

New season: Galerie de l'UQAM unveils its 2017-2018 program

Montreal, July 20, 2017 – The keynote for the 2017-2018 season at the Galerie de l'UQAM will be collaboration: among institutions, among artists and among professionals.

This fall, **MOMENTA | Biennale de l'image** (formerly Le Mois de la Photo à Montréal) will present its central exhibition in the two Galerie de l'UQAM spaces and at VOX, centre de l'image contemporaine. Under the theme *What Does the Image Stand For?*, the Biennale will question photography's relationship to objectivity and subjectivity. Following this exhibition, a solo show opening at the end of October will feature the work of artist **Melanie Authier**, returning to the Galerie after her noteworthy participation in *The Painting Project* in 2013. Produced by the Thames Art Gallery, the exhibition comprises recent works on canvas and paper by the Ottawa artist.

After the holidays, the Galerie will host the much-anticipated *The One That Keeps On Giving* by **Maria Hupfield**, on a Canadian tour following its presentation at The Power Plant in Toronto. Inaugurating an imposing video installation, the exhibition explores the role of objects in the artist's performance work. In March, the important project **Earthlings** from Calgary's Esker Foundation will tour to the Galerie. This exhibition, which includes ceramics and works on paper, is the result of years of collaboration between seven contemporary artists from Canada's south and north.

The season also will feature a number of student projects: **Carolyn Scenna**, **Michelle Bui**, **Leyla Majeri** and **Alexia Laferté-Coutu** will present the results of their research in the Master's program in Visual and Media Arts. Each of these artists in their own way questions our relationship to objects, images and memory. In addition, 2018 will see the emergence of a new series of exhibitions, **RADAR**, taking advantage of the fresh eyes of new curators.

We should also mention a Montreal tour for the exhibition *Patrimoines* by Yann Pocreau, the event *Passage à découvert*, the annual showcase for graduates of the Bachelor's program in Visual and Media Arts, as well as the continuation of the virtual exhibition *The Painting Project: A Snapshot of Painting in Canada*. Finally, the Galerie's newest virtual project, *150 Years / 150 Works: Canadian Art as Historical Act*, will be launched in the winter of 2018.

EXHIBITIONS AT THE GALERIE

September 7 – October 15, 2017

Opening: Wednesday, September 6, 5:30 p.m.

What Does the Image Stand For?

MOMENTA | Biennale de l'image

Guest curator: Ami Barak

Headquarters: Galerie de l'UQAM and VOX, centre de l'image contemporaine

Artists at the Galerie de l'UQAM: Adel Abdessemed, Luis Arturo Aguirre, Seung Woo Back, Yto Barrada, Dora Budor, Sara Cwynar, Latoya Ruby Frazier, Nelson Henricks, Camille Henrot, Risa Horowitz, Terrance Houle, Boris Mitić, Nadia Myre, Joshua Petherick

For the 2017 edition, MOMENTA | Biennale de l'image will probe the concept of photographic evidence in all its guises. The event will feature works that question the status of the photograph as a recording of the real, and will examine the fantastical and sublimated character of reality. Viewers will be encouraged to take a critical stance toward the testimonial value of lens-based images, be they still or moving. Galerie de l'UQAM and VOX, centre de l'image contemporaine form the headquarters of this 15th edition, presenting a group exhibition comprised of works by 23 artists.

October 24 – December 9, 2017

Opening: Monday, October 23, 5:30 p.m.

Melanie Authier. Contrarities & Counterpoints

Curator: Robert Enright

The visually rich spaces in Ottawa artist Melanie Authier's paintings remind us that we are still negotiating a myriad of questions when we consider art after Modernism. For Authier, paintings are not simply discrete aesthetic objects. They exist within an expanded set of relations. The intermingling of styles in each painting engenders a liminal quality that is at once intelligible yet elusive, playing with competing histories hard-edge and gestural abstraction. *Contrarities & Counterpoints* brings together recent works on canvas and paper by Authier, where she addresses the challenges posed by freighted histories of painterly practices head on.

Exhibition organized and circulated by Thames Art Gallery, Chatham, Ontario

Carolyne Scenna. Je suis la pire à ce que je fais et pour ce don je me sens bénie

Graduating master's student in visual and media arts (MFA), UQAM

The graffiti artist – gifted or not, recognized or anonymous – transgresses order with an economy of gesture and time. Seated at her computer, Carolyne Scenna also acts on what is presented before her. She reworks the representation and

codification of her own photographic images to constrain them within multiple associations of place, form and writing. By paying particular attention to the visible effects of their transformations, she recomposes the traces of her experience, creating visual mix tapes with various lo-fi media and devices. From this process emerges a committed detachment from the real, which she uses to test her own indecision, as well as her precarious and spontaneous relationship to the photographic act. By reflecting on this relationship, typical of current issues of manipulation and proliferation of dematerialized personal archives, she explores the polysemic potential of the image.

