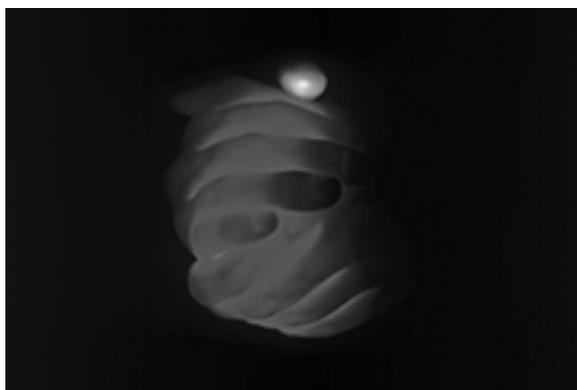


Loin des yeux

Claire Moeder - curator



© Julien Discrit, *Brighter than a thousand suns* (detail), 2007
Courtesy of the artist

OPTICA CENTRE D'ART CONTEMPORAIN

Exhibition_ April 16 - June 11, 2016
From Tuesday to Saturday - 12 pm to 5 pm

Saturday April 16, 2016

Discussion_ 2 pm to 3 pm

Julien Discrit & Anouk Kruithof

Moderated by Claire Moeder

Opening_ 3 pm to 6 pm

Tuesday April 19, 2016 - 6 pm to 8 pm

Discussion_

Claire Hannicq, Jacinthe Lessard-L. &
Alana Riley

Moderated by par Claire Moeder

Darling Foundry

745 Ottawa St, Montréal (Metro Square Victoria)

Guided Tours_

Claire Moeder will be present:

April 30, May 14 and 28, 2016

Alana Riley will be present: April 30, 2016

Jacinthe Lessard-L. will be present:

May 14, 2016

Collective Writing Workshop_

Saturday, May 7, 2016 - 2 pm to 4 pm

Hosted by Claire Moeder

Reservation required: communications@optica.ca

Family Saturdays_

April 23 and June 11, 2016 - 1 pm to 4 pm

Visit and workshop offered continuously

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Loin des yeux engages the viewer in an exploration of the invisible. The exhibition encompasses a selection of photographic and video works in which the images—partial, ambivalent, subterranean—shy away from the gaze. It brings together artists Julien Discrit (France), Claire Hannicq (France), Anouk Kruithof (United States/Netherlands), Jacinthe Lessard-L. (Québec), Pétrel | Roumagnac (duo, Finland/France), and Alana Riley (Québec).

These artists experiment with visual blurrings that testify to the many layers of visibility. They shift our perception, leading (or losing) it, as hidden images oscillate between disappearance and revelation. Infiltrating the various existential possibilities, the exhibition explores peculiar strategies of dissimulation and resistance that have an immediate impact on our reading of the works.

The total or partial disappearance of the subject, access to it made nearly impossible by an intentional and parasitic blurring, is a recurring strategy. It calls for experiencing works of vacillating perception and in a constant state of tension, placing the viewer in a physically and reflexively ambiguous position. The exhibition thus introduces new relationships between the spectator and the works, which are removed or partially obscured. These variations spawn a latent frustration that forces viewers to apprehend the image differently, whether it be fixed or moving.

Anouk Kruithof is producing a series based on found photo-negatives on which she applies the luminous impression of a flash. The glare from the iPhone, like an act of erasing or wiping memory, nonetheless produces hybrid, residual images. **Jacinthe Lessard-L.**'s work, for its part, suggests the use of a silver halide camera. She produces the elliptical and reversed image of a lens, drawing on the non-visual aspect of photography in order to examine its very nature. Of photography, **Julien Discrit** only preserves its luminous source. Using a spectrometer to isolate the light taken at a specific point in time and place, he creates an installation where the captured real now becomes an imageless image that refers solely to colour filtre.

In her video work, **Alana Riley** turns the digital camera back toward the luminous source in order to produce a liminal image at the limits of abstraction. And like Riley, **Claire Hannicq** generates intentionally dazzling effects that interrogate the act of photography. Both artists exploit the luminous potential of a filmed sequence or of a photograph arranged in the installation space to momentarily blur one's sight and to instill doubt regarding the terms of the image's existence. With a series of photographs that are available online for one time only, Hannicq also underscores the paradox of the image's unique status and its reproducibility.

Pétrel | Roumagnac's book-object places the spectator in front of an absent image. The duo proposes a textual transcription of photographs and of image transformations produced in museum conservation facilities. The writing borrows its form from theatre, restoring images through stage directions and blocking without coming into view. On the whole, the exhibition brings contradictory images into play, images meant to dissolve at the moment of their appearance, while affirming the persistence of the photographic medium despite their fleeting nature: whether through disappearances or omissions, concealment or abstraction, the materiality and fragility of the image are never far away.

Through simple manipulations, sometimes combined with new technologies, the processes at work can suggest luminous explorations of the beginnings of photography and cinema. The artists here brought together fashion sensitive, variously tenuous or more self-assured connections with these experimentations in order to return to an accidental, spontaneous, or compound use of light as primary creative material. *Loin des yeux* doesn't propose a nostalgic rapport with the medium so much as a critical though playful deflection that enables us to redefine our relationship with images and their current modes of appearance. It invites us to reinvent a contemplation before unstable and defiant images and to begin a reflection on their mass production and proliferation in today's visual culture.

- Claire Moeder

Claire Moeder is a curator and author. Since 2008 she has curated several solo exhibitions in Québec, France and the United States and has participated in residencies. Her current research focuses on images and writing practices.