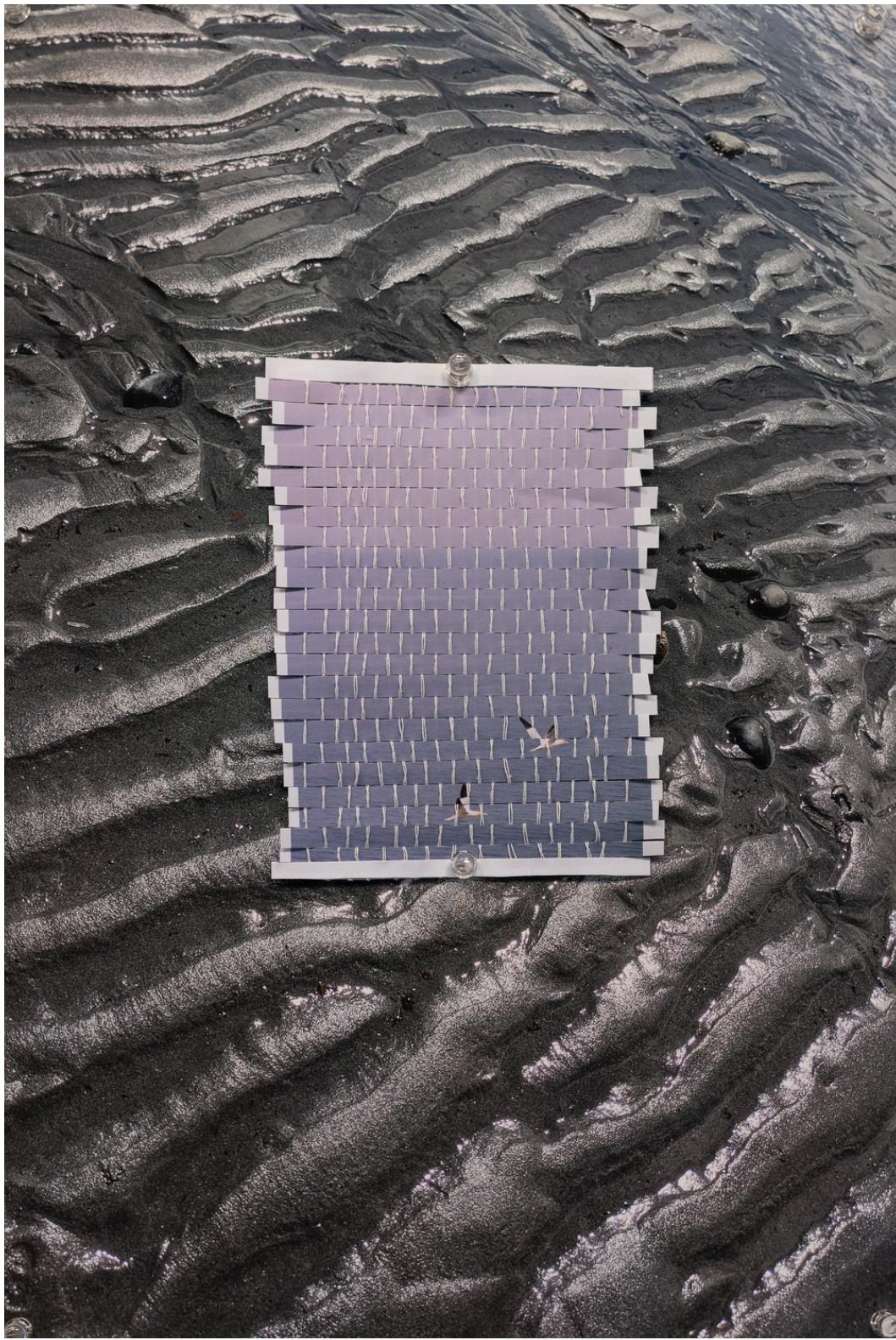


# Portfolio

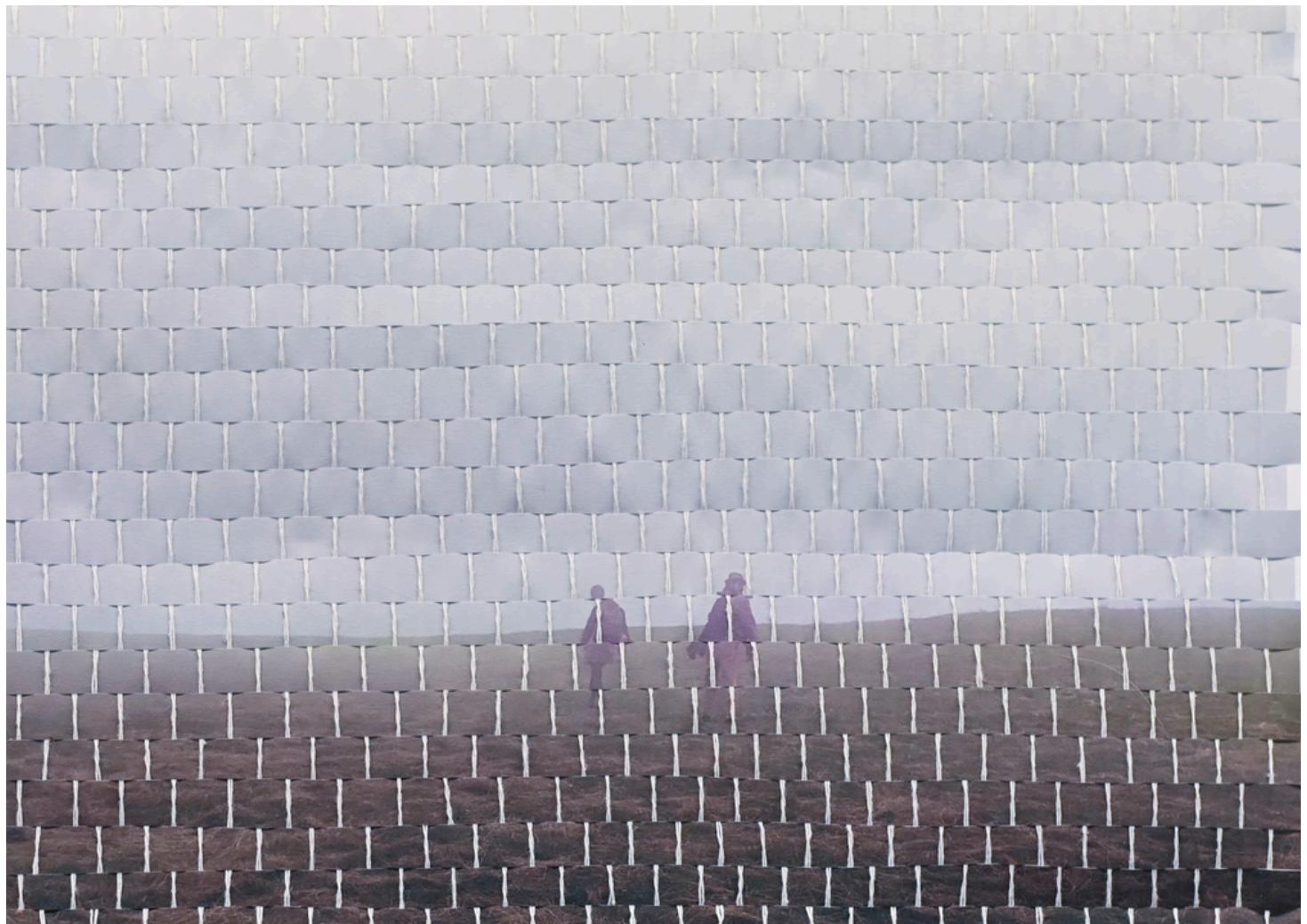
Keela Ayotte-Veltman

**Marée Basse**

2025

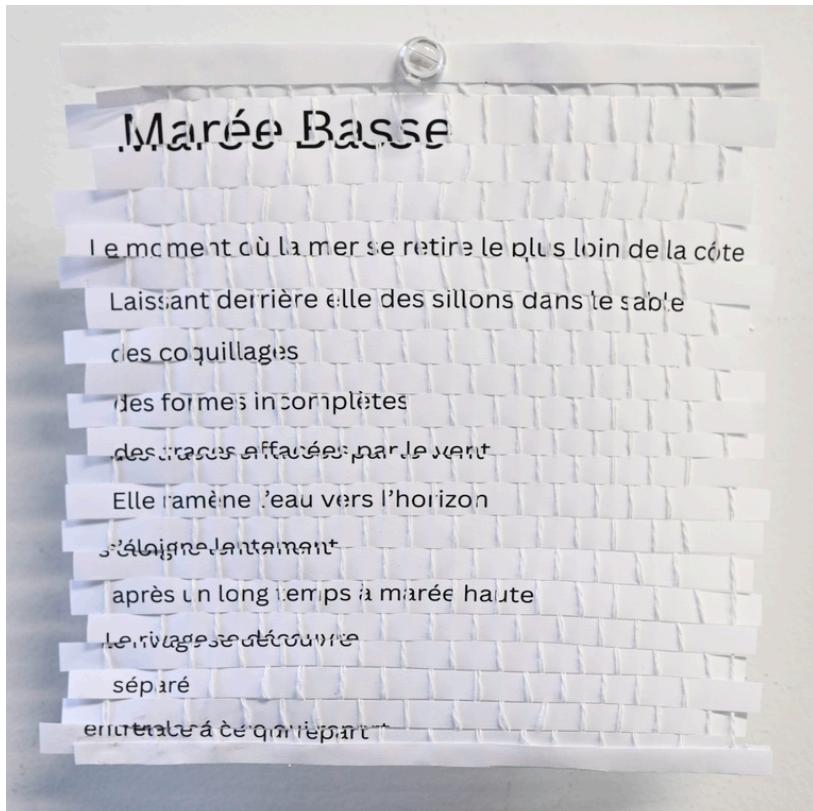


Keela Ayotte-Veltman, *Marée Basse* no. 12, 16in x 24in, woven Tecco Textile inkjet prints



Keela Ayotte-Veltman, *Marée Basse no.8*, 24in x 16in, woven Tecco Textile inkjet prints

# Accompanying descriptive material



Accompanying text, 8in x 10in, woven Tecco Textile inkjet prints

## Marée Basse - Artist statement

We used to be sewn at the hips. And then the seams started to loosen. It didn't happen all at once; it was a slow unraveling, like how the water pulls back so gradually you barely see it happening, until suddenly the shore looks completely different. The low tide has pulled everything so far apart.

