

## Room 1

### AUGUSTIN REBETEZ & FRIENDS

#### FACTORY BEHIND YOUR BRAIN

Swiss artist **Augustin Rebetez** is not unknown to Montreal audiences. Many may have seen his work during the 12th edition of the Mois de la Photo à Montréal in 2011, where his photographs and videos were presented in a rather subdued context. *Factory Behind Your Brain* uses the opposite approach. Here the artist shatters the white cube of the gallery, maximising every inch of space to present his wild and teeming universe.

*Factory Behind Your Brain* is everything that hides in our head: projects, ideas, etc., but mostly things that hide inside the head of the artist and his accomplices. Rebetez does not present his photographs, paintings, and videos alone. He works in close collaboration with **Giona Bierens de Haan**, who constructed the installation from recycled materials, and **Adil Coralic** and **Louis Jucker**, who act as his installation assistants and official exhibition collaborators, as well as fellow artists who will perform during the vernissage. The opening event is in fact seen as a big party where Rebetez and his colleagues push the multidisciplinary aspect of their work even further. Within the exhibition, as well as in performance, Rebetez's work is the central core onto which other experts and worlds are grafted. His creative factory makes use of several mediums that reveal the complexity of his universe. In a recent monograph on the artist's work, he explains how this amalgamation of approaches works within his practice: "I like this mix. It resembles me. I want to touch people, I want them to encounter my work the way they would go see a show. I like to spin a lot of webs and offer different choices to the audience. My work can be funny, violent or touching, just like life. I like to imagine the exhibition is like a journey, a trip through a world that I have staged. I want to inspire viewers, and continue to amaze myself<sup>1</sup>." At CLARK, viewers will experience an immersive space, conceived and constructed on site by the artist and his collaborators from materials found in surrounding areas, with a few pieces brought over from Switzerland. The result is a DIY, low-tech universe, a little magical theatre.

It seems fitting that Augustin Rebetez's artistic practice is an invitation to enter a unique world where drawings, photographs, animations and installation are combined to create an inviting experience for viewers. In this world of wonder, the work of this Swiss artist is a celebration of life.

————— Manon Tourigny / translation : Jo-Anne Balcaen

#### BIO

**Augustin Rebetez** was born in Switzerland, in 1986. Trained as a photographer, he also uses stop-motion video, painting, writing, and installations to shape his artistic universe. Since 2009, he has regularly shown his work in Switzerland and abroad, alternating between solo exhibitions and collaborative projects. He often teams up with other artists, his travel companions from the fringes of photography. His pictures evoke a surprising maelstrom of delicate darkness, spontaneous poetry, and biting humour. They pulsate with rawness and wonder, with stunning and refreshing freedom. Augustin Rebetez was awarded the Photo Folio Review by the Rencontres d'Arles 2010, the Swiss Photo Award in 2012, and the Vevey International Photo Award 2013-2014. In 2014, his work was shown at the Biennale of Sydney.

*Augustin Rebetez would like to thank Giona Bierens de Haan, Louis Jucker, Laurent Güdel and Adil Coralic for their participation to this exhibition, as well as Yann Pocreau, Roxanne Arseneault, Corine Lemieux and Manon Tourigny for their implication in this project. Special mention to Marie-Claude Landry. The artist and his collaborators attendance was made possible with the support of Pro Helvetia.*

1. Nathalie Herschdorfer, Augustin Rebetez, Lucerne, Pro Helvetia, Swiss Arts Council, Cahiers d'artistes series, 2013, n. p.

## Room 2

### FRANCINE LALONDE

#### DÉSIRS FANTÔMES

**Francine Lalonde**, whose last solo exhibition was held at Circa in 2010, continues her formal research into the physical experience of space. For CLARK, she presents a monumental sculpture that dominates the small room, literally inhabiting the space. Titled *Désirs fantômes*, the work becomes a pure, meditative space, allowing viewers to pause in an environment that stands in stark contrast to Rebetez's. The artist describes her sculpture this way: "I superimpose a large-scale, faceted form onto the original space, where it captures light and reveals it as an autonomous phenomenon." As such, the sculpture becomes a receptacle for various sources of light. This luminous exchange is like a tale of attraction, of invisible or phantom desire. Lalonde's piece also acts as a surface that receives and releases our desires. The form redefines the room, possesses it. This effect is emphasized by the use of paint that matches the room's walls, allowing the sculpture to seamlessly merge with the room itself even as it pulls away from the very walls that appear to support it.

This represents a shift in the artist's practice and her way of occupying the gallery space. While she previously used light as a means to reveal space, she has now modified her approach to create a space where the primary function is to receive light in order to reveal its tonalities. Using foam core (normally used in the fabrication of maquettes) as her base material allows the artist to play with form, given the flexibility of this low-tech material. She can then better control the construction of this floating structure, an assembly of multi-planed, polyhedron forms resembling a faceted rock. Use of this lightweight material enables her to create a structure that is detached from the wall yet still overwhelms the room. The viewer becomes quasi-emerged in this white, larger-than-life, light-absorbing space.

