

THE DARLING FOUNDRY | 2014 SUMMER

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HERE COME THE SUMMER ACTIVITIES AT THE DARLING FOUNDRY!

The Darling Foundry's annual fundraising event took place last Wednesday May 21st, celebrating 20 years of marriage between Quartier Éphémère and its community under the theme of porcelain, representing facility, finesse, and strength of an organization that has created its identity, affirmed its role in the arts in a neighbourhood full in motion, and generated more audiences over the years.

"Some may remember the small Quartier Éphémère inaugurated on a Halloween night, situated on the corner of Prince and De La Commune streets, an abandoned neighbourhood full of foundries, forges, silos, and industrial warehouses. What a great playground for artists! *Panique au Faubourg*, *Silophone*, *Plan Large* ... all inspiring and poetic projects imagined by Quartier Éphémère, an organization that continues to support the creation, production, and dissemination of contemporary artwork," reminisces Caroline Andrieux, Founder and Artistic Director of Quartier Éphémère/ Darling Foundry.

In 2002, Quartier Éphémère occupied an old industrial building in the Griffintown neighbourhood and established an alternative visual arts center, the Darling Foundry. For the past 12 years, exhibitions, affordable studios for Montreal artists and international residencies have been programmed.

The Darling Foundry 2014 summer program has been launched on this occasion.

SUMMER PROGRAM

Until August 24th, visitors will discover two new exhibitions within the Darling Foundry, and until October 20th new installations and summer activities outside, on its *Place Publique*.

In the large hall, a performative/cinematographic installation, "Of Crimes and Dreams," created by internationally renowned artist, **Dora Garcia** (Spain) is exhibited for the first time in North America. The curator is Chantal Pontbriand.

In the small room, an exhibition of large-format paintings by **Christina Zurfluh** (Switzerland), inspired by the textile industry is shown.

Outside, on Ottawa street, the Darling Foundry inaugurates, for its eighth consecutive year until October 20th, *Place Publique*, welcoming Jean-Paul Ganem, "the painter of landscapes" who combines subtle art and ecology. After having displayed *Ombre de villes* in 2008 at the Darling Foundry, he presents his new composition, *Variations*, transforming a stretch of the street in a large field of flowers.

From June to September 2014, evening performances and four collective workshops, "Points of View" will take place in *Place Publique* as well. Proposed by Urban Occupations Urbaines, pouf! art + architecture, and Collectif 636, these events critique Jean-Paul Ganem's artwork, the industrial past of the Darling Foundry, and its present as a visual arts centre.

Finally, the Darling Foundry's international artists in residence offer the fruits of their research to the public in their studios. Free admission.

Thursday, 29 May from 6pm – Barbara Perea

Curator, art critic, professor, and specialist in electronic and digital art, Barbara Perea from Mexico, who studied the work of artists, Steina and Woody Vasulka.

Thursday, 19 June from 6pm - Tris Vonna-Michell and Capucine Vanderbrouck

British artist Tris Vonna-Michell, finalist for the prestigious Turner of Contemporary Art prize, features facilities and narrative structures, making use of performances, spoken words, soundtracks and photographs.

Alsacian artist, Capucine Vandebrouck's work is built up empirically. Her research is based on experience, observation and chance. A movement causes another, an idea leads to another, as they strive to create a sensitive space rather than to occupy it.

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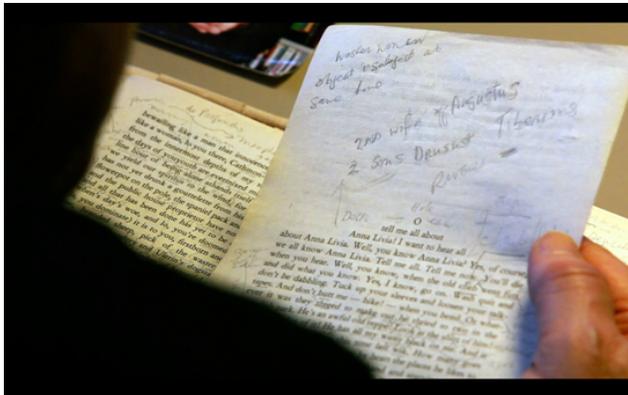
DORA GARCIA
OF CRIMES AND DREAMS

EXHIBITION UNTIL AUGUST 24TH 2014 – great hall

Curator: Chantal Pontbriand, PONTBRIAND W.O.R.K.S. (We Others and myself Research Knowledge Systems)

