

LOIN DES YEUX

APRIL 16 - JUNE 11 2016

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Julien Discrit, *Brighter than a thousand suns* (detail), 2007
Lambda print, 80 x 60 cm
Courtesy of the artist

Curator

CLAIRE MOEDER

Artists

JULIEN DISCRIT
CLAIRE HANNICQ
ANOUK KRUITHOF
JACINTHE LESSARD-L.
PÉTREL I ROUMAGNAC (DUO)
ALANA RILEY

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APRIL 16 TO JUNE 11, 2016

CURATOR
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ARTISTS

JULIEN DISCRIT, CLAIRE HANNICQ, ANOUK KRUIHOF,
JACINTHE LESSARD-L., PÉTRÉL I ROUMAGNAC (DUO),
ALANA RILEY

Marie-Josée Lafortune
Director
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DISCUSSION

JULIEN DISCRIT &
ANOUK KRUIHOF
MODERATED BY
CLAIRE MOEDER

2 pm

OPENING

3 pm - 6 pm

PRESS CONFERENCE

THURSDAY, APRIL 14
10 am

Loin des yeux is a group exhibition showcasing a selection of seven artists from Québec, the United States, and Europe. It testifies to various layers of visibility while presenting a body of work that shifts our perception, redirecting (or losing) it as hidden images oscillate between disappearance and revelation. Viewers find themselves confronted with images whose partial forms, subterranean and ambivalent, evade one's gaze. The artists here hijack photography and the moving image, appropriating and transposing their modes of appearance.

The works thus eschew the gaze thanks to various strategies of resistance that have an immediate impact on their reading: obscurity (Lessard-L., Kruithof), glare (Hannicq, Riley), virtual and restricted access (Hannicq), concealment (Discrit, Kruithof), even the image's disappearance (Discrit, Pétré I Roumagnac). Pushing the image to its utter limits, these modes of dissimulation function either as parasites or through partial disappearances, depriving us of easy access and generating latent frustrations in the viewer. The exhibition invites us to experience works whose wavering perception is in a state of tension, situating us in a place that is both physically and reflectively ambiguous.

Suggested throughout *Loin des yeux* is the original act of photography itself: capturing light. Through it, the exhibition proposes a critical and playful deflection that redefines our rapport with images and with current modes of apparition—without indulging a nostalgia for the medium. On the contrary, the works' unstable and defiant images seem to suggest a reinvention of contemplation, prompting a reflection on mass production, which has altered the image's status and use and led to its proliferation in today's visual culture.

PRACTICAL INFORMATION

Free entrance

The centre is opened:
Tuesday - Friday: 10 pm - 5 pm
SATURDAY: 12 pm - 5 pm

- Claire Moeder

CLAIRE MOEDER was born in Strasbourg, France, in 1984. She lives and works in Montréal.

Claire Moeder is a writer and a curator. She is a frequent contributor to *esse art + opinions* and *Ciel variable* magazines. She is a columnist for ratsdeville and CIBL radio station, and has contributed to two publications devoted to photography, *Le Mois de la Photo à Montréal* (2009) and *Christian Marclay: SNAP!* (2010). Having taken part in curatorial residencies in the United States (International Studio & Curatorial Program, 2013) and Québec (Est-Nord-Est and La Chambre Blanche, 2015), Moeder has recently organized solo exhibitions for artists Sayeh Sarfaraz (Maison des arts de Laval, The Invisible Dog Art Center, Brooklyn, 2014) and Jacinthe Lessard-L. (Maison des arts de Laval, 2016). Her research into current uses of the image is guided by an attentive examination of invisible forms, in which contemplation of that which eschews the gaze allows her to reinvent a moving relationship with the world.

<http://clairemoeder.blogspot.ca/>

DISCUSSION

Saturday, April 16, 2016 - 2 pm
Julien Discrit & Anouk Kruithof
Moderated by Claire Moeder

The artists will discuss their practice in connection with photography.

