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Press Release | For immediate release | Montreal, June 10, 2019

LAUNCH OF THE DARLING FOUNDRY'S SUMMER PROGRAMMING THURSDAY, JUNE 13, 2019 AT 5PM

EXHIBITIONS

Barbara Steinman
Diving for Dreams
Curator: Ji-Yoon Han
June 13 - August 25, 2019
Main Hall

Pascale Théorêt-Groulx
9.8 Mètres par seconde par seconde
Curator: Caroline Andrieux
June 13 - August 25, 2019
Small Gallery

READING PLATFORM

Information Office
June 13 - August 25, 2019

ENTRANCE HALL

Celia Perrin Sidarous
June 13 - August 25, 2019

PLACE PUBLIQUE

Ayò Akínwándé
Power Show III: The God-Fathers Must Be Crazy
Curator: Milly-Alexandra Dery
Summer 2019

WEEKLY EVENINGS

Possible Awakenings
Curator: Milly-Alexandra Dery
Every Thursday night: June 13 - August 22, 2019

VERNISSAGE

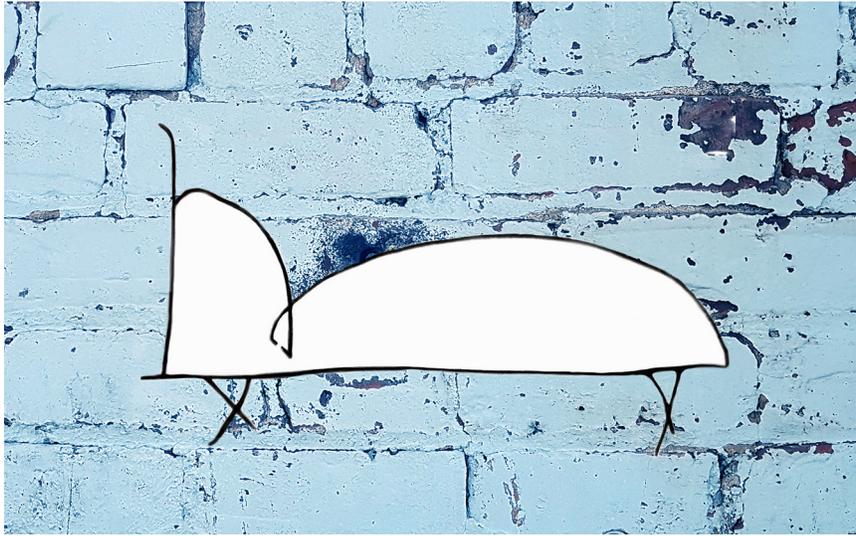
Thursday June 13, 2019 starting at 5pm
On the evening's agenda:

A guided tour of the exhibitions for members and the press
led by the curators (5:30pm)

Speech by Caroline Andrieux,
Artistic Director of the Darling Foundry (6:15pm)

Artists studios open to the public (6:30pm - 7:30pm)

À enfile en cas d'urgence,
performance by Pascale Théorêt-Groulx (7:30pm)



BARBARA STEINMAN

Diving For Dreams

Curator: Ji-Yoon Han | Main Hall

June 13 - August 25, 2019

A careful observer of what she once called “layers of impermanence,” that is the intertwined pathways of time and history, of individual and collective memory, Barbara Steinman invites visitors to consider the space of the Darling Foundry—a building located in the midst of radical architectural transformation and other urban development, and whose volume embodies both the height of luxury and a kind of endangered species. Choosing to leave the space almost empty, the artist has created a series of light interventions around the perimeter of the Main Hall. Three sections of sky-blue walls display a composition of neon lights, which calls to mind a rebus by associating quasi-childish drawings with figures of wild animals. *Day and Night* (1989), initially commissioned by the National Gallery of Canada as a site-specific photographic work, has been removed from its context and reconfigured to evoke the memory of a past life—that of the place or of the work, but perhaps also our past life. A work of mirrors and glass is nestled in the crevice streaking the large brick wall at the back, triggering dreams and animating the building’s entire palimpsestic surface. A postcard transmits a barely altered “souvenir” of the iconic facade of the Darling Brothers Foundry. The exhibition *Diving for Dreams* transforms the former foundry into a shelter and temporary home for harbouring childhood dreams, endangered beings and species, the promise of belonging, and a care for others.

