

Maegan Hill-Carroll Brea Souders Ève K. Tremblay Makeshift

Curated by Noa Bronstein



MAY 2 TO MAY 30 2015

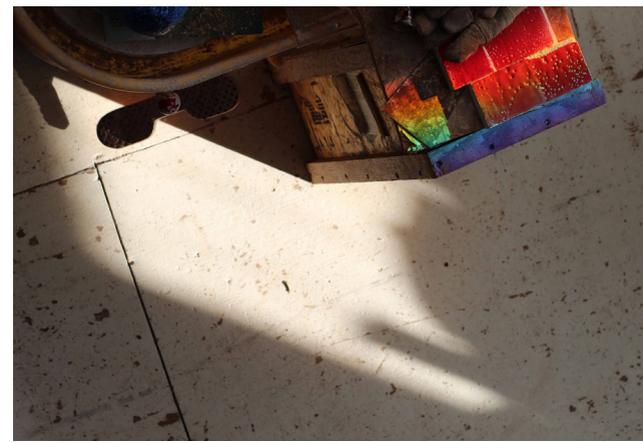
G44 Centre for
Contemporary
Photography



Makeshift



Brea Souders, *Mountains Without Faces #13*, archival inkjet print, 2012 © Brea Souders, courtesy of Bruce Silverstein Gallery, NY



Ève K. Tremblay, *Clair Obscur dans l'atelier de mon père #4 (spectre du soleil sur tour)*, archival pigment print, 2013



Maegan Hill-Carroll, *Unexpected Light*, inkjet print, 2014

Makeshift ventures inside sites of production, turning outward these layered spaces of making. This exhibition brings together works by Maegan Hill-Carroll, Brea Souders, and Ève K. Tremblay that trace the tactile and taciturn residues of the studio.

Maegan Hill-Carroll calls upon the vestiges of her personal archive in many of her ongoing photographic experiments. In the series *Unexpected Light* (2009–2014), she constructs the by-products of her practice into compositions that at times reference traditional studio photography and at others

evoke the sci-fi. Reflective foil, rags used to clean out a clogged inkjet printer, objects gathered from various travels, and a once-forgotten collection of images, are intuitively combined into curious assemblages. Technological malfunctions are often recast, as seen in *Meteor x3* (2014). Here, a corrupted file rainbow—a frozen image that occurred when the artist attempted to scan currency in high resolution—has been salvaged and reused.

Several of the images in *Unexpected Light* reference Hill-Carroll's move to California from Vancouver, and her difficulty in photographing an epic topography that has been documented to excess. As a way to resolve this deterrent, she reuses, re-scans, and photoshops existing landscape images in an ongoing process that tempers the image from its purely terrestrial associations. Culling from her own photographic archive, Hill-Carroll's images re-enter the frame in ways that emphasize her interest in the iterative possibilities of photography.

Brea Souders' series *Film Electric* (2012–2013) similarly makes use of studio remnants. During a studio clean up, the artist discovered that when sorting her cut-up film strips into plastic sleeves for disposal, static electricity held the small pieces in place. Exploiting this natural phenomenon more formally, Souders scatters jagged film pieces over acetate, which she rubs against another surface to activate

the static cling and momentarily arrest the composition. She then photographs the transitory and gravity-defying sculpture produced by this method, allowing an accumulation of mechanical errors and failed experiments to rematerialize. In other works, such as *Mountains without Faces* (2012–2013), Souders gathers the deconstructed film strips into more stable geometric forms. Although disjointed, the slivers of film disclose glimpses of their formal whole—slyly exposing the places, objects, and individuals that once foregrounded the image.

Souders' use of ready-at-hand materials recurs in a series of images produced in a temporary studio set-up in her childhood home in 2012. Appropriating items found in a room that once functioned as her mother's studio—including a mould of her mother's face made by her father and her mother's yellow sketchbook—Souders' assemblages resurrect these objects from obscurity. The works speak to the fragmentary nature of memory, but also to the gestalt-like effect of compiling formerly discarded materials.