*Marée Basse* is about the process of losing my best friend, the drifting apart of a relationship that was once so intertwined. Through photo weaving, I explore that entanglement. Some threads remain aligned, while others pull away, like the tide shifting. The work reflects the fluidity of relationships: how bonds can flow, drift, and leave impressions long after they recede.



*Marée Basse*, partial installation view, woven Tecco Textile inkjet prints

# Enterré Ici

2025



Keela Ayotte-Veltman, *Enterré Ici - diptych no.3*, 24in x 35in, inkjet prints



Keela Ayotte-Veltman, *Enterré Ici*, suspended installation, 12ft x 5ft, cotton fabric

# Accompanying descriptive material

## Enterré Ici - Artist statement

Enterré Ici explores lived-in spaces and their transformation over time. I wonder, how have I changed in this space? What is different now?

Focusing on my family's secluded, rustic chalet in Lost River, Quebec, I document its gradual decay and the traces left by time. Built by my grandfather, the chalet has no electricity or running water.

My father grew up in this chalet, and now I have too, three generations shaped by the same space. Over time, things have been added, things have changed, trees have grown, trees have fallen. The chalet feels like an extension of the forest, built from salvaged materials and constantly evolving. It carries the imprints of those who have lived in it, handprints on wood panels, dirt on the light switches, marks of time and use.

By examining a cherished, decaying space, I consider how physical places carry traces of personal history and transformation. Enterré Ici is about growth, how a space changes alongside the people within it and how, in return, it shapes them.



*Enterré Ici*, partial installation view, inkjet prints

## Accompanying text

### *Enteré Ici*

They built it one room at a time.

At first, it was just the front: two tiny rooms, two parents, two older boys and a youngest daughter. But it was too small. So, they added onto it, piece by piece.

Two more rooms at the back.

When they bought the land, there was nothing here but trees. They carved this place out of the forest. And over the years, trees grew, fell,

and sometimes had to be cut down to keep them from crashing through the roof. One did fall on the power line. There was no electricity for years after that. Eventually the lights came back,

then left

and came back again.

The windows, the wood, the fireplace, everything was secondhand. Made of what others discarded: scraps from renovations, odd pieces of metal, leftover doors. Mismatched and pieced together.

Like a home of hand-me-downs.

Like nothing else would suit it better.

Nothing here is new. Things are brought here only once they are outgrown somewhere else.

The mismatched cutlery,  
the unwanted furniture,  
the rotting clothes.

They built it from the ground up.

It sits on pillars that seem to grow out of the earth. Stacked and layered over time with whatever fits. Pieces of wood and bricks keeping the floor straight. Holding it all. And they keep adding pieces.

Making it different,  
somehow still the same.

and yet,

**L'entrée**  
**2025**



Keela Ayotte-Veltman, *L'entrée*, 15in x 30in, woven Tecco Textile inkjet prints

# **Accompanying descriptive material**

## **L'entrée - Artist statement**

For this project, I worked with photo weaving to merge two photographs connected through the same physical space: the front door of my grandmother's house. The first image is an archival photograph taken by my grandmother about twenty-five years ago, showing my brothers as young kids, laughing on the front steps. The second image is one I took in 2022, depicting my mother leaving through that same door on the morning of my grandmother's funeral.

This summer, my mother bought my grandmother's house, and we live there now. I was drawn to how this space has shifted meaning over time, once belonging to my grandmother, a site of childhood memory, and now my home. My grandmother passed away from prefrontal dementia, and I think that's partly why memory has become such a central theme in my work. There's something in me that fears forgetting.

*L'entrée* reflects the doorway as a place of crossing, from one moment to another. It ties both photographs together across time and acts as a point of passage between generations, life and death, and childhood and adulthood. The work explores memory, loss, and continuity, with the woven structure showing how these experiences are intertwined.

## **Image list**

- 01 - Keela Ayotte-Veltman / Marée Basse no.12 / 2025 / 16in x 24in / woven Tecco Textile inkjet prints
- 02 - Keela Ayotte-Veltman / Marée Basse no.8 / 2025 / 24in x 16in / woven Tecco Textile inkjet prints
- 03 - Keela Ayotte-Veltman / Enterré Ici - diptych no.3 / 2025 / 24x35in / inkjet print
- 04 - Keela Ayotte-Veltman / Enterré Ici - suspended installation / 2025 / 12ft x 5ft / cotton fabric
- 05 - Keela Ayotte-Veltman / L'entrée / 2025 / 15in x 30in / woven Tecco Textile inkjet prints