Ji-Yoon Han

The creation of the works in the exhibition was made possible thanks to the financial support of the Conseil des Arts et des Lettres du Québec. Day and Night (1989) is part of the permanent collection of the National Gallery of Canada, Ottawa (purchased in 1990).



PASCALE THÉORÊT-GROULX

9.8 MÈTRES PAR SECONDE PAR SECONDE

Curator: Caroline Andrieux | Small Gallery
June 13 - August 25, 2019

Pascale Théorêt-Groulx explores the dichotomy between science and the human being, between the scholarly, irrevocable, and theoretical aspects of one and the clumsy, affective, and perceptible aspects of the other. Through installations, sculptures, and videos—works that seem light and humorous, yet are also introspective—the artist tackles the sometimes-stark contrast between these two worlds.

For example, the sculpture *Machine à bulles*, a Plexiglas box full of water that holds a hose connected to a pump for making air bubbles, is a miniature reproduction of a machine that some aquatic centres use to reduce the surface tension of water for divers. The installation makes one smile by suggesting a missed dive and evoking the athlete's unintentional clumsiness. Similarly, the highly unlikely astronaut suit made of Tyvek material and saddled with pockets filled with air, which a dancer wears for a performance at the exhibition opening, seems to defy the laws of gravity and the ridiculous. The video *Monter en bas* also challenges gravity. Against a background of blue sky and slowly passing clouds, vignettes appear, intermittently projected into the space like subliminal images or hallucinations. In these flashes, mysterious actions, unidentified objects, exclamations, and laughter surreptitiously emerge and resonate. To emphasize the phenomenon's fragility, the projector has been precariously set on a concrete and wood structure, on the borderline of instability. This construction is as unstable as the one framing the video *À Perpétuité*. In this case, the screen has been suspended by two cables and placed on a block in such a way so that it tilts back. The video presents a close-up of a woman's head lying on the ground and seen from the back. Ping pong balls, which are sometimes held in suspension and sometimes fall and roll over her, come in quick succession to give this uncertain action a certain rhythm. Through propositions that light-heartedly challenge both aesthetic codes and the laws of physics, Théorêt-Groulx seeks to reveal the gap between scientific truth and the sensory world, between the scholarly and the profane.

Caroline Andrieux

The artist would like to thank Mainfilm for their technical support in the production of the videos included in the exhibition. Luiza Proença, curator in residence at the Darling Foundry as part of the Residency of the Americas program, has contributed a text to accompany the exhibition.

PERFORMANCE | THURSDAY, JUNE 13, 2019, 7:30 PM: *À enfileur en cas d'urgence*, with Mathilde Mercier-Beloin

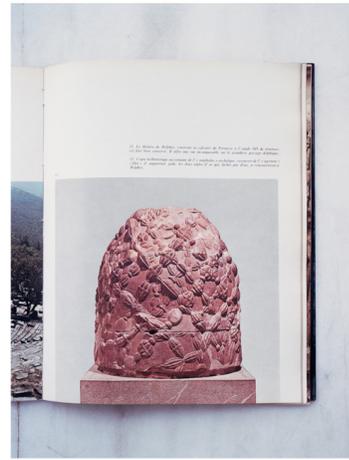


INFORMATION OFFICE

June 13 - August 25, 2019 | Reading Platform

For the summer season, the Darling Foundry's Reading Platform previews the forthcoming titles from Vancouver/Toronto-based publisher Information Office. Information Office (Derek Barnett, Jonathan Middleton, Emma Walter) approaches publishing as a meeting of curation and design, emphasizing projects that collaborate with artistic and cultural institutions. The studio's publications are an extension of a body of work, translating collaborators' conceptual, research-based and multidisciplinary practices. Each project conceit begins with a frame within which collaborators are encouraged to thrive. The results are considered, conceptually rigorous, and remarkable book objects.

In anticipation of a full list of new titles for 2019/2020, Information Office's presentation is a collection of what's to come. In the Reading Platform, book data is provided algorithmically and new project concepts will be available as a collectible magazine, allowing viewers to step away imagining the studio's upcoming publications.