January 12 – March 3, 2018

Opening: Thursday, January 11, 5:30 p.m.

Maria Hupfield. The One Who Keeps on Giving

Curator: Carolin Köchling

Objects contain meanings beyond their materiality, meanings that we bring to them or receive from them. Maria Hupfield's artistic practice is interested in revealing the way objects can trigger relationships between humans or environments. For her exhibition, Hupfield developed a video installation centred on an object: an oil painting of a seascape by her late mother. The artist invited her siblings to participate in a performance rooted in memories evoked by the painting. Alongside this newly commissioned work, the exhibition includes a selection of felt objects that have been regularly activated during Hupfield's performances in recent years: a canoe, a snowsuit, a snowmobile helmet, mitts and boots, a cassette recorder with headphones, a light bulb. *The One Who Keeps On Giving* is an English translation of Maria Hupfield's mother's Anishinaabe name.

Exhibition organized and circulated by The Power Plant, Toronto

Michelle Bui. Pool of Plenty

Graduating master's student in visual and media arts (MFA), UQAM

Pool of Plenty deals with material culture by suggesting that consciousness of identity, generally shaped by written language, can also be articulated through the things that surround us. Objects, materials, food and plants are first selected for their availability and their tactile qualities before being assembled to form a series of images revealing their fragility, malleability and the temporality they inhabit. Photography, sometimes abandoned in favour of sculpture, oscillates between metaphor and raw materiality, thus reinforcing the status of the image as object. With references to the still life and to advertising industry packshots, the artist's pictorial research responds to a desire to materialize cravings, to give them life through the object, to seduce via the visceral and confront via surfaces.

March 9 – April 14, 2018
Opening: Thursday, March 8, 5:30 p.m.

Earthlings

Curator: Shary Boyle, in collaboration with Shauna Thompson

Artists: Roger Aksadjuak, Shuvinai Ashoona, Pierre Aupilardjuk, Shary Boyle, Jessie Kenalogak, John Kurok, Leo Napayok

We are of the earth and from the stars, cooked mud and pigmented wax, soot and soda, ink, wood, tobacco, fur, fire, bronze, and acrylic nails – mortal inhabitants of the earth dreaming of our spiritual or extraterrestrial foil. Drawn from this framework of earthly conditions, the visionary ceramics and works on paper of *Earthlings*, produced both individually and collaboratively by seven contemporary artists, are at once transformative and otherworldly – and profoundly human. Though making work from distinct cultural and geographical positions – from Kangiqiniq/Rankin Inlet, Kinngait/Cape Dorset, Qamani'tuaq/Baker Lake, and Toronto – the artists in *Earthlings* share an intuitive and labour-intensive approach to materials and narrative imagery. In these works, detailed figures are subject to transformations and transmogrifications, hybrid blendings of animal and human, reality and myth, and actual and imagined spaces. These pieces seem to emerge from phantasmagorical worlds, simultaneously fleshly and physical, sensual and spiritual, alien and familiar.

Exhibition organized and circulated by Esker Foundation, Calgary

Leyla Majeri. Don't Blame Us If We Get Playful

Graduating master's student in visual and media arts (MFA), UQAM

In a garden, the more we focus on understanding, interpreting, maintaining, delimiting and controlling the spirit of a thing that escapes and surprises us, the more blurred the distinction becomes between the act of cultivation and the cultivated object. The garden is a space in which various energies and intentions are at work and where human and non-human activities, including those of organisms, chemicals, waste and climate, are deeply entangled and merged. So much so that plants and people are transformed there and, so to speak, "reciprocally cultivated". In this sense, Leyla Majeri grasps the garden as a performative site, where fantasies directed at and arising from nature take shape and evanesce. Her project, *Don't Blame Us If We Get Playful*, is a sensitive and highly fanciful discourse, reflecting the complexity and ambiguity of our relationships to the "other". Here, the residue of ideologies opposing nature and culture serves as a substratum, like ruins, for imagining new gardens, dissident landscapes, anti-Edens.

April 27 – May 5, 2018

Opening: Thursday, April 26, 5:30 p.m.