In French and English

OPENING

Saturday, April 16, 3 pm to 6 pm

DISCUSSION

Tuesday April 19, 2016 - 6 pm to 8 pm
Claire Hannicq, Jacinthe Lessard-L. and Alana Riley
Moderated by Claire Moeder

OPTICA, a centre for contemporary art, and the Darling Foundry invite you to take part in an open discussion with artists Claire Hannicq, Jacinthe Lessard-L., Alana Riley, and curator Claire Moeder. The artists will talk about their participation in artist residencies and discuss their practice in connection with photography.

In French and English

Darling Foundry
745 Ottawa Street
Montréal
Metro Square Victoria

F

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SATURDAYS AT OPTICA

GUIDED TOURS

April 30, May 14 and 28, 2016

3 pm

Guided tours of the exhibition *Loin des yeux* provide a forum for discussion among the artists, the curator, and the public. They help lend perspective to the spectator's experience of works that call on us to reconfigure our gaze.

Claire Moeder will be present on April 30, May 14 and 28, 2016

Alana Riley will be present on April 30, 2016

Jacinthe Lessard-L. will be present on May 14, 2016

FAMILY SATURDAYS

April 23 and June 11, 2016

1 pm to 4 pm

Interactive visits of the exhibition and creative workshop offered continuously to families.

WRITING WORKSHOP

May 7, 2016

2 pm to 4 pm

Loin des yeux from picture to word

Group writing workshop

Hosted by Claire Moeder

The writing workshop invites participants to revisit their viewers' experience of the exhibition through creative writing related to the works on display.

Max 10 participants

Reservation required: communications@optica.ca

Free admission



Julien Discrit, *Décalques / Ciel voilé et soleil couchant d'un après-midi d'été, sur les bords du fleuve Saint-Laurent, près d'une pile du pont Jacques Cartier, le 27 juillet 2015 à 19h58 (2015)*
Installation view. Photo: Julien Discrit
Courtesy of the artist

The installation *Décalques* is the luminous transcription of a particular time and place. The artist samples a moment from data collected with a spectrometer on July 27, 2015, at 7:58 pm, on the shores of the Saint-Lawrence river. This information, along with associated colour glass, enables him to exactly reproduce the ambient light. Of photography, *Décalques* preserves only its original gesture: the capture of light.

The subjects in Julien Discrit's *Le masque et le miroir* (2011) and *Brighter than a thousand suns* (2007) are blurred, partially obscured, or impossible to access. Images oscillate between apparition and disappearance to create a dialectical tension between the visible and the hidden.

JULIEN DISCRIT was born in Épernay, France, in 1978. He lives and works in Paris.

Julien Discrit is a graduate of the École supérieure d'art et design, in Reims (2004). His work has been shown in both solo exhibitions (Ensapc Ygrec, Paris, 2015; Institut français de Roumanie, Bucarest, 2006; Jeu de Paume, Paris, 2005) and group shows (Centre Pompidou-Metz, 2016; Galerie Thomas Henry Ross, Montreal, 2014;

Fundación Proa, Buenos Aires, 2012; La Biennale de Lyon, 2011). He took part in several collaborative projects in Europe between 2009 and 2013. Discrit was among the finalists of the 10th Fondation d'entreprise Ricard Prize (Paris, 2008).

www.juliendiscrit.com

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Claire Hannicq, *Ashes* (detail), 2014
Site-specific installation. Ink-jet print, glass, industrial lighting, plywood
Photo: Paul Litherland
Courtesy of the artist

Ashes encapsulates several layers of time and intervention. Having burnt a photo print, Hannicq reintegrates it into an installation. A lighting device alters its appearance and confronts us with the iconoclastic staging of the image's material destruction.

Les disparaissants highlights the distinction between the materiality and the virtuality of the image. A mass of lead, shaped and photographed, generates a series of images whose existence is exclusively virtual, as each image is accessible on line by means of a code number for one viewing only, at lesdisparaissants.com. Created in 2014, the website transforms and incorporates a new relationship into each exhibition, a relationship founded on the reproducibility and singularity of the image.

