

ARTISTS AND VIDEOS

VideoZoom. L'entre-images

Curator: La Fabrique d'exposition

SOPHIE BÉLAIR-CLÉMENT (Montreal, 1978-)

Sophie Bélaïr-Clément holds an MA in visual and media arts from Université du Québec à Montréal and is currently working toward a PhD in literary and intermedia studies from Université de Montréal and Université Rennes 2. Grounded in the performative experience, her body of work raises questions of artistic licence and historiography. Her work has been presented in solo and group shows in Quebec and abroad: Künstlerhaus Bethanien (Berlin), Hartware Medien Kunstverein (Dortmund, Germany), Aboa Vetus & Ars Nova Museum (Turku, Finland). In 2010 she participated in the Galerie de l'UQAM group show *Expansion*.

Interlude 1974 (2012), 2012,

HD video, colour, sound, 4 min. 36 sec.

In 1974, German television produced a road-movie documentary on Canadian art directed by Wibke Von Bonin, who criss-crossed the country to interview the leading artists of the day. Sophie Bélaïr-Clément focuses on the images intercut with the interviews in the film, which was rediscovered by Birte Endrejat and Vincent Bonin. These visual transitions convey an outsider's view of Canadian culture. The documentary's original narrative track is replaced by the voices of multiple artists recounting their memories of the shoot.

OLIVIA BOUDREAU (Montreal, 1979-)

Olivia Boudreau holds an MA in visual and media arts from Université du Québec à Montréal. Her videos explore the notions of presence, intimacy and slowness, with the minimalist narratives finding their meaning in the duration, the refined details and the contemplative mindset they demand. She has exhibited frequently in Montreal, shown her work at the Loop Festival, in Barcelona, and Néon diffuseur d'art contemporain, in Lyons, and carried out a residency in Valencia. At Galerie de l'UQAM, she exhibited solo in 2009 and presented one of her videos in the 2010 group show *Expansion*.

www.oliviaboudreau.com

La brèche, 2012,

HD video, colour, sound, 3 min.

In the dead of night, in a country house, two young women are awakened by the feeling of a strange presence. They stare at each other in silence, as if the least sound could unleash the unknown. Time seems to stop; nothing moves, except floating dust particles. Intense looks are exchanged. The gap between the bed and the floor is mysterious, like a passage between the viewer's space and the screen space, between the site of our imagination and the site of the story.

JACYNTHE CARRIER (Quebec City, 1982-)

Jacynthe Carrier holds a BA in visual and media arts from Université du Québec à Montréal and an MFA from Concordia University. She makes true tableaux vivants, staging characters in performative situations. Each character is tasked with performing a specific action or manipulating an evocative object in an often rural environment. Territorial appropriation is central to the artist's concerns. Her videos have been part of programs in France, Brazil, the United States and elsewhere. In 2010 she participated in the Galerie de l'UQAM group show *Expansion*.

www.jacynthecarrier.com

Parcours, 2012,

HD video, colour, sound, 4 min. 52 sec.

A group of people runs in the middle of a sandpit, instinctively following a white line traced on the ground. The sound of footfalls grows more insistent, the pace picks up, as if by necessity. Evoking worlds of dream, play and quest, the video observes the enigmatic presence of a clan living in a man-made landscape. Moving in step with the sounds of laboured breathing, the group pursues its course.

MICHEL DE BROIN (Montreal, 1970-)

Michel de Broin holds an MA in visual and media arts from Université du Québec à Montréal. With sculpture, installation and video, he subverts or appropriates everyday objects to create a point of disruption or reversal of meaning that questions the systems in which we live. His work has been shown at venues including MASS MoCA (North Adams), Mac/Val (Paris), Musée Tinguely (Basel), Villa Arson (Nice), Berlinische Galerie and Haus Am Waldsee (Berlin), Exit Art and On Stellar Rays (New York), Villa Merkel (Esslingen) and Center for Curatorial Studies (Annandale-on-Hudson). At Galerie de l'UQAM, he exhibited solo in 2007 and presented one of his videos in the 2010 group show *Expansion*.

www.micheldebroin.org

Trancher dans la noirceur / Cut in the Dark, 2010,

HD video, colour, sound, 4 min. 23 sec.

