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SPRING 2014

AT THE DARLING FOUNDRY

Two new exhibitions | from February 27th to April 20th

Nicolas Lachance, *Framing Smoke / Cadrer la fumée*
Thomas Bégin, *BYTE BY BYTE*

The Darling Foundry, visual art center, launches a new season by opening two new exhibitions: Montreal artist **Thomas Bégin** presenting *BYTE BY BYTE* (curator, Eric Mattson) in the main hall, and **Nicolas Lachance**, artist in residency at the Darling Foundry, showcasing paintings in the small gallery with an exhibition entitled *Framing Smoke / Cadrer la fumée* (curator, Caroline Andrieux).

EVENTS

Vernissage of the two new exhibitions

Thursday, February 27th from 5 pm to 10 pm. Free entrance, open to all

The opening will take place on Thursday, February the 27th from 5 pm to 10 pm in the presence of artists. On the same day, international and Montreal artists in residency at the Darling Foundry will open their studios to the public.

Electric night at the Darling Foundry Saturday

March 1st from 7 pm to 2 am. Free entrance, open to all

On the occasion of MONTRÉAL EN LUMIÈRE and Nuit Blanche, the Darling Foundry presents an Electric Night on March 1st from 7 pm to 2 am.

This evening will be an opportunity to discover the two new exhibitions of the season, and will also include mulled wine tasting and an outdoor art projection by IMCA SC collective (Concordia University).

Artist talk with Javier Gonzalez-Pesce

Thursday, March 20th at 6 pm. Free entrance, open to all

Chilean artist, Javier Gonzalez-Pesce will present his work and discuss his residency experience at the Darling Foundry in an open talk with the public.

Concert by Thomas Bégin

Thursday, April 3th, 7.30 pm. Free entrance, open to all

Thomas Bégin will perform a concert in his installation in direct relation to his current exhibition *BYTE BY BYTE*.

EXHIBITIONS

Thomas Bégin, *BYTE BY BYTE*

Curator: Éric Mattson

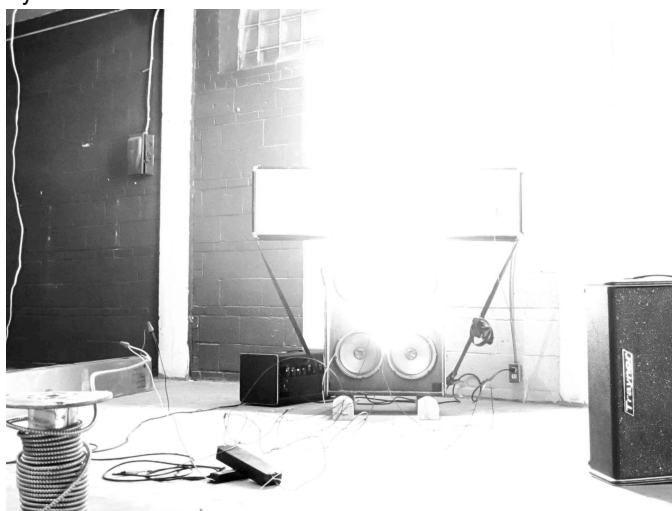
Sound installation (great hall)

February 27th– April 20th 2014

BYTE BY BYTE is a sound installation that calls on the most basic features of the digital information concept. The work is composed of eight stations, like an archaic choir made up of recycled musical equipment (amplifiers, bass cabinets, guitars, resonance chambers, and cymbals), clusters of fluorescent tubes, and a computer. In this strange sound system Thomas Bégin has designed, the data code is directly transcribed as a musical score.

The device literally produces digital music by reading one by one the octets drawn from various files, which are then turned into pulses of electricity and light. This transcoding gives rise to a composition that allows the most physical aspects of digital inscription (sequences, motifs, rhythms and textures) to appear. Singing a slow-motion flux of data, the set of sculptures performs an endless work whose music flows from its own decay.