CLAIRE HANNICQ was born in Auxerre, France, in 1984. She lives and works in Besançon.

Claire Hannicq graduated from La Haute École des Arts du Rhin de Strasbourg (2010). Her work has been shown in France in both solo exhibitions (Toshiba House, Besançon, 2015; *My monkey*, Nancy, 2014) and group shows (Musée du temps, Besançon, 2015; Musée de l'imprimerie, Lyon, 2012). She also took part in the cross-border event

Regionale (France, Switzerland, Germany, 2013 to 2015) and in several international residencies (Darling Foundry, Montreal, 2014; Ergastule, Nancy, 2014; Strasbourg/Dresde Grafikwerkstatt, Dresden, 2012).

www.clairehannicq.com

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Anouk Kruithof, *Subconscious Travelling*, 2013
99 self-adhesive photographs (18 x 23 cm each), 5 coloured glasses (18 x 23 cm each)
Approx. 660 cm x 73 cm
Photo: Denis Guzzo
Courtesy of the artist

Subconscious Travelling relies on the operation of chance and appropriation. Using an iPhone, Kruithof recreates photo-negative sleeves from a photo album of unknown origine. All that remains is a faded memory, obliterated by the applied glare of a flash. Resulting from it, are hybrid, residual images that force viewers to reconstruct the narrative.

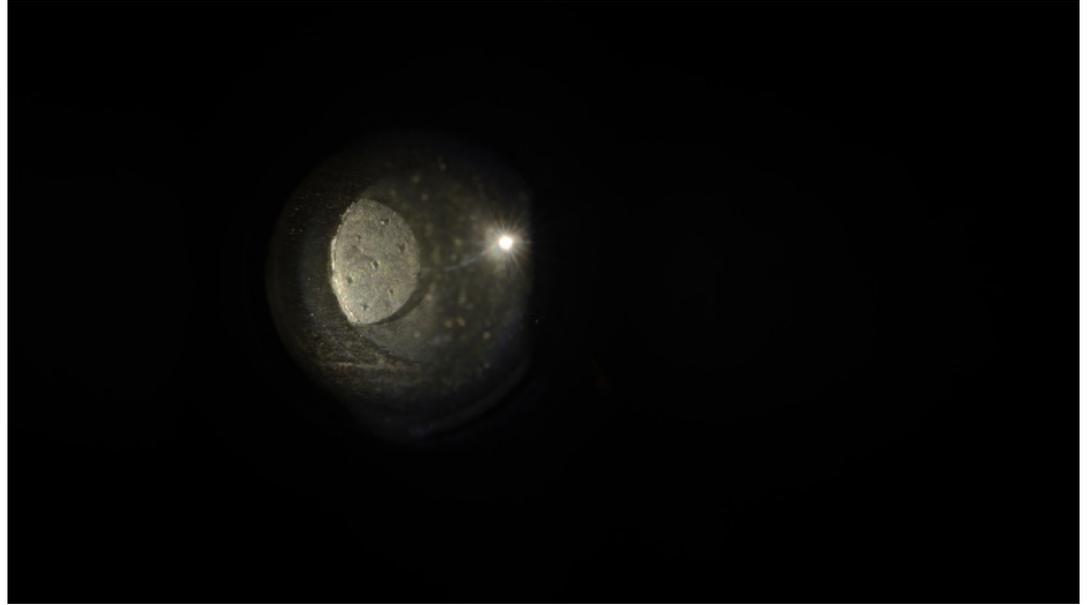
ANOUK KRUIHOF was born in Dordrecht, the Netherlands, in 1981. She lives and works in New York and Brussels.