In the end, the sculpture strangely resembles the interior of a cathode-ray tube monitor with its external components removed. Its images no longer received from an external source, but rather formed by our own intimate projections, our phantom desires.

————— Manon Tourigny / translation : Jo-Anne Balcaen

#### BIO

**Francine Lalonde** studied Fine Arts at Concordia University, and completed her MFA at UQAM, as well a certificate in translation at the Université de Montréal. Her work has been presented in solo and group exhibitions in numerous centres and galleries in Montréal and across Canada. In 2004, she travelled to Barcelona as part of the Québec-Catalonia exchange. She has participated in competition programs for the integration of art and architecture. Since 2000, she has taught in the Visual Art department at the Cégep Édouard-Montpetit. She travels regularly throughout the Americas, Europe and Asia. She lives and works in Montréal.

*Francine Lalonde would like to thank Éric Duval, Mario Forest, Michel Forget et Lee Espero (Pedro) for their help with the installation. Yan Giguère for his advice and availability, as well as the amazing gallery team for their work and general atmosphere. The artist would also like to thank Conseil des arts et lettres du Québec and the Canada Council for the Arts for their support.*

1. From a text sent by the artist on August 26, 2015.

**ALEXANDRE BURTON**  
(VIDE)

Alexandre Burton's current research examines the incipient void, and falls within a broader field of creative work that is linked to electrical energy and electromagnetic fields. Burton has created a mechanism that includes six electromagnets that act simultaneously within a magnetic field, itself created by three magnets. This electromagnetic field, invisible to the naked eye, is revealed by the three magnet-objects that literally levitate, pulled between gravity and the magnetic forces.

An audio signal modifies the electromagnetic charge and causes the suspended magnets to oscillate. Depending on the frequencies, phases, and beats, the objects may even vibrate and revolve. These phenomena in turn modulate the magnetic field, where the signal is reintroduced into the system, thereby creating a feedback effect.

In the Poste Audio, Alexandre Burton presents the current phase of his research through a montage of sounds that stem from his prototype experiments thus far. His source material includes various recordings of electromagnetic phenomena, as well as ambient sound recordings made in the studio. These elements are organized into six loops of varying lengths, where the temporal phase shift generates a perpetually re-composed montage.

## Mediation

**ARTIST TALK**

SATURDAY, OCTOBER 24, 2015\_3PM

CLARK invites you to meet artists **Augustin Rebetez (and friends)** and **Francine Lalonde** as part of our cultural mediation activities hosted by **Marjolaine Bourdua**, with the support of the *Programme montréalais d'action culturelle*.

**L'HEURE DU CONTE**

NOVEMBER 7, 2015\_2PM (Centre CLARK)

NOVEMBER 14, 2015\_2PM (Bibliothèque Mordecai-Richler - 5434 Av du Parc)

With the support from the *Programme montréalais d'action culturelle*, CLARK and la Bibliothèque du Mile End propose a 2-part activity for families (parents and children ages 6 and up). On the menu: discovering CLARK's exhibitions, storytelling, games and a book-inspired workshop hosted by an invited artist! More information: [clarkplaza.org](http://clarkplaza.org)

## Off-site

**PEUT MIEUX FAIRE - Cahiers d'exercices**

EXHIBITION / SEPTEMBER 11 to NOVEMBER 1<sup>st</sup>, 2015  
L'Entrepôt, salle d'exposition (2901, boul. Saint-Joseph, Montréal,  
Arrondissement de Lachine)

EXHIBITION / NOVEMBER 5 to DECEMBER 6, 2015  
Centre d'exposition Lethbridge de la Bibliothèque du Boisé  
(2727, boulevard Thimens, Montréal, Arrondissement Saint-Laurent)

*PEUT MIEUX FAIRE - Cahiers d'exercices / CAN DO BETTER - Exercise Books* is a travelling transdisciplinary collective exhibition. It is presented by the *Conseil des arts de Montréal en tournée* and Centre CLARK in six different locations. More information: [clarkplaza.org](http://clarkplaza.org)

**CENTRE CLARK**

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Tuesday to Saturday, 12pm to 5pm

**ATELIER CLARK**514-276-2679 / [atelier@clarkplaza.org](mailto:atelier@clarkplaza.org)[www.clarkplaza.org](http://www.clarkplaza.org)

*Le Centre CLARK is supported by the efforts of its membership and staff. CLARK is a member of RCAAQ, Pi2 and would like to thank the following funding bodies for their support :*



October 22 to November 28, 2015

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**& FRIENDS****FACTORY BEHIND YOUR BRAIN**

## Room 2

**FRANCINE LALONDE**  
**DÉSIRS FANTÔMES**

## Poste audio

**ALEXANDRE BURTON**  
(VIDE)**OPENING, THURSDAY OCT 22 / 8PM**