

Room 1

JILLIAN MCDONALD

VALLEY OF THE DEER

New York based, Canadian artist Jillian McDonald is inspired by the imaginary worlds created by horror films. In her drawings, performances, videos, and media works, zombies and masked characters emerge in unexpected ways within various urban and rural landscapes. This strange atmosphere permeates *Valley of the Deer*, created by McDonald in Scotland, at the Glenfiddich International Artist's Residency, now presented at CLARK. *Valley of the Deer* is a three-channel video projection depicting typical Scottish imagery: fog-covered landscapes, verdant heaths, and kilt-wearing men. Fauna, such as sheep, deer, barn owls, and horses, play an important role and figure prominently in many sequences. Men and women also appear in these picturesque landscapes, however, they each wear an animal mask. References to animism could be made, the belief that spirits of the dead or animal deities possess forces for good or evil. These half-human, half-animal characters appear and disappear within the landscape in ways that suggest an imaginary presence as much as a real one. This in-between effect is amplified when animal figures appear embedded within certain scenes, adding to the strangeness of the imagery. The video, lasting over 20 minutes, has no clear narrative structure. It is primarily a sequence of individual scenes where parallel universes representing centuries-old Scottish myths and legends are superimposed upon each other. The soundtrack, composed of field recordings, bagpipe music, and a singing female voice, acts as a kind of magical incantation.

On one of the room's walls, the artist has created a series of red and black drawings, like a gallery of portraits that echo the video. Drawn *in situ*, animals and figures emerge from the wall's surface, transforming themselves into ghostly presences. In addition to the gallery presentation, viewers can extend their experience of the work by using the Layar app, available on all mobile platforms. This augmented reality piece accompanies the work wherever *Valley of the Deer* is presented, and allows viewers to see characters from the video appear throughout the surrounding neighbourhood. Screen captures taken with a mobile phone allow viewers to archive these apparitions and create individual works that can be shared with others.

——— Manon Tourigny / translation : Jo-Anne Balcaen

¹ Instructions can be found by following this link: <http://turbulence.org/Works/fromthevalleyofthedeer/>

BIO

Jillian McDonald is a Canadian artist who divides her time between New York and Canada. Solo shows and projects include the Esker Foundation in Calgary, Air Circulation in New York, and Hallwalls in Buffalo. Her work has been shown in group exhibitions including The Whitney Museum's Artport in New York and The Edith Russ Haus for Media Art in Oldenburg, and was the subject of a 2013 radio documentary by Paul Kennedy on CBC's *IDEAS*. In 2012 she represented Canada at the Glenfiddich International Residency in Dufftown, Scotland.

This work was produced at the Glenfiddich International Residency in Dufftown, Scotland.

Thanks to all the actors and musicians; and special thanks to Andy Fairgrieve.

From the Valley of the Deer is a 2013 commission of New Radio and Performing Arts, Inc. for its Turbulence web site, and was funded by the Jerome Foundation (now celebrating 50 years of the creative spirit of emerging artists) and the Canada Council for the Arts. Thanks to Naomi Potter, Esker Foundation curator and director.

Room 2

JEAN-MICHEL LECLERC

LES SESSIONS DE LA PAIX

Since 2010, Jean-Michel Leclerc has delved into 'human interest' stories and archives of all sorts in a quest to uncover forgotten histories. Much like an archivist, he combs through early 20th century registers to engage in the task of reparation and commemoration. In *Les Sessions de la Paix*, which he presents in CLARK's small gallery, the artist focuses on a recent historical subject. After 1890, under the influence of British legislation, Canada's Criminal Code prohibited acts of "gross indecency". The law condemned any act that was deemed "against nature", including homosexuality. As a result, and until 1969, relations between two people of the same sex were criminalized and could lead to severe prison sentences or fines. In Leclerc's installation, combining sculptures, drawings, collages and prints, the artist seeks to reactivate part of this history in order to pay homage to – and to dignify – individuals who were born in an era when the expression of their true identity was suppressed.

