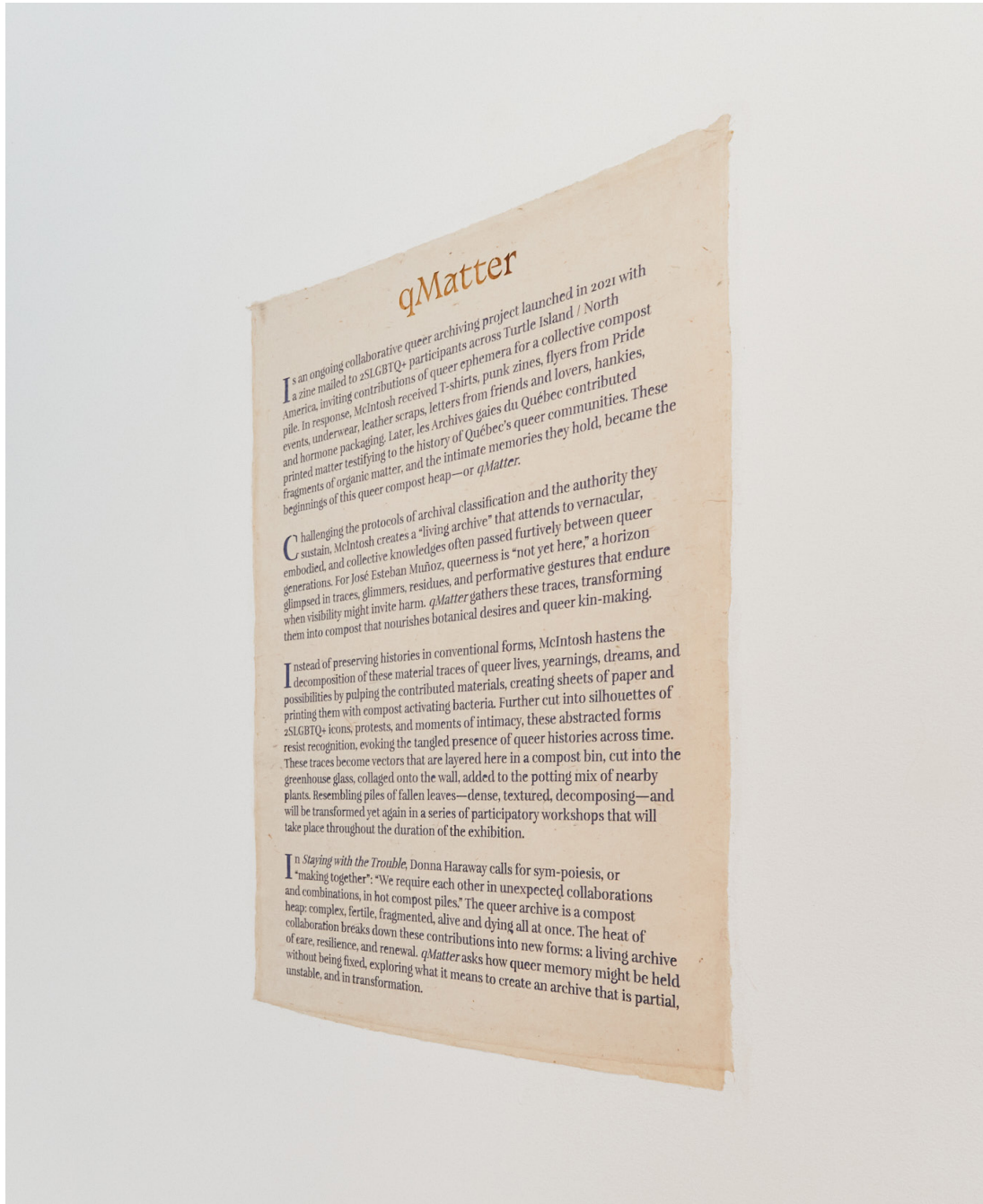


Tam Khoa Vu, HYBRID CONDITION: TURBO, 2024.

acrylic letters and black cardboard letters using light and shadows to appear on the wall.

in this example, the acrylic letters are modular and are used between exhibitions

Other



inkless poster:

top layer, beige sheet that has
been lasercut with the text

then a blue cardstock as the
bottom layer that acts as the 'ink.'

Aaron McIntosh, *Hot House / Maison chaude*, 2025.



Hannah Claus, tsi iotnekahtentioónhatie (Tiohtià:ke), 2025. At the Leonard and Bina Ellen Art Gallery. Photo: Jean-Michael Seminaro

lasercut paper covered in graphite hung by nails an inch from the wall creating shadow and movement echoing some pieces in the exhibition