The exhibition "Of Crimes and Dreams" unfolds on the backdrop of a series of group conversations in the spring of 2013 at the Montperrin psychiatric hospital in Aix-en-Provence, where Dora Garcia had people read James Joyce's *Finnegans Wake* and Félix Guattari's *65 rêves de Franz Kafka*, as a pretext for talking about what is real and unreal before the camera. The film *Désordre* (2013), an offshoot of this project, will be shown, along with *Hôtel Wolfers* (2007) and *The Joycean Society* (2013), the previous films it echoes. This closes the circle traced since *Hôtel Wolfers* in which Beckett, Kafka, Joyce, Walser wander as in a dream, in their capacity as models of the "minor literature" theorized by Deleuze. J. Lacan *Wallpaper* (2013) covers one of the walls to mark the blindspots of inner space, as Lacan's hieroglyphs for the unconscious bloom like discreet flowers on its partitions. The gallery's windows are likewise covered with signs referring to ideas connected to everything that goes on in this peculiar universe (*Mad Marginal Charts*, 2014). Thus, crimes and dreams go side by side and haunt us from all sides, revealing the complexity and richness of the imagination.

Dora García lives in Brussels and Barcelona. Her work is of a conceptual nature and consists mainly of textes, photographs, performances and site-specific installations. Since the beginning of the 90s, Dora García's work modifies the conventional relations between artwork, artist and audience.



Dora García, *the Joycean Society*, 2013

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CHRISTINA ZURFLUH

BARRÉ

EXHIBITION UNTIL AUGUST 24TH 2014 – small gallery

Christina Zurfluh's images provoke a new and different view of painting. Her approach is unconventional, witness her intense play with colour, the colour fields arranged in stripes and superimposed layers of colors, the traces of footprints and the white flecks, thrown with painterly ease onto many of her works, also smeared with black.

The title chosen for the exhibition, "Barré", stems from a term in the textile industry for the "defective streaks" on synthetic fabric. A title that associates the "lapses" of apparent flaws with the deliberate fragility of Zurfluh's complexly arranged image surfaces. The open concept of painting she implements and her haptic relationship to material naturally blur the classic boundaries between painting, installation and sculpture.

In the narrow rectangular exhibition space of the Darling Foundry, her paintings, arranged in a serial rhythm, are reflected in the room's columns and expand naturally into sculptures. The horizontally separated two-part color areas, at times reminiscent of the garishness of Pop Art, simultaneously contradict and complement each other. As a counterpart to this, two of Zurfluh's large "Divided" works are placed at the ends of the exhibition space, whose vertical colour fields create transitions that set apart even as they unite.

Text: Alexandra Reininghaus

Christina Zurfluh was born in Zug Switzerland. She studied at the university for applied arts in Vienna from 1989 until graduation in 1994. Christina represented her artwork in different Galleries, such as; gallery mezzanin- Vienna, new Gallery- Graz, Gallery Mathias Güntner- Hamburg, Gallery Brigitte Weiss and Gallery Anna Wenger- Zurich, Kunstraum- Kreuzlingen, etc...



Christina Zurfluh, *DIVIDED yellow pale, yellow, violet*, 2014

JEAN-PAUL GANEM VARIATIONS

EXHIBITION UNTIL OCTOBER 20, 2014 – Place publique

<http://jpganem.com>

For the eighth consecutive year, the Darling Foundry opens its *Place Publique* on Ottawa Street. The guest artist for this new edition is Jean-Paul Ganem, whose work subtly combines art and ecology. His project, *Variations*, underlining the importance of green spaces in the urban landscape, is a transformation of the street section into a flowery field.

In 2008, Jean-Paul Ganem presented on the external site of the Darling foundry, *Ombre de ville*. He offers us his new composition, *Variations*, transforming Ottawa Street in a bucolic area, to emphasize the importance of green spaces in the urban landscape.

At the crossroads of landscape architecture and contemporary art and also influenced by the gardener guerrilla movements, Jean-Paul Ganem intervenes in rural and urban environments for more than twenty years. Painter at the beginning of his career, the artist has gradually swapped his brushes to use plants (cereals, flowers, shrubs) and cause a reflection on the landscape or the action of humans on the landscape. Jean-Paul Ganem works first in consultation with farmers to create «agricultural compositions», then turns gradually to the urban community.

In 2000, Jean-Paul Ganem has rehabilitated the oldest section of a landfill of waste the District of Saint-Michel in Montreal, with *Le jardin des capteurs*; in 2012, he introduced *Le grain de l'histoire* at the castle of Rambouillet in France; and in 2013, it was one of the six artists invited by the Abbey of Jumièges in France as part of its environmental contemporary art exhibition 'À ciel ouvert'.

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.

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Wed.- Sun, 12 – 7 pm | 5\$
Thu. 12 – 10 pm | Free

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