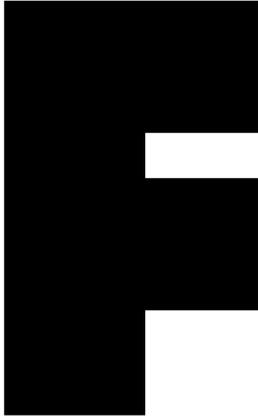
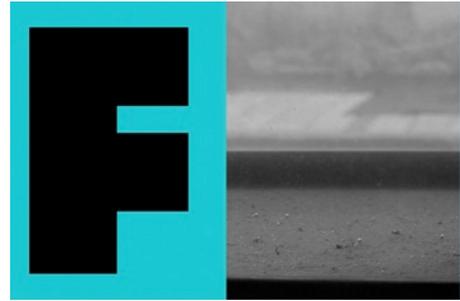


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FALL EXHIBITIONS SEPTEMBER 8–NOVEMBER 19, 2017

ERIN SHIRREFF – CONCRETE BUILDINGS
MOMENTA | BIENNALE DE L'IMAGE
Main Gallery

GILBERT BOYER – *PERMIS10H57*
PROMENADE FLEUVE-MONTAGNE
Outdoors

ANTOINE CARON – *UNITÉ D'HABITATION*
Place Publique

Opening: Friday, September 8, 5–10 PM
Open-door studios during the opening, 6–8 PM

On Friday, September 8, starting at 5 PM, the Darling Foundry visual arts centre inaugurates its fall program.

Presented as part of MOMENTA, the exhibition *ERIN SHIRREFF – CONCRETE BUILDINGS* presents a pair of projections of two buildings designed and built by the American artist Donald Judd in Marfa, Texas. In a subtle video montage blending archival images and pictures taken in situ, the artist challenges our relationship with the image by sowing doubt in the spectator's eye.

A similar ambiguity between past and present can be found with Gilbert Boyer's evolutionary work *PERMIS10H57*. In this work, produced for the City of Montréal's Promenade Fleuve-Montagne, Boyer reactivates an intervention that took place in 1997, inviting visitors to walk along a poetic pathway, in the Darling Foundry neighbourhood, that will continue virtually on social networks.

Finally, Antoine Caron's work *Unité d'habitation*, which has been in process continually since the beginning of the summer, also confronts a number of timeframes of the Darling Foundry and its environment. The installation will be in place until October 29, 2017 in the Place Publique.

ERIN SHIRREFF – CONCRETE BUILDINGS
MOMENTA | BIENNALE DE L'IMAGE
September 8 – November 19, 2017
Curator : Ami Barak



Erin Shirreff, *Concrete Buildings*, 2013-2016

Two-channel HD video, colour, no sound, 73 min and 46 min (loops). Courtesy of the artist and Sikkema Jenkins & Co. (New York)

MOMENTA | Biennale de l'image (formerly Le Mois de la Photo à Montréal) presents, in collaboration with the Darling Foundry, *Erin Shirreff– Concrete Buildings*.

In order to distinguish what is proper to objects from that which pertains to interpretation, illusion, recognition, or error, Erin Shirreff (Canada) generates visual displays that probe the distance between the object and its photographic representation. In the double projection *Concrete Buildings* (2013–16), the artist focuses on two prototype buildings that the American artist Donald Judd designed and built in Marfa, Texas. The video installation presents long-duration montages composed from photographs and short videos. With this piece Shirreff turns Judd's minimalist structures into emblematic monuments through a persistent gaze inflected with tenderness. She challenges our relationship with the image by foregrounding the ways in which images enlighten us and instil doubt in our minds.

For its 15th edition, MOMENTA has joined forces with curator Ami Barak, who has developed an outstanding program on the theme *What Does the Image Stand For?* MOMENTA explores the concept of photographic and videographic evidence for the prosecution, whether images are still or in motion, raising the question of images as avatars, and focusing on the fantastical and sublimated aspects of the reality that they convey.



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GILBERT BOYER – PERMIS10H57
PROMENADE FLEUVE-MONTAGNE
September 8, 2017 – Autumn 2018
Curator: Caroline Andrieux



Gilbert Boyer. On the left, example of collar rings. On the right, view of *PERMIS10H57* (2017). Courtesy of the artist.

