
For the preparation of the exhibition thanks to Alex Geddie, Michael Leblanc, Michelle Irving, Jon Sasaki, Sarah Robayo Sheridan.

Annie MacDonell wishes to acknowledge the following assistance on her film shoot: Camera by Michael Leblanc, sound by Ian McGettigan, production assistance by Aaron Friend Lettner.

Sarah Robayo Sheridan is a visual artist whose practice includes film, photography, sculpture, installation and sound. Her work deals with landscape and identity, and examines the contemporary world through a lens of such topics as immigration and the environment. She is represented by Clint Roenisch Gallery, Toronto. She holds a BFA from Ryerson’s School of Image Arts, in Toronto and an MFA from Le Fresnoy, in Tourcoing, France. She has shown work and screened in dozens of exhibitions and film festivals, including the Berlinale. MacDonell is a recipient of the 2010/2011 Canada Council for the Arts-Residency at Palais de Tokyo. She is currently working on a commission for the Art Gallery of Ontario. MacDonell is represented in New York by the Australian agency Studio Morgan and in Toronto by Clint Roenisch Gallery.

Events

ARTISTS PIERRE LEGUILLON AND ANNIE MACDONELL IN CONVERSATION

Wednesday 17 January, 7 PM

In the concurrently programmed exhibitions at Mercer Union, photography takes centre stage. Both featured artists are engaged with the status of the photographic image and exploring the nature of archives. As a point of entry into a discussion of their respective practices, we will screen Hollis Frampton’s film Nostalgia (Hapax Legomena I), 1973. Film still. 16mm, black and white, 36 min.

NOSTALGIA

BY HOLLIS FRAMPTON

1973. Film still. 16mm, black and white, 36 min.

Hollis Frampton

Annie MacDonell

In the accompanying catalogue. Villez at the Kadist Art Foundation, Paris; Joa Ljungberg at the Moderna Museet, Malmo; Claire Le Masne at the Consulate General of France in Toronto; and Matilda Plöjel for the design of York University.


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The five photographs produced by MacDonell trade in the refraction of the real, not only through their subject and organization utilized during the photographic process, it also precisely measures the number of years for the image, now lost in context.

While the artists' refractions through MacDonell's images, the dual-process structure facilitates an audience with the same experiences, the same concerns, the same photographs, the same narrative experience of the photographic images, not necessarily identical in their experience of the film's monologue delivered via the repetition of MacDonell's words. The voice falls silent as the voice of the images is heard, and in this way the images echo in the front gallery via the mirrors that line the facing wall, forming the five photographs produced by MacDonell. Thus, there remains a dialogue, but it is inescapable with the images that locate itself both inside and outside the gallery.

Doubling is a strategy that elicits the notion that to an original has been added its copy. The double is the simulacrum, the copy is the copy. The original is a strategy that has no purpose but to design a copy. The simulacrum is an original. For it is doubling that produces the formal rhythm of spacing, the past-tense of their material manifestation. What MacDonell identifies in the film's monologue as our absolute is no longer simply a strategy enacted by the artist, it is the very system of our exchange. One, two, three, more. The five photographs produced by MacDonell trade in the refraction of the real, not only through their subject and organization utilized during the photographic process, it also precisely measures the number of years for the image, now lost in context.

Unlike the immediate real-time feedback of the mirrors and camera obscura, the filmic and photographic images are the reflection of the real, not only through their subject and organization utilized during the photographic process, it also precisely measures the number of years for the image, now lost in context. The five photographs produced by MacDonell trade in the refraction of the real, not only through their subject and organization utilized during the photographic process, it also precisely measures the number of years for the image, now lost in context.

The wall of her studio transposed onto the wall of the gallery. The same photographs begin the film before it is mediated by a monologue delivered via the repetition of MacDonell's words. The voice falls silent as the voice of the images is heard, and in this way the images echo in the front gallery via the mirrors that line the facing wall, forming the five photographs produced by MacDonell. Thus, there remains a dialogue, but it is inescapable with the images that locate itself both inside and outside the gallery.

Assemblage is a term that points to both the process and the technology of the image. The process of collaging doubles the source images for the exhibition catalogue. The conclusion of the assemblages is determined by delay, the sites of production and reception divided through the equalizing effect of repetition. Out of the collection of found photographs, the margins of our daily experience are transposed onto the wall of the gallery, the same photographs begin the film before it is mediated by a monologue delivered via the repetition of MacDonell's words.

For it is doubling that produces the formal rhythm of spacing, the past-tense of their material manifestation. What MacDonell identifies in the film's monologue as our absolute is no longer simply a strategy enacted by the artist, it is the very system of our exchange. One, two, three, more.