CELIA PERRIN SIDAROUS

June 13 - August 25 2019 | Entrance Hall

In conjunction with its summer exhibitions, the Darling Foundry is pleased to present in its lobby two works in diptych by Montreal artist Celia Perrin Sidarous, whose three-year residency in the Montreal studio program concludes this summer. Photographs *Jardin national d'Athènes* and *Omphalos. Les musées grecs – Delphes, Ekdotike Athenon S.A., 1975* are part of a body of work that was made in Greece and was the subject of a solo exhibition at Parisian Laundry in 2018. The combination of the two images creates here a play of correspondences between the reproduction of an old book and a photograph in the open air, the entropy of nature and the survival of the cut stone.

Celia Perrin Sidarous is meticulous in the mise en scène of her work. Her cut-outs, assemblages, and installations reveal her masterful control of the space – a space that she considers to be deployed both inside and outside her photographs. Thus, the photographs become sites of encounter into which the observer's thoughts may enter incidentally, as if they are open books in which anyone is free to write whatever he or she desires. Drawing on the long tradition of the still life (or the cabinet of curiosities), Sidarous's assemblages play on timelessness within the processes of photography and installation. This ambiguous identity is presented in the details of an interweaving that opens to a source of questioning. Celia Perrin Sidarous earned an MFA at Concordia University in 2015. In 2017 she was the recipient of the Prix Pierre-Ayot for emerging artists awarded by the City of Montreal. Her work is represented by Parisian Laundry in Montreal.

The artist receives the generous support of Mohammad Miraly (2016) and of Dale & Nick Tedeschi (2017-2018).



AYÒ AKÍNWÁNDÉ

Power Show III: The God-Fathers Must Be Crazy

Curator : Milly-Alexandra Dery | Place Publique
Summer 2019

Due to the unusual delays that affect the processing of his visa request to enter Canada, Ayò Akínwándé has been unable to come to Montreal for May 1 as his commitment with the Place Publique Residency had planned. Still waiting for an answer despite numerous actions, the artist and the team of the Darling Foundry continue their joint efforts towards the authorities in order to unblock the situation. Currently under discussion is a series of conversations and debates at Place Publique around the political, institutional, identity issues pertaining to the administrative formalities distributing the right for citizens' mobility.

ABOUT AYÒ AKÍNWÁNDÉ

Ayò Akínwándé's practice is multi-disciplinary, experimenting with lens-based media, installation, sculpture, performance and sound to explore concepts of identity, duality and the multi-faceted layers of the human reality. His artistic process involves constant monologues and dialogues on socio-political realities in his environment while the subsequent presentations incorporate architectural processes in a spatial detailing and sectioning of these ideas and thoughts to evoke both intimacy and the monumentality.

Ayò Akínwándé lives and works in Lagos. He co-curated the 2017 Lagos Biennial and was also a participating artist at the exhibition held at the Nigerian Railway Museum. He was selected for the 2nd Changjiang International Photography and Video Biennial and was part of the *Chinafri-ka-under construction* exhibition at the Museum of Contemporary Arts, Leipzig. He is also a contributor to the book *ASIKO: On the Future of Artistic and Curatorial Pedagogies in Africa* by the Centre for Contemporary Arts Lagos. His writings have been featured in several journals as *The Sole Adventurer* (2018), *SomethingWeAfricansGot* (2018) and *Migration & Refugeeism* (2015). Ayò Akínwándé was a 2018 ArtX Prize finalist and a Top10 finalist at the 2018 ABSA L'Atelier Art competition with his work forming part of the exhibition at the ABSA Gallery. He has exhibited in solo and group shows across Africa and beyond.



WEEKLY EVENINGS

Possible Awakenings

Curator : Milly-Alexandra Dery | Place Publique
 Every Thursday starting at 6pm : June 13 - August 22

Every summer for more than 10 years, Place Publique occupies a portion of Ottawa Street, as a convivial space dedicated to citizen exchanges, artistic experimentation and ecological projects. More than ever, the 2019 programming promotes the coexistence of a plurality of voices, inviting other organizations related to art, research and the community to invest the space, in parallel with the events programmed by the Darling Foundry.

