

Room 1

GUILLAUME ADJUTOR PROVOST

BONNE FORTUNE

At the core of Guillaume Adjutor Provost's practice is an interest in the presentation context of an artwork within an exhibition space. The artist sees the presentation of an installation not as an end in itself, but as a site of action and contemplation that goes beyond the presented work. In this context, the artist also acts in a curatorial way by creating a relationship between a body of work and a research space that is open to artistic, theoretical, and critical collaboration.

The installation, titled *Bonne fortune*, provides an initial point of entry through the use of adhesive vinyl signage that lists each work, as well as the interventions that are set to occur within the installation, and the collaborators who will take part in creating dialogue with the works. This formal and textual element underlines the artist's commitment to creating an exhibition through a shared artistic agency. The installation begins as soon as we enter the gallery space, where rows of work shirts are hung. The shirt's interior collars have been embellished with printed reproductions of QSL cards, which were commonly traded among truck drivers throughout Quebec during the 1970s to 1990s. The artist had initially hoped these would provide politically engaged expressions of the industry's working conditions. Instead, he found an iconography of rather comical and crudely drawn images that often involved some sort of sexual innuendo.

Throughout the gallery, three large-format works are hung as backdrops that punctuate the space. Reminiscent of a psychedelic, tie-dye aesthetic, each surface is emblazoned with the CSN logo (*Confédération des syndicats nationaux*, or, Confederation of National Trade Unions), its shape deliberately left unclear and deformed through Provost's technique. As an installation, *Bonne fortune* will evolve conceptually throughout the exhibition, activated at different points, namely through a performance by Sarah Chouinard-Poirier.

So what is the "good fortune" in this exhibition? Maybe it's in the pleasure of letting oneself get caught up in the work, of being a player in its evolution. Within the art world, one thinks of unpredictability, of a change of direction in one's career, of decision-making. Good fortune is the passive desire to improve our lot in life. It's something that can't be bought. It just happens, often by surprise. Much like mounting an exhibition, it's an evasive thing that is expected to shift from ideation to arrangement within a space. For Provost, the exhibition becomes a site of privilege where not only the work is cared for, but also the artist and the public.

Manon Tourigny / translation : Jo-Anne Balcaen

BIO

Guillaume Adjutor Provost is currently pursuing his doctoral degree at the Université du Québec à Montréal. His research focuses on the concept of curatorial art, namely the use of curatorial approaches as creative practice. His recent projects employ hybrid propositions that borrow from the languages of visual art, curating and literature. Through an indeterminateness of forms, Guillaume Adjutor Provost's production plumbs our unconscious expressions, the idea of usage and the construction of ideals. More specifically, he is interested in what lies in the periphery of history-making: counter-culture, personal archives, queer theory and science-fiction. His past awards include grants from the Conseil des Arts et des lettres du Québec, the Canada Council for the Arts, the OJIQ, the Sodec and the Jean-Claude Rochefort prize in contemporary art. Guillaume Adjutor Provost's work has been presented in solo and group exhibitions in Canada, France, Germany, Austria, Belgium, and Switzerland. He has recently been awarded a three-year studio at Darling Foundry, beginning in the summer of 2016.

Guillaume Adjutor Provost would like to thank the Centre CLARK team, Sagamie, the Fondation Christoph Merian, the Conseil des Arts et des Lettres du Québec, as well as the collaborators participating in this project.

AS PART OF *BONNE FORTUNE*, THE ARTIST HAS INVITED SARAH CHOUINARD-POIRIER TO PERFORM, THURSDAY MARCH 24 AT 7PM.

Room 2

JACYNTHÉ CARRIER

CYCLE

Jacynthe Carrier has developed an extensive photo- and video-based practice that examines the body's relationship to its environment. The artist is drawn to transitory places, such as vacant lots and fallow fields, and looks at ways in which we occupy and describe these territories. Within these sites, she stages various scenes as *tableaux vivants* that act as vectors that inscribe the landscape. In her previous work, in particular her series *Rites* and *Scène de genres*, domestic objects such as lamps, lampshades, televisions, chairs, mattresses and furniture, are playful elements that are used to construct various vignettes in unlikely places. Since presenting her exhibition *Parcours*, at Occurrence in 2013, the artist's approach to the *mise en scène* has shifted slightly. Now, both the objects and the protagonists' performances have been pared down, opting to focus on what is readily at hand, on site, with a minimal use of additional props. In her video *Cycle*, performers mainly occupy themselves with rocks in the landscape. Here, we see a series of micro-interventions, captured far more intimately than in her previous videos. Carrier focuses mainly on the presence of the body and its gestures within a site, and how each interacts with the other. She seems to highlight the idea of the *tableau vivant*, where the staging of a scene has a theatrical, almost epic quality to it. Here, the camera draws in on the human element while distancing itself from the immensity of the landscape, although it too, remains present. *Cycle* brings forth awareness of a poetic universe that welcomes contemplation. It shows a collective of people working together to change their environment through a series of gestures that repeat within a given period of time.