The gallery space becomes another space-time, where an imaginary line is traced between two groups from the same era. On one hand, we have cases of repressed homosexual practices listed in Court Registers, which have been processed by the artist, and on the other, a burgeoning gay community rising out of Anglo Saxon culture and the French bourgeoisie. In the latter case, Leclerc pays particular attention to Elsa Gidlow and Roswell George Mills, founders of *Les Mouches fantastiques* (1918-1920), recognized as one of the first LGBT magazines in North America. For the second part of this history, the artist has created an overview of nearly 300 records of men who have had run-ins with the law between 1900 and 1930. In addition, Leclerc has created a series of small drawings on vintage paper. Through his choice of materials – often using unstable pigments that may disappear with time – he gives metaphorical life to the ghosts of the past through this symbolic material presence.

By using found factual data from judicial archives, Leclerc isolates emblematic cases in order to give them new meaning in our time. As such, the artist juxtaposes two stories of homosexuality – one repressed by society, and one that managed, despite this context, to express itself through literature, poetry, or art – reflecting the values of a not-too-distant era.

——— Manon Tourigny / translation : Jo-Anne Balcaen

BIO

Born in 1990 in Québec City, **Jean-Michel Leclerc** is currently pursuing his MFA in Studio Arts at Concordia University. His main areas of interest are memory and the invisible, which he explores through sculpture, drawing, and print media. He is the recipient of the prix Robert-Wolfe, the prix Albert-Dumouchel, as well as the regional winner of the BMO Financial Group's *1st Art!* for the province of Québec (2012). He lives and works in Montréal, where in addition to devoting time to his studio practice, he studies Laurentian flora and magic.

The artist would like to thank the CLARK team for their precious support, the Centre Design & Impression textile de Montréal, the employees of the Archives nationales du Québec for their remarkable patience, and all of his marvelous buddies, man and woman alike, for their presence and pertinent advice.

ARTIST TALK

SATURDAY, FEBRUARY, 21 - 3pm

CLARK invites you to meet artist **Jean-Michel Leclerc** as part of our cultural mediation activities hosted by **Marjolaine Bourdua**, with the support of the *Programme montréalais d'action culturelle*.



 Poste audio

NELLY-ÈVE RAJOTTE AND SAMUEL BOBONY

RUPTUR/

ruptur/ is a collaborative sound creation project between artist Nelly-Ève Rajotte and musician Samuel Bodony (Black Givre). In this experimental work, drumbeats are recorded, then modulated and deconstructed before being integrated into field recordings of desert landscapes. Rhythm and repetition punctuate the textured and grainy soundtrack, creating a series of sensorial breaks within a contemplative sound environment. Rhythmic patterns, used as visual stand-ins, serve as anchor points and allow listeners to navigate a space that oscillates between sound creation and musicality.

PEUT MIEUX FAIRE - Cahiers d'exercices

EXHIBITION / JANUARY 24 TO FEBRUARY 22, 2015

OPENING / THURSDAY, JANUARY 29 - 5 to 7pm

Maison de la culture Côte-des-Neiges

5290, chemin de la Côte-des-Neiges, Montréal

PEUT MIEUX FAIRE - Cahiers d'exercices is a travelling transdisciplinary collective exhibition accompanied by cultural mediation workshops. It is presented by the Conseil des arts de Montréal en tournée and Centre CLARK.

Invited artists and creators : Stéphanie Béliveau, Nancy Belzile, Patrick Bernatchez, John Boyle-Singfield, Frédéric Caplette, Sylvie Cotton, Jérôme Fortin, Caroline Hayeur, Michel Hellman, Isabelle Laverdière, Chris Lloyd, Paryse Martin, Christian Miron, OBV, Marianne Papillon, Yann Pocreau, François Raymond, Jérôme Ruby, Carl Trahan, Marie-France Tremblay, Dang Trinh & Thanh Truc Trinh, Julien Vallée, Martine Viale & Max Wyse

Curator : Emmanuel Galland

January 15 to February 21, 2015

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RUPTUR/

CENTRE CLARK

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514-288-4972 / info@clarkplaza.org

Du mardi au samedi de 12h à 17h

ATELIER CLARK

514-276-2679 / atelier@clarkplaza.org

www.clarkplaza.org  

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 :

OPENING, THURSDAY JAN. 15 / 8PM