Possible Awakenings is a series of six nights of performances bringing together artistic interventions that take on surprising forms of engagement with visitors. On the program: minimalist happenings, performance laboratories, recordings of actions made according to an improvised scenario and much more. The participation of the public is thus put in the spotlight, either by the performative simulation of a yoga class or the strangeness of a speed-dating session with objects inspired by the world of science fiction. By making use of strategies borrowed from the world of experimental theater, pirate radio and the world of DIY, the artists of Place Publique conceive often confusing or unusual situations, situated between the real and the performed. In addition, artists and art historians are invited to initiate a dialogue on the art of performance, to open this discipline to the public in the spirit of sharing knowledge.

June 13	Pascale Théorêt-Groulx / Ayò Akínwándé	July 4	Massimo Guerrera with the participation of Sylvie Cotton, Hugo Nadeau and Jonathan Morier
June 20	<i>Los subrogados Les substituts</i> a project by curators Véronique Leblanc and Alejandra Labastida. Copresented by the Museo Universitario Arte Contemporáneo and the Musée d'art contemporain de Montreal. Artists: Juan Caloca, Sarah Chouinard-Poirier, Nadia Latrigue, Catherine Lavoie-Marcus, Alicia Medina, Helena Martin Franco, Martín Rodríguez, et Guillermo Santamarina.	July 11	SenseLab, Concordia University
		July 18	Ahreum Lee / Nicole Fournier
		July 25	Roxa Hy + Nien Tzu Weng / Layla Marcelle Mrozowski
June 27	Auto-workshops / Miranda Jones	August 1	Steve Giasson
		August 8	Nicole Fournier / Tina Carlisi / Sylvaine Chassay / Victoria Stanton
		August 15	SenseLab, Concordia University
		August 22	Carte blanche event organized by housing Co-operatives Espace Cercle Carré et l'Esperluette



PUBLICATION

GUILLAUME ADJUTOR PROVOST

Published by the Darling Foundry, 2019

Guillaume Adjutor Provost has been developing for nearly ten years a work oriented towards the development of spaces of hospitality and collaboration with a community of peers, often from the performance like him, but also with actors coming from non artistic backgrounds and from which stories need to be told. This space of hospitality materializes here in the discursive and polyphonic form of the book, which becomes a kind of extension of the field of conversation put in place by the artistic practice of Provost.

Conceived by the artist himself as a platform for invitations, discussions and exchanges, this book brings together four essays that form as many points of entry into the work. It highlights a cycle of research and exploration conducted with the support of the prestigious Claudine and Stephen Bronfman Fellowship in Contemporary Art (2016). It also marks the end of a three-year creative residency at the Darling Foundry, where the artist benefited from a year from the sponsorship of Christine and G. Pierre Lapointe.

Guillaume Adjutor Provost

Texts by Ji-Yoon Han, Rado Ištok, Jessica Karuhanga, Saelan Twerdy
Col. Ill., 162 x 235 mm, 96 p., \$20 CAD
ISBN 972-2-9805703-6-0

LAUNCH PRICE : \$15 CAD

BOOK LAUNCH | MONDAY JUNE 17, 2019, 6:30PM: in the artist's studio at the Darling Foundry, and in the presence of several collaborators. The event is held in conjunction with the public conversation of residents Luiza Proença and Snyder Moreno Martín, at 5:30pm. The exhibitions will be exceptionally open from 5 to 9pm.



THE DARLING FOUNDRY WELCOMES THE 2019-2022 MONTREAL STUDIO RESIDENTS

The Darling Foundry is pleased to welcome the 9 artists of its 2019-2022 Montreal Studio Program: Frances Adair Mckenzie, Philippe Battikha, Simon Belleau, Michael Eddy, Karine Fréchette, Jeanette Johns, Marlon Kroll, Marion Lessard and Sandra Volny, who will move into their new studios at the beginning of July.

The selection of the 2019-2022 Montreal Studio laureates reflects the Darling Foundry's deep commitment to emerging and exploratory artistic practices. It brings together a group of artists, whose practices navigate audaciously between several mediums and do not fear the hybridization of materials, genres and disciplines.

The Darling Foundry would like to warmly thank David Arseneau, Grier Edmundson, Chloë Lum and Yannick Desranleau, Nadia Myre, Celia Perrin Sidarous, Yann Pocreau, Guillaume Adjutor Provost, Pascale Théorêt-Groulx for their inspiring artistic work and their contribution to the community during the three years of their residency.