At night, in a deserted area on the outskirts of a city, a man attacks a lamppost with a chainsaw, diligently applying himself to the task until the lamppost topples to the ground and the light bulbs explode. Instantly the scene goes dark, and the absence of light makes the night more visible.

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PASCAL GRANDMAISON (Montreal, 1975-)

Pascal Grandmaison holds a BA in visual and media arts from Université du Québec à Montréal. Known for his videos and photographs, he deploys exacting precision and poetic sensibility in exploring the boundaries of the perceptible, things hidden in the interstices. His works question the relationship between sign and meaning, form and function. He has exhibited extensively in Canada and at Jack Shainman Gallery (New York), Centre Pompidou (Paris), Whitworth Art Gallery (Manchester, England) and Casino Luxembourg. In 2010 he participated in the Galerie de l'UQAM group show *Expansion*.

www.pascalgrandmaison.com

***Soleil différé*, 2010-2012,**

HD video, black and white, sound, 4 min. 25 sec.

The images of *Soleil différé* were shot on St. Helen's and Notre Dame islands, both associated with the 1967 Montreal World's Fair. At the time of that historic event, the site projected utopian hopes by monumentalizing progress and technological advances. But what awaited the artist, born years later, were signs of decrepitude and the remains of structures that had stood as symbols for an entire generation. He trained his lens on the vegetation that has reclaimed the site. Time seems to stand still; traces of a prosperous past are visible. The full version of this video runs 15 minutes. In 2010 it was shown in the Galerie de l'UQAM group show *Expansion*.

FRÉDÉRIC LAVOIE (Montreal, 1976-)

Frédéric Lavoie holds a BSc in anthropology from Université de Montréal and an MA in visual and media arts from Université du Québec à Montréal. For his videos, he captures images in the urban landscape or in quotidian banality and pairs them with a recreated soundtrack to explore issues related to listening and observing. His work has been shown in exhibitions in Montreal and at international video events including European Media Art Festival (Germany), Split Film Festival (Croatia), Antimatter Film Festival (Victoria, BC) and Signal + Noise Media Art Festival (Vancouver). At Galerie de l'UQAM, he exhibited solo in 2007 and presented one of his videos in the 2010 group show *Expansion*.

www.fredericlavoie.net

***La vie après la mort*, 2012,**

HD video, colour, sound, 4 min.

In this situationist video the artist plays with the soundtrack of the final scene of the classic Western *Butch Cassidy and the Sundance Kid* (1969, George Roy Hill). The scene runs backwards, beginning after the shootout. Holed up in a hacienda, the wounded outlaws engage in a post-mortem conversation featuring philosophical reflections on temporal experience and the existence of a parallel world. The dialogue is based on excerpts from the play *No Exit* and the films *Back to the Future* and *The Good, the Bad and the Ugly*.

AUDE MOREAU (Montreal, 1969-)

Aude Moreau holds an MA in visual and media arts from Université du Québec à Montréal and BFA from Université Paris 8. Over the past decade, she has produced a body of work that draws on her dual training in stage design and the visual arts. Her multidisciplinary, often monumental works are imbued with poetic sensitivity and cast a critical eye on society. She has exhibited in Quebec, France, the United States, Luxembourg and the Czech Republic. This is her first showing at Galerie de l'UQAM.

www.audemoreau.net

***SORTIR*, 2011,**

HD video, colour, sound, 4 min. 32 sec.

Filmed from a helicopter at night, this video mimics the broadcast news style. The movement of the helicopter circling downtown Montreal as the images are captured creates a loop that reveals the word SORTIR [going out, leaving] formed by lit windows in the Stock Exchange building. The disparity between the semantic value of the word and the loop described by the helicopter suggests a contradiction: "going out" is in a way hemmed in.