BYTE BY BYTE may be viewed as a sound composition naively conceptualized by a sculptor. The artist is showing us collections of objects that have a formal coherence and is carrying out musical research by giving us an orchestration that plays with the specific acoustics of the site. This conflation of roles happens to provide a clue to reading the project. Where one might expect to hear music by a composer assisted by a computer, one is instead faced by the noise of the tool as dismantled and rearranged by a sculptor. All that remains of this self-undermining appropriation, shorn of primary functionalities, is the tool's internal structure as highlighted and used in the crudest fashion. The artist will present an intervention in this installation in direct relation to this exhibition, thanks to a grant from the Canada Council for the Arts aimed at projects by art organizations.



BYTE BY BYTE, 2013, Thomas Bégin © Eric Mattson

Nicolas Lachance, *Framing Smoke / Cadrer la fumée*

Curator: Caroline Andrieux

Paintings (small gallery)

February 27th– April 20th 2014

Nicolas Lachance's works might appear as a laboratory for his experiments in the tradition of early XXth-century geometric abstraction, rather than as a space devoted to the interpretation of a real or imaginary object. His approach could also be called heterogeneous, since the ways his works look and are made vary so much from one series to the next, going from the abstract to the figurative, from industrial enamel to oil painting, from brushing to back-projected images. That is not even counting the many ways the artist exploits them through his medium and his ceaseless investigations aiming to get out of the frame, to capture the ungraspable, to bring out manifold layers of interpretation. All these initiatives reflect the artist's constant questioning of his chosen technique - painting - but above all, a *mise en abyme* of recurring themes such as those of absence, emptiness, and memory.

The exhibition at the Darling Foundry shows three series of recent works, forming a deliberately chosen body. The *Bloom* series is created by adding up large numbers of ultrathin monochrome layers, applied on the canvas itself. In an opposite process to this accumulation, the artist then takes away colour from the surface. An abstract image is thus improbably revealed, putting in question the very principle of a composition that is largely the product of the irregularity of the canvas. It seems sealed under a polished surface, as though it had been plasticised, as a result of multiple wet blastings. Its peculiarity is a function of the ambiguity it suggests by reason of the photographic quality of its surface, even as it remains abstract at a pictorial level.

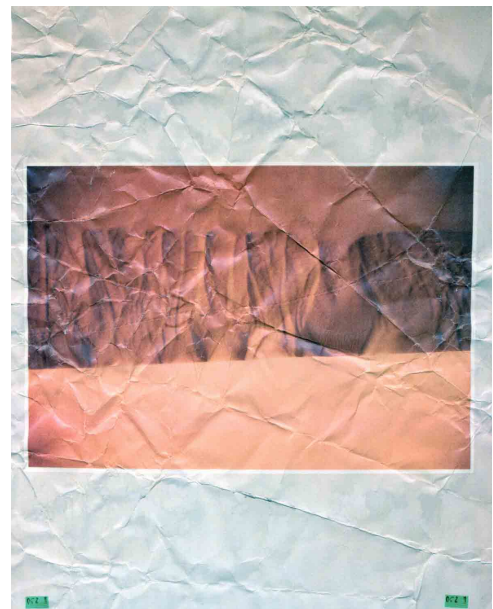
Facing this set, that of *Recollection* is made up of laminated and discarded mass photographs. In a process that is the reverse of the previous series, the artist covers almost the entire surface with a single layer of colour, leaving only a tiny portion of the image that supports it to be randomly glimpsed. He thus comes to put in question the very principle of photography, insofar as it frames objects in a subjective fashion.

All that might be coherent enough were it not that Nicolas Lachance has chosen to show a work from a third series, *les Filtres*. Metaphorically, the filter has the property of offering resistance, of withholding information, like one of those labels it would be all too easy to apply to this artist's approach and that he keeps shirking.

The Darling Foundry

The Darling Foundry is a visual arts centre and a must-see venue for contemporary artworks, cultivating the public's curiosity about various forms of today's art. Housed in a former industrial foundry in Old Montreal, the Darling Foundry supports the creation, production, and distribution of works by emerging artists, offering among other things, creation workshops, international artist residencies and site-specific projects.

The Darling Foundry is supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des Arts de Montréal, Simms, Lafarge, Cantech, Philips et Sika.



Impression, 8,5 x 11, document from the *Recollection* project. 2014 © Nicolas Lachance