

## Room 1

### RAYMONDE APRIL

#### NEAR YOU NO COLD

*Near You No Cold.* The phrase resonates like a mantra. It comes back to mind constantly since I met with Raymonde April on a cold day in February. If this phrase seems particularly fitting for this frigid winter, it's especially apt for the story of the man she left behind in Mumbai. I don't know Raymonde personally, but she told me her story, the one she presents in two distinct parts at Galerie Donald Browne and at CLARK.

Beginning at Galerie Donald Browne, one discovers the *Near You* of the exhibition title, and the apartment she shared with the man who hosted her during her residency in Mumbai. Here, intimate nature of her trip is on view; while at CLARK, we see the reality of the artist's studio, hence the *No Cold* of the title. These two separate spaces mark the distinction between private and public, specifically between domestic life and artistic life. April retraces her path between the two, what she saw and what she experienced, and the fragments she has chosen to reveal.

The studio, a favourite subject of the artist since the beginning of her practice, is at the heart of her presentation at CLARK, and should be considered as one of the two anchor points of her time in India. Her studio experience in Mazgaon illustrates Indian culture and way of life as observed by the artist during her stay there. Among other things, April exhibits two photographic series printed on Tyvek®, a strong, resistant material often found on construction sites. Using this material allows her to hang dozens of images in juxtaposing groups. Presented this way, viewers have two options: they may simply choose to look at the first image, or they can manipulate each series to activate the scenes captured by the artist. It's a game that must be played in order to rebuild the sequence of images of a woman burning plastic in April's studio courtyard, or the temple built near the Mazgaon highway. The artist also presents videos that allow viewers to witness the reigning ambience of India, namely the constant noise of honking horns, heavy construction, human voices, cackling crows, spice grinding machines, etc.

True to her work, Raymonde April allows viewers to slide into her universe, to follow her movements in a city that is the antipodes of Montréal, and to share a very particular moment in her journey as an artist and as a woman.

— Manon Tourigny / translation : Jo-Anne Balcaen

#### BIO

**Raymonde April** was born in Moncton and grew up in Rivière-du-Loup. She lives and works in Montreal, where she has taught photography at Concordia University. Her work has been featured in numerous exhibitions in Canada and abroad at venues including the Leonard and Bina Ellen Gallery (Montréal), the Musée d'art de Joliette, Musée d'art contemporain de Montréal, and the Centro Nacional de las Artes in Mexico City. Her recent solo shows include *Raymonde April: La maison où j'ai grandi* at the Musée du Bas Saint-Laurent (Rivière-du-Loup, 2013) and *Équivalences*, part of the FOCUS Photography Festival in Mumbai (2013). Her work can be found in numerous public and private collections. She was the recipient of the Prix du Québec Paul-Émile Borduas in 2003 and in 2010 was named Officer of the Order of Canada.

*Raymonde April thanks the Conseil des arts et des lettres du Québec (CALQ), the Fonds Québécois de recherche sur la société et la culture (FRQSC) and Concordia University's Faculty of Fine Arts. Thanks to Eve Lemesle (What about art?) for her hospitality in Mumbai. The artist would also like to underline the precious collaboration of Andreas Rutkauskas, Jinyoung Kim, Bogdan Stoica and Martin Schop, and acknowledge the members the Outre-vie / Afterlife research group: Jessica Auer, Velibor Bozovic, Gwynne Fulton, Katie Jung, Jinyoung Kim, Celia Perrin-Sidarous, Marie-Christine Simard, Bogdan Stoica, Andrea Szilasi and Chih-Chien Wang.*

**Near You is presented at Galerie Donald Browne (372 rue Sainte-Catherine Ouest, local 528) from March 7 to April 11, 2015.**

## Room 2

### LIBBY HAGUE

#### WALK WITH ME

The idea of the journey is at the core of Libby Hague's installation *Walk With Me*. We may think of the personal journey we undertake over the course of our lives, shaping our memories and sometimes bringing us back to our childhood. There are journeys through nature. There is also, of course, the artist's journey, as seen through her influences, her processes, her studio work, and her exhibitions. Finally, there is the journey undertaken by viewers through the installation, their encounter with the work, and the links they create between various elements put forth by the artist. These notions converge within the exhibition.

