Each of Grier Edmundson’s exhibition projects becomes a new chapter in the artist’s practice, thanks in part to the reintroduction of elements he re-contextualizes. Such is the case, for example, with Andy Warhol’s Brillo soap boxes, a reference used by Edmundson in his exhibition The Text is Plural, presented at Battat Contemporary in 2013. This time at CLARK, plaster boxes with smooth white surfaces evoke Warhol’s emblematic piece. The common thread within Edmundson’s work is undoubtedly his questioning of copyright and intellectual property in the context of the commodification of art, but he also points to the narrow line that separates the original and the copy.

With Un serpent dans la pelouse, a literal translation of the expression “a snake in the grass”, an idiom that refers to a deceitful person who at first seems harmless, Edmundson looks at how business interests interfere with various aspects of our lives and, intrinsically, the artist’s own life. As a producer of artworks, that is, of objects that have commercial value, how does the artist position himself within this system? How does one attribute economic value to an artwork? Who has the power to do so?

To illustrate his point, Edmundson has created a series of seven paintings that reproduce cards from the property-trading board game Monopoly. With these paintings, the artist creates a counterpart to the mechanical reproduction of the cards by focusing on the materiality of the paint. Edmundson also presents a sort of counterfeit version of Mr. Monopoly, with empty pockets. This motif is repeated on the gallery walls in a kind of wallpaper pattern, and will be available for download on the artist’s website, thereby subverting the idea of profit in favour of open access. The artist has also reproduced a portrait of Thomas Malthus (1766-1834), an English economist known for his writings on the control of population growth in times of full economic development. Malthus put forward the idea that all economic activity is driven by demand, not supply.

Through installation, a method regularly favoured by the artist, Grier Edmundson addresses various questions about the role of business within society. Using his own condition as an example, he demonstrates what it represents in terms of investment (in money, time, etc.) compared to what it returns, therefore critiquing all forms of speculation, but particularly as it relates to art and property.

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BIO

Born in Memphis, Tennessee, Grier Edmundson holds a BFA from the Maryland Institute College of Art in Baltimore and a MFA from the Glasgow School of Art. He has had recent solo exhibitions at Kendall Koppe Gallery (Glasgow), Fourteen30 Contemporary (Portland), Battat Contemporary (Montreal) and Powerhouse (Memphis). His work has been featured in numerous group exhibitions including the 2011 Quebec Triennial (Montreal), I’m Not Here : An Exhibition without Francis Alÿs at the de Appel Arts Centre (Amsterdam), Samedi, Samedi at Galerie Art Concept (Paris), The State with A. Vermin at Glasgow International 2008 as well as a two-person exhibition with Julie Favreau at Erin Stump Project (Toronto). He lives and works in Montreal.

I would like to thank the team at CLARK for this opportunity, Daisy, Joe and Erin, Luc and Suzanne, Luke Collins, Louise and Paule and my parents Steve and Cathy. Most of all I would like to thank Amélie, I would be lost without your input and support.

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Manon Tourigny / translation : Jo-Anne Balcaen

BIO

Since graduating from the École des Beaux-Arts de Bordeaux in 2006, Julie Chaffort has devoted herself to her film practice. She has written, directed, produced, edited and distributed two feature-length films, Some Sunny Days and Wild is the Wind, before completing her diploma at the Werner Herzog’s Rogue Film School in New York in 2010. Since then, she has worked with director Roy Anderson in Stockholm, and was a selected filmmaker at the Centre International d’art et du Paysage, on the island of Vassivière, where she directed her new film, Hot-Dog. While her practice is primarily based in cinema, it also incorporates the visual arts, including installation and performance. Her most recent work, BANG i, is a monumental installation composed of approximately thirty pianos piled on top of each other in a spectacular, almost burlesque scene.

I would like to thank the Parc de la forêt Ouareau - especially Mr Lapointe and André Paquette, the film team : Myriam Allard, Christophe Ballangé, Hugolin Chevrète, Claudette Lheureux and Agathe Herrmann, MXF Productions, Yann Pocreau, Olivier Villanove, Jean-Philippe Thibault, Sébastien Cliche and the Centre CLARK team.

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ARTIST TALK
SATURDAY, OCTOBER 18 - 3pm
CLARK invites you to meet artists Grier Edmundson and Julie Chaffort as part of our cultural mediation activities hosted by Pascale Tremblay, with the support of the Programme montréalais d’action culturelle.

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POSTE AUDIO

CATHERINE BÉCHARD ET SABIN HUDON

1207 000 000 000

The “collagist” pieces that compose 1207 000 000 000 were created with sound material originating from the performances Éclaboussements Publics, Réseaux avec fils and Sous-sol, as well as from our previous performative, visual and sound installations La Circulation des fluides and La Chute des potentiels. This grouping of “remodeled” sound pieces combine manipulation of acoustic objects, mechanical movements, electronic noises and different underwater sounds that are juxtaposed and mixed together. A testimony of our hybrid sound research that is interested by the “organic” potential of certain mechanical sounds, and conversely, to the “mechanical” character that sometimes emerges from diverse natural sounds.

BIO

Catherine Béchard and Sabin Hudon form an artist duo from Montreal since 1999. They work in the fields of sound sculpture, kinetic sound installations, audio art, electronic art and performance. Animated objects and their components have been at the heart of their research and creation from the very beginning. They are interested in listenership through resonance in itself, (resonance as source and reception), in acoustically generated sounds/noises, their propagation, the impressions they create, as well as the “things” and the “empty spaces” which make up our perceptual fields. Their collaborative works have been featured in solo and group exhibitions throughout major canadian cities, the Czech Republic, Brazil, the United States, Germany and China.

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Le Centre CLARK is supported by the efforts of its membership and staff. CLARK is a member of RCAAQ, P2 and would like to thank the following funding bodies for their support:

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OPENING, THURSDAY OCT. 16 / 8PM