Passage à découvert 2018

Graduating students in visual and media arts (BFA), UQAM

Passage à découvert is an opportunity to discover the works of tomorrow's contemporary artists and teachers who will take their place in museums, galleries and schools. The exhibition illustrates the students' creative vitality, curiosity and freedom and bears witness to recent graduates' professionalism and the excitement that their projects stir up. Presented each year, this exhibition also reveals the wealth and diversity of the programs offered by the École des arts visuels et médiatiques, which favours a multidisciplinary education.

May 16 – June 16, 2018

Opening: Tuesday, May 15, 2018, 5:30 p.m.

RADAR. Positions alternatives

The Galerie de l'UQAM launches a new initiative: RADAR, a new rotational exhibition programme that enables us to both present the collection and to entrust our space to various disciplines and professionals who explore and respond to current events. In 2018, a new curatorial generation will be given a voice, as a team of 5 young museologists and art historians will be invited to explore the Galerie de l'UQAM's art collection, along with other artworks, as a way to rethink the collection through the framework of "political thought." These young professionals will be selected from a call for proposals in September 2017, and will experience all aspects of exhibition production as well as develop digital strategies to broaden the project's media impact.

Alexia Laferté-Coutu. Sans titre

Graduating master's student in visual and media arts (MFA), UQAM

Through the gesture of soft clay pressing against the exterior surface of historic buildings, Alexia Laferté-Coutu seeks to generate an active relationship to sculpture. She associates this sculptural gesture with the process of cataplasms, an ancient therapy that consisted in temporarily applying a thick paste (clay, plants) onto part of the body in order to absorb toxins. In architectural conservation, this same process is used to clean architectural segments that have been buried under an accumulation of lead dust or pollutants. The application of a paste based on clay and active agents derived from red algae absorbs impurities adhering to the surface of the architecture, thus revealing ancient frescoes, engravings, carved friezes or facades of particular cultural value. In this installation, glass cataplasms crystallized through molding free themselves from their status as objects by suggesting unidentifiable forms and their ever absent positive.

TOURING EXHIBITION

Yann Pocreau. Patrimoines

Part of the Conseil des arts de Montréal en tournée (touring program)

Centre culturel et communautaire Henri-Lemieux
Galerie Les Trois C
LaSalle Borough
October 26 – November 25, 2017

Maison de la culture Mercier
Mercier-Hochelaga-Maisonneuve Borough
January 13 – February 18, 2018

Maison de la culture Pointe-aux-Trembles
Maurice-Domingue Room
Rivière-des-Prairies-Pointe-aux-Trembles Borough
February 24 – April 1, 2018

After its successful presentation at the Galerie de l'UQAM in the fall of 2017, Yann Pocreau's exhibition *Patrimoines* begins a Montreal tour. The starting point of this exhibition is the disappearance of the existing Hôpital Saint-Luc, a component of the CHUM that will soon be dismantled and replaced by a new building. Hospital architecture is part of the project's theme, but its main focus is our sometimes paradoxical attachment to these places that shape our lives and our relationships to birth, health and death – and, above all, to the friends and relations who at some point we are obliged by love to chaperone, often repeatedly. Resulting from an artist residency at the Galerie de l'UQAM, *Patrimoines* presents two new installations composed of recycled elements taken from the Hôpital Saint-Luc, including part of a hospital room, light bulbs, furniture, a few other artifacts and photographs.

VIRTUAL EXHIBITIONS

The Painting Project. A Snapshot of Painting in Canada

Curator: Julie Bélisle

leprojetpeinture.uqam.ca

Until November 2018

Presented as part of the Virtual Museum of Canada, an initiative of Canadian Heritage, *The Painting Project* includes sixty works by as many artists. Supported by extensive research, it sketches the outlines of current artistic practice in Canada and provides insightful commentary.

150 Years / 150 Works: Canadian Art as Historical Act

Curator: Josée Desforges

Launch: Winter 2018

The Galerie de l'UQAM is preparing its new virtual exhibition, which will be launched at the beginning of 2018. The project *150 Years / 150 Works: Canadian Art as Historical Act* aims to reintegrate art in Canadian history by intermingling canonical works and unusual discoveries, artistic events and visual anachronisms.

The virtual exhibitions are produced by the Galerie de l'UQAM and exhibited online at the Virtual Museum of Canada.

The 2017-2018 program at the Galerie de l'UQAM is produced with the support of



Address and Opening Hours

Galerie de l'UQAM
Pavillon Judith-Jasmin, Room J-R120
1400 Berri, corner of Sainte-Catherine East, Montreal
Berri-UQAM Metro
Tuesday – Saturday, noon to 6 pm
Free admission

Information

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