The familial also plays a central role in Ève K. Tremblay's series *Clair Obscur dans l'atelier de mon père* (1995–2013), which discloses the objects of her father Alain-Marie Tremblay's workspace in Val-David, Quebec. Her chiaroscuro depictions focus on the markings of the worn space and several ceramic-sculptures made in clay and betonique, clay

concrete invented by her father in the 1980s. These vessels become more than the outcomes of the studio, taking on indeterminate narrative implications.

The images, which often enigmatically leave out any reference to scale, reveal the studio as not merely a site of production, but as an atmospheric interior of intrigue and mystery, of light and shadow. In *Clair Obscur dans l'atelier de mon père #2 (prisme et rideau de douche)* (2013), for example, we are introduced to a prism hanged on a large window behind an unassuming white plastic shower curtain, the source of the rainbow castoffs that sprawl gently across the space.

Making visible her continued interest in process, Tremblay borrows from her father's chosen medium and from her own series of images of the space to produce hand-molded clay pieces into which she impresses the photographs of the ceramic studio. For Tremblay, photography and ceramics share an affinity for imprinting—whether through light or clay—onto the precarious surfaces of memory and time.

Hill-Carroll, Souders, and Tremblay reveal sites of creation as constantly building on themselves, as places of accumulation, editing, intimacy, and immediacy. Even more than these spatial resonances, the works in this exhibition turn photography in on itself, implicating the medium as both a memory aid and raw material.

Gallery 44 Centre for Contemporary Photography is a non-profit artist-run centre committed to photography as a multi-faceted and ever-changing artform. Founded in 1979 to establish a supportive environment for the development of photography, Gallery 44's mandate is to provide a context for reflection and dialogue on contemporary photography and its related practices. Gallery 44 offers exhibition and publication opportunities to national and international artists, award-winning education programs, and affordable production facilities for artists. Through its programs, Gallery 44 is engaged in changing conceptions of the photographic image and its modes of production.

Brea Souders has been exhibited in galleries and festivals internationally, including Bruce Silverstein Gallery, Abrons Arts Center and the Center for Photography at Woodstock in New York, as well as the Hyères International Festival of Photography & Fashion, France, the Singapore International Photography Festival and the Peel Art Gallery, Museum and Archives. She has received a Jean and Louis Dreyfus Foundation fellowship at the Millay Colony of the Arts and a Women in Photography/LTI-Lightside Kodak materials grant. In 2013 she was granted a Darkroom Residency with the Camera Club of New York. Souders' work has been featured in the *New Yorker*, *Vice*, *Artnews*, and *New York Magazine*. She lives and works in New York City.

Ève K Tremblay, 1972, grew up between Val-David and Montreal. She studied French Literature at the University of Montreal, attended The Neighborhood Playhouse School of The Theater in New York and completed a BFA (photography major) at Concordia University in 2000. She has received many grants and participated in an artist residency that led to an extended stay in Europe including in Basel, Strasbourg and Berlin where she was based from 2006 to 2009. Her works have been published and exhibited internationally in venues such as Musée d'art Contemporain de Montreal, Musée National des Beaux-Arts de Québec, MACVAL, Bergen Kunsthall, Kunstraum Kreuzberg, Momentum 7 (Nordic Biennale).

Maegan Hill Carroll is an artist living and working in Vancouver, Canada. She holds an MFA from the University of California Los Angeles and a BFA from the University of Manitoba where she grew up in Winnipeg. Her work has been exhibited across Canada and in Los Angeles. Her writing has been published in the contemporary art magazine *Fillip*.

Co-presented by the Scotiabank Contact Photography Festival

Cover images

Maegan Hill-Carroll, *Was thinking Ectoplasm when I found what I thought was a diamond in an LA parkade*, inkjet print, 2014

Ève K. Tremblay, *Clair Obscur dans l'atelier de mon père #2 (prisme et rideau de douche)*, archival pigment print, 2013

Brea Souders, *Film Electric #9*, 2012 © Brea Souders, courtesy of Bruce Silverstein Gallery, NY

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Poster images

Maegan Hill-Carroll, *Botswana stone standing in for the moon with the rare african plant from the desert plant society of Vancouver*, inkjet print, 2014

Ève K. Tremblay, *Lecture de cônes #3*, archival pigment print, 2013

Brea Souders, *Teeth and Shell*, archival inkjet print, 2012 © Brea Souders, courtesy of Bruce Silverstein Gallery, NY

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