

Room 1

EMMANUEL GALLAND ET FRANÇOIS LALUMIÈRE

AVENIR AVENUE (PREQUEL)

This isn't the first time Emmanuel Galland and François Lalumière have worked as a pair. In 2010 they worked as a team on *Retourne-moi / Invert Me Out*. The two artists were hired to create an inverted copy of the facade of the neighbouring Maison du peintre business. They painstakingly reproduced all the products on display in the window front as well as the boutique's sign and outside fixtures.

For *Avenir Avenue (Prequel)*, the artists take over the CLARK Room using retractable tape barriers that are generally used for crowd control. Therefore, the artists create a trap device that questions operating processes and how pieces of art are displayed in galleries as well as how spectators circulate through the room. To access the showing, visitors have to follow a pre-established path, a path that leads to the unknown, one that leads their bodies as well as their line of sight. The visitors have a limited field of vision when viewing the works and need to constantly focus on where they were walking while viewing the artwork. The exhibit's obvious course offered no entrance or exit and had no beginning or end, playing off contradictions.

The glossy images of varying sizes that cover the walls of the room make *Avenir Avenue (Prequel)* a collage/display. No information is provided with the images, evacuating any indication of their composition and authorship. This lack of differentiation counterpoints the hybridization of elements in the exhibit, playing off a succession of crossings and pathways. "*Prequel*" in the exhibit title is used to present its origin and serves as a flashback or as a return to the past for the work's premise. Photos of the artists at the age of 19 are one of the more obvious elements of the work. The two large-scale portraits, presented at a great height and angle serve as a constant presence by the artists as overseers, surveying our meanderings.

The artists also make use of the gallery's floor space by reproducing a plan of the room to scale, that acts as a "mise en abyme" for the gallery space. In the centre of the exhibit one can see a starry figure which represents the four cardinal points, as well as the recurring motif in the exhibition, the arrow, repeated here and there. Rather than guiding us however, these multiple arrows make us lose our sense of direction.

Avenir Avenue (Prequel) illustrates an individual and collective future, which, through the device created by the artists, leads us to question our own conditioning. The dialogue created by the two artists' practices, including Galland's dedication to collective icons that circulate throughout society and François Lalumière's vision which focuses on urban actions, serve as a metaphor for the concept of artistic pathways and a negotiation of aesthetics that integrate ideas, materials and processes.

Manon Tourigny

BIO

François Lalumière is currently presenting his first solo exhibition – « Éphémère et invisible » – at L'Écart in Rouyn-Noranda until September 28, 2014. His work can also be seen at Brooklyn – Café, Atelier, Showroom in Montréal [<http://brooklyn-mtl.com>]. Lalumière studied Studio Arts at Concordia University as well as completing a year at Université Paris 8. Since 2008, his work has been presented during several Montreal-based events and festivals: DARE DARE, Eastern Bloc, Zone HOMA, Chantier libre, ESPACE PROJET Art contemporain + Design, MASSIV'art, Nuit blanche / Art souterrain, ESPACE F (Matane), Short & Sweet, Studio XX and OFF-Fringe. This fall he will present the performance « *Summoning aesthetics...* », in collaboration with Andrew Tay, as part of Festival Phénomène.

Emmanuel Galland is an artist and a curator. At the end of the 20th century he experienced many years of hyperactivity, followed by a long fallow period. He can often be found where we he is not expected. Working in the shadows for many years, he was welcomed by Le Lobe, and in Québec the spaces VU and l'Oeil de Poisson sustained his attention. Next October he will be artist in residence at the Centre Bang in Chicoutimi, a location that he has previously explored. The group exhibition « PEUT MIEUX FAIRE – Cahiers d'exercices » that he initiated is supported by Centre CLARK and the *Le Conseil des arts de Montréal en tournée* for 2014-2015. A new edition will be shown at the Centre national d'exposition – CNE in Jonquière this fall.

The artists would like to thank Centre CLARK, Debna, Jean-Charles Claveau, Lyn Dagau, Léa Grantham, Eric Filteau, Caroline Hayeur, Sam Lam, Lady McBouth & Yang, Peter Pilot, Elisabeth Robichaud, Pat Bern, MIERE INVESCO, Photosynthèse et TRAN & TRAN cabinet dentaire.

Room 2

SHEENA HOSZKO

LAVAL IMMIGRATION HOLDING CENTER (TOTAL PERIMETER : 572 FEET)

Referencing the history of post-minimalist sculpture, Sheena Hoszko enacts a personal protocol in the production of her work. Her performative acts are rooted in walking, as she uses her steps as a personal unit of measurement. By mapping sites with her body, she reveals power dynamics, investigating traces of actions and ways of transcribing matter. With 2012's homage to Café Cléopâtre entitled *Red Light Monument: Floor Area of Café Cléopâtre's Stages (500 square feet)*, created for DARE-DARE, Hoszko measured the surface area of the two main stages, which was then presented to the public in the form of an outdoor event-lighting installation of the same scale.