OPEN ACCESS INTERNATIONAL RESIDENCY

Snyder Moreno Martín (Colombia)

April 10 - June 19, 2019

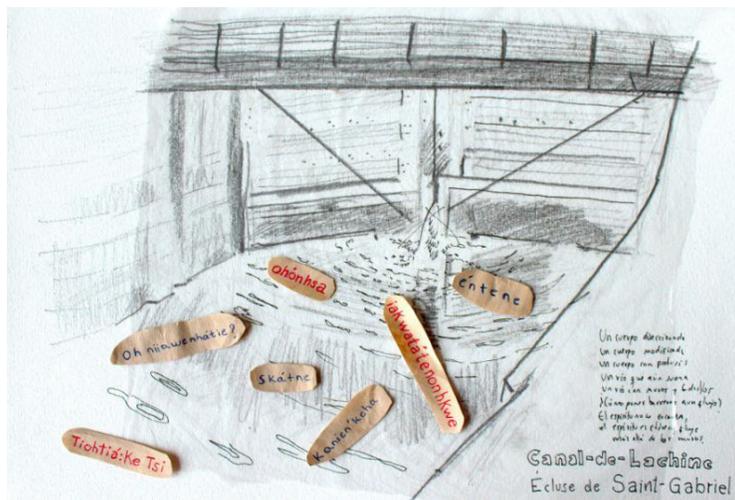
Snyder Moreno Martín is interested in the transformative power of material, based on the study of natural elements. By way of various mediums such as installation, performance, drawing, video and writing, he develops a practice that qualifies as “environmental”, embracing entropic transformations and even the potential of material erasure. His recent research has led him to investigate the spiritual, social and historical meaning of air currents and flow of rivers, with a steady concern for anchoring interventions in specific sites. Moreno Martín also develops curatorial and educational projects conceived in line with his artistic projects, so as to integrate exchanges with the public in the creation of his works.

Snyder Moreno Martín’s residency at the Darling Foundry is made possible thanks to the support of the Conseil des Arts et des Lettres du Québec and the Ministry of Culture in Colombia.

PUBLIC CONVERSATION WITH LUIZA PROENÇA | JUNE 17 2019, 5:30PM: Luiza Proença (Brazil) and Snyder Moreno Martín (Colombia) met as part of the Darling Foundry’s international residency program. They conducted research on forms of learning, Aboriginal peoples, healing processes, language issues and decolonization. They re-examined together the context of Turtle Island, but also their own origins. They want to invite the public to an open meeting to share the questions, the affects and the doubts of each other.

ABOUT THE OPEN ACCESS INTERNATIONAL RESIDENCY

In the fall of 2017, the Darling Foundry launched a new international residence program, Open Access, to meet new demands in terms of artistic mobility, while offering its spaces and residential services to an ever increasing number of visual artists and curators. A call for applications is open at all times to artists and curators, without restriction of nationality, to offer tailor-made residences, in the inspiring professional setting of a 19th century industrial complex.



RESIDENCY OF THE AMERICAS

Luiza Proença (Brazil)

April 18 - June 30, 2019

Luiza Proença is interested in practices that reconfigure the division and organization of cultural work, allow collective engagement, and which does not fear differences, desires, and tensions that might emerge during time. Her curatorial practice starts as a response to a local urgency and it is developed in a dialogical and transversal process. Through this process, Proença aims to develop spaces and situations that can host other understandings of the notions of “work” and “art”. Claiming a constant ethical-political positioning, she has been recently involved in projects and discussions around art and decolonization and on indigenous ways of knowing. During her residence in Montréal, Proença hopes to make connections that could amplify this still incipient discussion in her country and, if possible, to develop a platform for collectively evaluating the different situations that arise in this field in Brazil and other countries of the Americas.

PUBLIC CONVERSATION WITH SNYDER MORENO MARTÍN | JUNE 17 2019, 5:30PM: Luiza Proença (Brazil) and Snyder Moreno Martín (Colombia) met as part of the Darling Foundry’s international residency program. They conducted research on forms of learning, Aboriginal peoples, repair processes, language issues and decolonization. They re-examined together the context of Turtle Island, but also their own origins. They want to invite the public to an open meeting to share the questions, the affects and the doubts of each other.