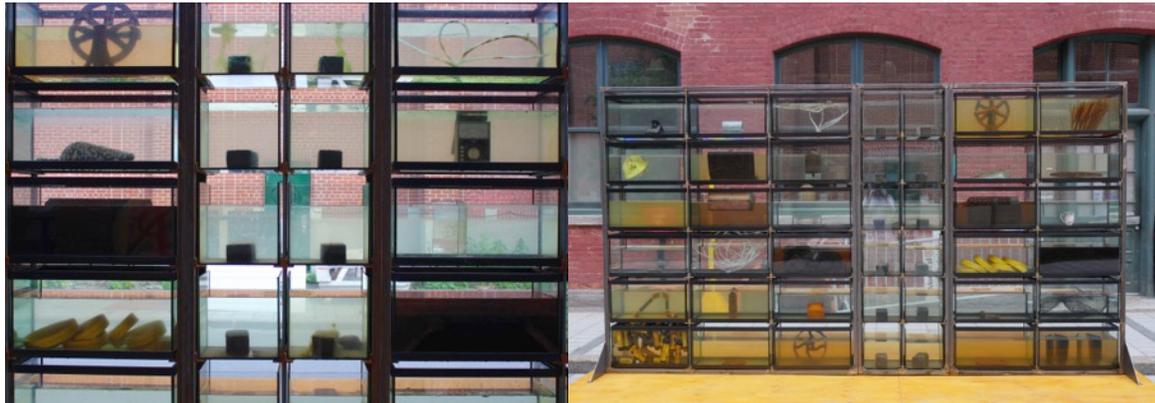
Montreal artist Gilbert Boyer revisits an intervention produced twenty years ago in the neighbourhood around the Darling Foundry, on the occasion of the *Panique au Faubourg* event. The project was intended to revitalize an abandoned district by infusing it with art.

Upon the invitation of the city, the Darling Foundry felt it would be pertinent to add something current to this project. *PERMIS10H57* (2017), which uses the same language as *Collets de survie* (1997), consists of rings, stamped with snippets of poetry, installed around lampposts. Deliberately blending in with the urban furniture and reprising exactly the language of the existing bands, the stainless-steel ring stamped with texts, this unassuming project takes its rightful place in the *Promenade Fleuve-Montagne*. Indeed, the slow pace of travelling by foot along the path makes it easier to read these elements. A hundred of them, punctuating the itinerary, will offer a form of play on the promenade. The texts on the bands will be the subject of a new artwork that will probe the principle of dislocation, referring to other Montreal intersections and inviting those who read them to shift virtually beyond the pathway.

ANTOINE CARON – UNITÉ D’HABITATION

Until October 29, 2017

Curator : Théo Gorin



Antoine Caron, *Unité d'habitation* (2017). On the left © Claire Longuet. On the right © Antoine Caron

In *Unité d'habitation*, Caron reinterprets the concept of the “machine for living” by building a metallic structure of aquarium-modules, each of which is inhabited by objects found in the Darling Foundry as well as different types of algae. Theorized by Le Corbusier and Nadir Afonso, the *unité d'habitation* is a modernist architectural principle involving extremely functional housing complexes that are brutal and unadorned in appearance. By incorporating an exogenous component – growing algae – with pre-existing components – found objects – Caron reprises the model of the *unité d'habitation* and plays the roles of urban planner, politician, and contractor. He reflects on the phenomenon of gentrification and the future of condominiums by casting a critical gaze at Le Corbusier's utopia and the failure of his great *Cité Radieuse*.

Antoine Caron examines society and its collective representations by placing his works, viewers, and their immediate environment in a situation of dialogue. By deconstructing how everyday objects are usually looked at, Caron challenges the utilitarian essence of these objects, taking them beyond their original use into the realm of self-determination to present an analysis of social and political phenomena. He pays particular attention to emancipatory potential of his works and the plurality of meanings that may be created in visitors' eyes over time.

AND MORE...

LAST CHANCE FOR PLACE PUBLIQUE 2017



Bar terrasse, Noémie Belime, Maude Huysmans et Anya Messaoud-Nacer, 2017.

For the opening, come and enjoy our bar-terrace for the very last time in 2017.

OPEN STUDIOS

On the opening evening, from 6PM to 8PM, several resident-artists at the Darling Foundry open their doors to meet the visitors.

THE DARLING FOUNDRY

The Darling Foundry is a visual arts center and a must-see venue for contemporary artworks, addressing a curious public to discover various forms of contemporary art. Housed in a former industrial foundry in Old Montreal, under the general and artistic direction of Caroline Andrieux, the Darling Foundry supports the creation, production, and distribution of works by emerging artists. The Foundry offers, among other things, creation workshops, international artist residencies and in situ projects. The Darling Foundry offers a new articulation of contemporary art and engages the public in new experiences while putting in place means of meeting that serve to strengthen the links between diverse communities.

Darling Foundry | Artistic director, Caroline Andrieux
745 rue Ottawa, Montréal, QC H3C 1R8 | 514.392.1554 | fonderiedarling.org
Wednesday to Sunday, noon to 5pm
Thursday, noon to 10pm | Free entry