The artist has formed a poetic, performative space, where the geographic location remains vague, but informed by the sound of water lapping on the riverbank. The characters are mainly occupied by the act of collecting. Each performs a different task: carrying, arranging, washing, colouring, etc.; tasks that could be considered unproductive, but which nonetheless transform the landscape and shape the environment. These micro-gestures are all conducive to a form of contemplation and introspection. No one speaks within the group, but a shared sense of purpose is still felt in their togetherness. Each person must accomplish an action in relation to the others. Through this, one witnesses a caring gesture by a temporary community brought together to transform this plot of land. Beyond the realm of the visible, *Cycle* addresses these intimate and performative transformations at a sensorial and poetic level.

Manon Tourigny / translation : Jo-Anne Balcaen

BIO

Jacynthe Carrier uses photography and video to capture various artistic performances that engage the body with the environment, and reflect the ways in which we occupy and describe these territories. Her work has been presented in numerous solo and group exhibitions (Gallery 44, Le Fresnoy Studio National des arts contemporains, the Nuit Blanche de Paris, the Québec Triennale, the Manif d'Art de Québec, Galerie de l'UQAM...) as well as internationally in several festivals and video programs throughout Canada, Europe, and the USA. Her awards include the CALQ Studio at the Finnish Artists Studio Foundation, in 2014; the long list nomination for Québec in the 2013 edition of the Sobey Art Award; the Videre Creation prize in 2015; and the Prix Pierre-Ayot in 2012. She is currently represented by Galerie Antoine Ertaskiran in Montréal. She lives and works in Québec City.

The artist would like to thank Bruno Bouchard, Louis Blackburn, Charles F. Ouellet, Amélie Laurence Fortin, Anne-Catherine Poirier and the Centre CLARK team. She also wishes to thank the centre REGART and its partners for their support in the production of this project.

 Poste audio

& IL TOPO

FICTIONS CRITIQUES

Fictions critiques, by the & IL TOPO collective, is the second instalment of an audio piece first presented at Frac Bretagne in 2014 as an audio-guide for the exhibition *Collection. Un rêve d'éternité*. For their presentation at CLARK, the collective has created a playlist that provides a surprising and irreverent commentary on E IL TOPO magazine's 20 issues, published between 1992 and today. Fictions critiques offers a critical review of the history of this Naples-based magazine that rings forth like a poetic deconsecration. To do all this dirty work, & IL TOPO appointed its least prestigious members (David Liver, Frédéric Liver and Guillaume Clermont). But, so as not to disappoint its audience, the collective also enlisted the help of artists Iain Baxter & Caspar is Caspar, providing the necessary level of Canaditude and Belgitude to the project. As for the rest of the collective, well, they're probably at the beach. (...)

Complete text : clarkplaza.org

– Fiona Darbon Van Maercke

Mediation

L'HEURE DU CONTE

SATURDAY, APRIL 2, 2016_2PM

With the support from the *Programme montréalais d'action culturelle*, CLARK and la Bibliothèque du Mile End propose storytelling time at CLARK ! Stories inspired by the presented exhibitions will be selected and read to parents and children ages 5 to 8 (suggested). Open to all !

ARTIST TALK

SATURDAY, APRIL 9, 2016 _ 3pm

CLARK invites you to meet artists **Guillaume Adjutor Provost** and **Jacynthe Carrier** as part of our cultural mediation activities hosted by **Marilyn Farley**, with the support of the *Programme montréalais d'action culturelle*.

Fundraising Event

NEW FORMAT FOR L'ENCAN CLARK !

THURSDAY, APRIL 28, 2016

It is with great excitement that, in a few weeks, we will be announcing l'Encan CLARK's new format. In the meantime, please mark April 28th in your calendars ! You won't want to miss this happening that promises to be memorable and in CLARK's signature style.

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 :



March 3 to April 9, 2016

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Room 2

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FICTIONS CRITIQUES

OPENING, THURSDAY MARCH 3 / 8PM