Anouk Kruithof is a graduate of the Academy of Art and Design St. Joost in Breda (2003). She had several solo exhibitions (BoetzelaerINispen, Amsterdam, 2015; Festival Images, Vevey, 2014; Künstlerhaus Bethanien, Berlin, 2009). Her work has also been part of group shows in the United States, in Europe, and in Asia (MoMA, New York, 2015; Stedelijk Museum, Amsterdam, 2014; Daegu Photo Biennale, South Korea, 2012; Festival

international de mode et de photographie, Hyères, 2010; Musée d'art moderne et d'art contemporain, Liège, 2008). Kruithof won the Infinity Award, given by the International Center of Photography (New York, 2012) and Prins Bernhard Cultuurfonds' Charlotte Köhler Prize (Amsterdam, 2014). She has published several artist books that are catalogued on her publishing platform www.stresspress.biz.

www.anoukkruithof.nl

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Jacinte Lessard-L., *Untitled* (from the series *Des Objectifs*), 2014
2 single-band videos
15 and 18 sec, looped
Courtesy of the artist

Jacinte Lessard-L. exacerbates the non visible aspect of the photographic process and that which defines it as a medium. Image by image, the animations in the *Des Objectifs* video series show a beam of light turned toward the camera lens. The light source guides and confounds our gaze as the camera is transformed into a projection screen. Inverting our relationship with the camera, the artist sets us before a partial and intentionally truncated image.

JACINTE LESSARD-L. was born in Québec City. She lives and works in Montréal.

Jacinte Lessard-L. holds an MFA from Concordia University, Montreal. Her work has been presented in solo exhibitions in Quebec (Dazibao, Montreal, 2014; VU Photo, Quebec City, 2011; OPTICA, Montreal, 2009) and in Canada (Truck, Calgary, 2014). She has also taken part in group shows in Europe (Museum im Kulturspeicher, Wurzburg, 2015; Musée de L'Élysée, Lausanne, touring from 2010 to 2015; Galerie Genscher, Hambourg,

2012; Biennale de l'image, Nancy, 2008) and in Russia (Festival of Photography in Arkhangelsk, 2015; the State Russian Museum and Exhibition Centre Rosphoto, Saint-Petersburg, 2013). She has published artist books (*La Pataphysique de l'espace*, 2015, *Le Décalogue, après dieu et Kieślowski*, 2013) and teaches visual arts at Collège Montmorency (Laval).
jacintelessard-l.com

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Pétrel I Roumagnac (duo), *Répétitions (La Réserve) #2*, 2015-2016
Installation, book, glass, ink-jet prints
Photo: Pétrel I Roumagnac (duo)
Courtesy of the artists and Galerie Escougnou-Cetraro

Pétrel I Roumagnac's book object places the spectator before the absence of the image. The artists propose a textual transcription of photographic and video recordings that document the actions of technicians and conservationists in an art centre conservation facility. The images, which are never shown in the book, are restored by means of blocking, that is, theatrical stage directions. The drama is then activated through a rehearsal set up during the exhibition.

PÉTREL I ROUMAGNAC (duo)

Aurélie PétreI was born in 1980. She lives and works in Paris and Geneva.

Vincent Roumagnac was born in 1973. He lives and works in Helsinki.

Since 2012, Aurélie PétreI and Vincent Roumagnac have combined their respective background in photography and theatre. Their collaboration takes the form of installations and actions that have been presented in galleries (Galerie Escougnou-Cetraro, Galerie Michel Journiac, Paris, 2015), exhibition centres (Cité Internationale des Arts, Paris, 2014; Centre Photographique d'Ile-de-France and Cinéma Apollo, Pontault-Combault, 2014), and

theatres (Théâtre de Vénissieux, 2015; Zodiak-Center for New Dance, Helsinki, 2013; Théâtre de l'Élysée, Lyon, 2012). They took part in a residency together at the Darling Foundry (Montreal, 2014). PétreI currently teaches and heads the Photography Pool at the Geneva University of Art and Design. Roumagnac is pursuing a doctorate at University of the Arts, Helsinki.

petrelroumagnacduo.wordpress.com

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Alana Riley, *Into the Light (This is what "500,000 watts of sound and lighting and more than 40 running motorcycles" looks like)*, 2011
Colour video, 24 sec, looped
Courtesy of the artist

Alana Riley turns a digital camera toward a source of light in order to produce a liminal image at the limits of abstraction. She generates a glare that temporarily alters one's vision and makes the subject disappear from the display. The video reveals only the act of capturing light through an image that is set in motion by pulsing rhythms of light.