This research work, conducted prior to production, allows Hoszko to produce a performative act in which she is invisible to the viewer. Using a subjective measuring system based on the locations she visits, she creates apparatuses and sculptures that in turn evoke this subjectivity. *Centre de prévention de l'immigration de Laval / Laval Immigration Holding Centre*, presented in the small gallery, is based on a mapping of the federal office of the same name. The main purpose of this facility is to detain undocumented migrants whose identities have not yet been verified, or who, according to the government, may constitute a national security threat. These decisions are often based upon the migrants' countries of origin. Those detained, including children, are held without knowing the duration of their detention in prison-like conditions.

The imposing sculpture is made of temporary fencing placed face-to-face, forming a tight grid and limiting the visitors' movements. The use of generic fencing commonly used to restrict access to public areas such as construction sites and to contain crowds during demonstrations, are in turn used by the artist to erase all traces of her own movements. The structure recreates *the entire perimeter of the Immigration Holding Centre on a 1:1 scale, covering 572 feet*. Central to the work are the rigid materials, the weight of its mass and its impersonal appearance, which reflect the qualities associated with the institution itself. Hoszko recontextualizes the Immigration Holding Centre by superposing the fencing into a grid that draws attention to the means used by governmental institutions to maintain order and impose their control over individuals. In conjunction with the sculpture, the artist also provides further information visitors who want to learn more about the detention centre. Through an intersection of art and social justice, Sheena Hoszko has created a work that goes beyond purely aesthetic considerations to provoke questions concerning unjust immigration policies and procedures.

Manon Tourigny

BIO

Born in Outaouais, Québec, **Sheena Hoszko** is a Montreal-based sculptor examining materiality as it relates to mapping and power. She studied at the Emily Carr University of Art + Design, and completed an MFA at Concordia University where she received a SSHRC grant for her research. Hoszko's work has been shown in Argentina, Canada, Germany, and the UK. Her most recent project mapping CBSA Immigration Detention Centres will also be shown at Toronto's A Space Gallery (2015). In the winter of 2015 she will be in residence at the Santa Fe Art Institute in New Mexico, USA, as part of their Food Justice programming.

The artist would like to thank Marie-Michelle Deschamps, John Fanara, Kandis Friesen, MP Grenier, Anna Hawkins, Farah Khan, Michelle Lacombe, Jess Mac, Sarah Mangle, Luanne Martineau, Cheryl Simon, the Centre CLARK staff, Moduloc Montreal, and the Conseil des arts et des lettres du Québec for their support.

ROUND TABLE: DETENTION AND THE CITY

SATURDAY SEPTEMBER 27 - 2pm to 4pm

Don't miss this presentation and discussion around the theme of detention and the city with **NASRIN HIMADA**, **SHEENA HOSZKO** and **JAGGI SINGH**. The event will take place at the Cagibi (5490 Saint-Laurent), a few steps away from CLARK.

ARTIST TALK

SATURDAY, OCTOBER 4, 2014

CLARK invites you to a meet artists **François Lalumière** and **Sheena Hoszko** as part of our cultural mediation activities hosted by **Pascale Tremblay**, with the support of the *Programme montréalais d'action culturelle*.

ATELIERS PORTES OUVERTES - 4TH EDITION

SEPTEMBER, 12, 13 AND 14, 2014

Close to one hundred Mile End artist's are opening their studio doors! This event gives you the opportunity to discover multiple contemporary art practices as well as the neighbourhood's gallery spaces. Thematic guided tours are offered free of charge to the young and old. For more information, itineraries and guided tours, please contact 514-288-4972 or apo_edition4@hotmail.com.

RESIDENCY BORDEAUX/MONTREAL

As part of the Bordeaux/Montréal exchange, Centre CLARK welcomes the Bordeaux-based artist Julie Chaffort from August 25 to October 19. The results of the residency will be shown at Centre CLARK from October 16 to November 22.

The québécoise artist Julie Trudel will in return be hosted by Zebra 3 in Bordeaux from October 13 to December 16, 2014. Her work will be exhibited at the Cortex Athletico gallery from December 12, 2014 to January 24, 2015.

This residency has been made possible with the financial support of the Ministère des relations internationales du Québec and by le Consulat de France through the Commission permanente de coopération franco-québécoise.



August 28 to October 4, 2014

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Room 2



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CENTRE CLARK

5455 avenue de Gaspé, local 114
Montréal [Qc] Canada H2T 3B3
514-288-4972 / info@clarkplaza.org
Du mardi au samedi de 12h à 17h

ATELIER CLARK

514-276-2679 / atelier@clarkplaza.org

www.clarkplaza.org  

OPENING, THURSDAY AUG. 28 / 20PM