

## Room 1

### GRIER EDMUNDSON

#### UN SERPENT DANS LA PELOUSE

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 counterpoint 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.

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

#### 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 Alys* 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.*

## Room 2

### JULIE CHAFFORT

#### JOUR BLANC

CLARK presents the first solo exhibition by Bordeaux artist and filmmaker Julie Chaffort. *Jour Blanc* is the result of a residency created in partnership with the Zebra3/Buyselfff organization in Bordeaux. This research period allowed the artist to reflect on the installation of her work within a gallery context, whereas previously, her work has been primarily shown in film festivals. At the heart of her practice is a continued interest in childhood and the memories that surface bit by bit, lose their accuracy, or disappear with time. For the artist, a "jour blanc" (a white day) – referencing a poem of the same name by Arseni Tarkovski – is a time when one is allowed to start over from scratch, to erase everything and return to a blank page.

Everything takes shape through the landscape. Within a natural décor, the artist stages her surrealist paintings. The 2014 fictional short, titled *Pas un bruit*, is a piece that oscillates between reality and fantasy. Presented on a monitor, the film allows the viewer to discover the artist's previous work, which in this case, is richly nostalgic. At the centre of the installation, other images by Chaffort, filmed during her residency, echo the other works. One of these projections shows a landscape disappearing beneath a dark and dense fog. The effects of light on the landscape transform it, and the movement of the fog acts as a kind of breath. Another piece shows a turntable shot in different locations. The turntable emits the sound of howling wolves, adding humour to the incongruous scene, as if the music was being played for the landscape. Finally, the artist displays the wind in all of its power, blowing against the subjects who struggle mightily against this invisible force.

Finally, a sound installation will strongly engage viewers aurally, as well as visually. Chaffort employs a drone whose repetitive but unpredictable noise produces a physical effect on the audience. The viewer's endurance is tested, much like the subjects in her films, whose actions she directs for the camera. Here, the viewer becomes an actor within the installation. Chaffort constructs scenarios that become transformed during the shooting process, based on the actors' poses or by unforeseen actions that occur. The artist asks: how long can we make a shot last? Here, she plays with the notion of expectation and action within works that encourage contemplation and dreaming.

————— 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 !*, 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 Oureau - especially Mr Lapointe and André Paquette, the film team : Myriam Allard, Christophe Ballangé, Hugolin Chevrette, Claudette Lheureux and Agathe Herrmann, MFX Productions, Yann Pocreau, Olivier Villanove, Jean-Philippe Thibault, Sébastien Cliche and the Centre CLARK team.*

This exchange was made possible with the support of the following funding bodies :



**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*.


**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.

**CENTRE CLARK**

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*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 16 to November 22, 2014**
**Room 1****GRIER EDMUNDSON****UN SERPENT DANS LA PELOUSE****Room 2****JULIE CHAFFORT****JOUR BLANC****Poste audio****CATHERINE BÉCHARD  
 ET SABIN HUDON****1207 000 000 000**
**OPENING, THURSDAY OCT. 16 / 8PM**