In *Walk With Me*, Libby Hague metaphorically weaves links between her past and her present through the use of threads, ropes, cables, and recycled elements previously presented in other contexts, which she repurposes as a kind of abstract self-portrait. The artist highlights questions of identity linked to her childhood in Montréal, her status as an anglophone in a francophone city, and her fondness for Québec long after her relocation to Toronto. Engaging in a reassessment of sorts, the artist revisits images that have permeated her mind and that inspire her studio work. In this immersive installation, she references a list of elements that have helped her creative process: "Borduas, Riopelle, Pellan, Molinari's ink drawings, ceinture fléchée, the Main, red and silver roofs, winter, the river, the forests in winter, the forests in autumn, birch trees, church steeples, the cross on the mountain, stained glass, her family together."

The results can be seen as a kind of memory exercise, in that the artist looks back, digs through her souvenirs and pieces together recent and previously shown works. Formally, this accumulation of lines and motifs within the space take the shape of different modular and adjustable structures, most notably in the two installations that reference a forest and a field. Much like the wooden Tinkertoy® construction game, the artist creates assemblages by adding motifs and materials based on a formal vocabulary that is recurrent in her work (coloured papers held together with push-pins, printed wood, various interlocking materials, etc.). These fragile and delicate structures invite contemplation, much like a landscape would.

— Manon Tourigny / translation : Jo-Anne Balcaen

#### BIO

**Libby Hague** grew up in Montréal's west island suburbs in a family of artists and scientists, although they never realized it. Instead, they called it "trying out something new", "just puttering around", and "going down to the basement". She was lucky enough to be gratified by the process early on and selfish enough to do it all the time.

She has lived in Ontario since the early 70's and has been successful enough to find professional satisfaction (over 50 solo shows), and unsuccessful enough that no one tells her what to do and she is free to invent whatever she has to. She makes enough money to pay her rent (if she is thrifty), and has time to work and some time to travel. With help it's close to a perfect situation.

*Libby Hague would like to thank Philip Anisman, Betty Hague, the Centre CLARK team and The Ontario Arts Council.*

1. Excerpt from the artist's website, January 24, 2015:  
<http://www.libbyhague.com/synchromesh.html>

## ARTIST TALK

SATURDAY, APRIL 18\_3pm

CLARK invites you to meet artists **Raymonde April** and **Libby Hague** as part of our cultural mediation activities hosted by **Marjolaine Bourdua**, with the support of the *Programme montréalais d'action culturelle*.



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 Poste audio

## LI ALIN

### ENTER ME TONIGHT

BOOK LAUNCH / THURSDAY, MARCH 26\_5pm

*Enter Me Tonight* is the new book by Dena, an explorer, a nature lover and an interpenetrative artist. *Enter Me Tonight* is the result of 20 years of research and reflection collected in a picture novel on evolutionary tales for future progenitors and the un-quantified self. At CLARK, Dena presents a sonic version that will be available at the Poste Audio and will read excerpts during the book launch, on **March 26, 5pm**.

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## CARL TRAHAN—NOTTE ELETTRICA

BOOKLET LAUNCH / THURSDAY, MARCH 12\_7pm

The booklet *Carl Trahan—Notte elettrica* concerns the eponymous exhibition presented at the artist-run centre AXENÉO7 in Gatineau in 2014. This publication includes an essay by Marie Lavorel addressing futurism, fascism, darkness and light, as well as upheaval and disruption. The design was put together by Dominique Mousseau.

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Off-site

## PEUT MIEUX FAIRE - Cahiers d'exercices

EXHIBITION / MARCH 5 TO APRIL 5, 2015  
Maison de la culture Maisonneuve, Zone Molinari  
4200, rue Ontario Est, Montréal

*PEUT MIEUX FAIRE - Cahiers d'exercices / CAN DO BETTER - Exercise Books* is a travelling transdisciplinary collective exhibition accompanied by cultural mediation workshops. It is presented by the *Conseil des arts de Montréal en tournée* and Centre CLARK in six different locations.



More info at [www.clarkplaza.org](http://www.clarkplaza.org)

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## CENTRE CLARK

5455 avenue de Gaspé, local 114  
Montréal [Qc] Canada H2T 3B3  
514-288-4972 / [info@clarkplaza.org](mailto:info@clarkplaza.org)  
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 :*

March 12 to April 18, 2015

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## RAYMONDE APRIL

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Room 2

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OPENING, THURSDAY MARCH 12 / 8PM