ALANA RILEY ALANA RILEY lives
and works in Montréal.

Alana Riley holds a Masters from the University of Southern California. She presented several exhibitions in Quebec (Musée régional de Rimouski, 2010; Musée d'art contemporain de Baie-St-Paul, 2008; Joyce Yahouda Gallery, Montreal, 2007, 2009, and 2010) and abroad (Division of Labour, London, 2016; Crawford Art Gallery, Cork, 2011; Shanghai World Fair – Centre contemporain de

Montréal, 2010; The National Sculpture Factory, Cork, 2009). She has participated in several residencies (Opekta, Cologne, 2012; The National Sculpture Factory, Cork, 2009). In 2010, Riley received the City of Montréal's Pierre-Ayot Prize and was among the finalists for the Flash Forward award at the Magenta Foundation (Toronto).

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Since its foundation in 1972, OPTICA has engaged in promoting contemporary art and raising the profile of Montréal on the national and international arts scenes. Every year, OPTICA presents a varied program of exhibitions, symposia, school-based workshops and encounters with the public, while investing in curated exhibitions based on themes developed and researched at the centre. In partnership with art3 (Valence, France), OPTICA's residency program encourages the development of emerging practices. All these activities support critical reflection on current issues in art and stimulate the creation of new works, sustained and accompanied by the production of relevant publications. OPTICA's includes a documentation centre and a space for dialogue and exchange, the AGORA, which serves as a forum for encounters with the public, promoting exchange and dialogue on its exhibition, residencies and community projects.

Proposals are received annually, in winter. Proposals from artists and curators, as well as those from candidates applying for the research residency Montréal / Valence (FR) (for Québec residents only) are assessed by a committee.

Occasionally, the centre puts out thematic calls to curate exhibitions that group works featuring a variety of approaches.

Created in 1992, the OPTICA Archives are administered by Concordia University Archives. They consist of documents related to the centre's programming activities since its founding. The public is invited to make an appointment with the librarian at Concordia University Archive or to consult the centre's digital archives on our website under the Decades section http://www.optica.ca/decades/fonds_documentaire_en.php.

Internationally, OPTICA has distinguished itself with curatorial projects in Europe and the United States, as well as through its participation at the Art Forum Berlin international fair.

OPTICA CENTRE D'ART CONTEMPORAIN

5. PRACTICAL INFORMATION

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CONTACT

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FREE ENTRANCE

The exhibition is opened from Tuesday to Saturday from 12 pm to 5 pm
Closed on Sundays and Mondays

FREE GUIDED TOURS

Every Saturdays from April 23 to June 11

Groups: reservation required

514-874-1666 | mediation@optica.ca

ACCESS

Laurier or Rosemont Metro (orange line) 10 minutes walk

Buses - 55 St-Laurent | 27 St-Joseph

ACKNOWLEDGEMENTS

The curator wishes to thank each of the artists, who have contributed with such relevance and sensitivity to this exhibition project, and is grateful to the OPTICA team, Julie Alary Lavallée, Marie-Josée Lafortune, Olivier Longpré, Gabriel Morest, and Marie-Laure Robitaille, for their support, and to the Darling Foundry for its collaboration. She thanks the Conseil des arts et des lettres du Québec for their financial support. Claire Moeder is particularly grateful to Marc-André Audet, Thomas Bégin, Melanie Courtois, Marc Dulude, Véronique Leblanc, Chris Lloyd, and Anne-Marie Saint-Jean Aubre, whose generosity and passionate attention were crucial to the exhibition.

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