ABOUT THE RESIDENCY OF THE AMERICAS

Inaugurated in the fall of 2008 at the Darling Foundry, the Montreal Council of the Americas’ Residency of the Americas provides a vibrant artistic circulation across the American continent and helps build lasting relationships among the many communities of the Americas. To date, it has hosted 22 artists and curators in Montreal, from Brazil, the United States, Argentina, Colombia, Cuba, Puerto Rico, El Salvador, Mexico and Peru, Chile and Canada. Since 2016, the program has been entirely devoted to Latin American art professionals and particularly favors emerging artists. It thus fully participates in the strategies developed by the City of Montreal to reach different communities and contribute to the promotion of inclusive cultural values open to the world.



TRANSATLANTIC RESIDENCY

Marion Lisch (France)

July 02 - September 30, 2019

Marion Lisch's work in sculpture, installation and performance, questions the autonomy of the artwork within a world in perpetual motion. Her aesthetics plays with balance and tipping points, waiting objects, invented mechanisms, the poetics of the absurd and potential failures. A recent graduate from the École Supérieure des Beaux-Arts de Montpellier in 2017, Marion Lisch has taken part in numerous group exhibitions in France. A founding member of the collective In Extremis which operates with 11 emerging artists, she is also involved in a number of collaborative and curatorial projects in the region of Montpellier, most notably in duo with the artist Nicolas Aguirre. Since 2018, she works as an exhibition coordinator in the Montpellier branch of Glassbox art space.

ABOUT THE TRANSATLANTIC RESIDENCY

Wishing to stimulate exchanges between France and Canada, the Darling Foundry, in partnership with MOCO Montpellier Contemporain, the Artists Foundation (FNAGP), the Canadian Embassy in Paris and the City of Paris, offers in 2019 the Transatlantiques Residency Program which is divided into three sections: two residencies of three months in Montreal for French artists or artists working in France - either graduates from the École Supérieure des Beaux-Arts in Montpellier, or mid-career - as well as a two-month residency in Paris and Montpellier for Canadian curators.



SOUTH KOREA RESIDENCY

Wonwoo Lee (South Korea)

July 02 - September 30, 2019

The art of Wonwoo Lee takes a humoristic view on the material world that surrounds us and the cracks in the systems that govern our daily lives. By way of sculptural, video, and performative installations, Lee often creates situations of interaction with the audience blurring the lines between fiction and reality.

ABOUT THE SOUTH KOREA RESIDENCY

On the initiative of the Darling Foundry, the Seoul National Museum of Modern and Contemporary Art (MMCA), the *Conseil des Arts et des Lettres du Québec*, (CALQ) and the MMCA concluded a three-year partnership agreement in 2015 to exchanges between Quebec and Korean artists. As part of this exchange, a Quebec visual artist appointed by the CALQ will spend three months in Seoul at the Goyang Residence of the MMCA. In return, a Korean visual artist is welcomed in Montreal at the Darling Foundry for the same duration. This residency program, renewed for three years in 2019, aims to establish lasting ties and dialogue between the cultures of Quebec and Korea, thus contributing to the development of the practice of artists, the dissemination of their works and the advancement of their careers.

DARLING FOUNDRY

The Darling Foundry is an essential venue of contemporary art in Canada. Carrying out its main activities in 3,500 m2 of two industrial buildings of a former foundry in Old Montreal, the art centre serves a public interested in discovering contemporary art in its many forms. Under the direction of Caroline Andrieux, the Darling Foundry's mandate is to support the creation, production, and dissemination of emerging artists, in particular by offering artist studios, international art residencies, and site-specific projects.

PRACTICAL INFORMATION

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ACCESS

Bus: 61, 715, 74, 168
Metro: Square-Victoria-OACI

UPCOMING - FALL 2019

Archipels
programming for the 10th anniversary
of the Residency of the Americas

JAVIER GONZÁLEZ PESCE
September 19 - December 8, 2019
Curator: Ji-Yoon Han

RESISTING PARADISE
September 19 - Decemeber 8, 2019
Artists : Deborah Anzinger, Leasho Johnson, Joiri Minaya
Curator: Marina Reyes Franco

OPENING HOURS

Wed - Sun: 12pm - 7pm
Thursdays until 10pm

Entrance: 5\$
By donation on Thursdays

PRESS

For all requests concerning exhibition
texts, artist's biographies, images or
any other information, please contact

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