The Darling Foundry, a visual arts centre, launches its 2015 summer season program on Thursday, June 18, from 5 PM onwards.

Until August 23, 2015, visitors will have the possibility to discover two new exhibitions inside the Darling Foundry, and furthermore, the ninth edition of the Foundry’s Place Publique, that will continue until October 10 on rue Ottawa, which will be blocked for traffic.

TWO NEW EXHIBITIONS AT THE DARLING FOUNDRY

In the Main Hall, two installations dialoguing together both formally and conceptually, White Flags and The World Unmade, by Belgian artist Lieven De Boeck, question cultural and national symbols. This first major exhibition of the artist on the American continent is curated by Emmanuel Lambion and is made possible by a collaboration between the Cultuurcentrum Brugge (Belgium) and the Darling Foundry.

A talk with the artist will take place on Friday, June 19, at 1 PM at the Darling Foundry. (Free entrance)

The small gallery welcomes Asylum In the Sea, the first solo exhibition in Montreal of Canadian artist Hajra Waheed, who presents here a new series of paintings that explores the narratives around migration – an experience that is as physical as it is psychological and emotional.

A talk between Hajra Waheed and Gabrielle Moser, author of the exhibition’s essay, will take place on Thursday, July 2, at 6 PM. (Free entrance)

EXHIBITION AND EVENTS AT THE PLACE PUBLIQUE (Free entrance)

In Sans Titre (Enseignes pour une émeute), the French artist Antoine Nessi turns illuminated signs into relics testifying to a distant past. This recent production of the artist, who was a resident at the Darling Foundry in 2010 as part of the France-Quebec Cross-Residencies, is realized in collaboration with Arsenal and C2MTL.
Performance evenings will take place each Thursday, and there will be 5 to 7 evenings with a DJ on Wednesdays and Fridays… with a bar on the Terrasse Darling that will be open from 5 PM to 11 PM.

Thursday, June 18, at 6 PM, Folie/Culture, an organism working in the field of mental health, invites you to a series of sort interventions on the theme of Ostentatious Normalcy.

Thursday, June 25, at 7 PM, Julia Borderie presents Just do it, a performance fusing the two disciplines of basketball and visual arts during a live match on the Place Publique.

PUBLIC PRESENTATION BY THE ARTISTS IN RESIDENCY (Free entrance)

The artists in international residencies at the Darling Foundry will talk about their research and experiences in several public meetings. On Thursday, June 25 at 5.30 PM, it is Livia Johann’s and Fernando Garcia’s turn.

SABBAT AU SOMMET

On Thursday evening, August 27, the Darling Foundry proceeds with its annual fundraiser event, with the theme SABBAT au SOMMET.

Determined to foster the setting up of artworks on the temporary Place Publique in front of its premises, the Darling Foundry is organizing a crowdfunding campaign through an online platform, starting on June 8, to call on the local and international community to realize the importance of art in the urban landscape. The idea is to gather enough funds to finance the work Mirador by the Acapulco collective, one that is as playful as it is complex to put together, destined to be presented on the Place Publique.

The complete program of events can be found on the website of the Darling Foundry: http://fonderiedarling.org/en/

LEARN MORE ABOUT…

TWO NEW EXHIBITIONS
JUNE 18 – AUGUST 23, 2015
EXHIBITIONS

JUNE 18 – AUGUST 23

LIEVEN DE BOECK / LET US BE US AGAIN AND AGAIN, AND ALWAYS

CURATOR: EMMANUEL LAMBION

MAIN HALL

Talk with the artist: June 19, 6 PM

Let Us Be Us, Again and Again, and Always, the first exhibition in America of Belgian artist Lieven De Boeck, will feature two installations dialoguing together both formally and conceptually.

The White Flags project follows the artists' visit to the United Nations headquarters in New York. Struck by the strictly alphabetical deployment of the flags of the 192 member states of the institution, De Boeck began to question the ways in which the flags are grouped by formal affinities. He thus identified six categorical patterns before classifying them based on their number of colors to avoid the alphabetical classification.

The second phase of the project was to eliminate any coloration and to create tissue cut versions of the flags with as many layers as there are colors used. Purified and bleached, these ersatz national flags made of paper are expropriated from their original specificity and function. The ending result is as if De Boeck has somehow
neutralized the flags symbols and religious references, as well as their historical and ideological meanings, all of which form, in part, their identity.

In addition to the canopy of flags that are suspended in the air, a multitude of basketballs that are randomly scattered, occupies the floor, *The World Unmade*. We find here forty three identical basketballs painted with the forty three Pantone tonalities identified from the United Nations flag colors. A colored stencil is applied to each of them highlighting the oceans. In *The White Flags* piece, which consists of identifying geometric forms or common cultural and national symbols, the research here is on the chromatic convergences of the various flags.

In response to the effect of sectarian flags following one another, the basketballs will evoke the concept of globalization. Each marked with white ink in the form of footprints representing the five continents, they become globes. Using game vocabulary to question global issues, dialectic languages reoccur in De Boeck’s work. The installation presented here, with strategies to "de-colour" and "tattoo" the flags’ geometric shapes, its various swaying movements and bearings, all highlight the fragility of our world, of our culture and identity. *Emmanuel Lambion*

**Lieven De Boeck** graduated from the Saint-Luc Institute of Arts and Architecture of Brussels (Belgium). Represented by the Meessen De Clercq gallery, De Boeck counts with numerous major exhibitions in Europe, particularly at the Witte de With Centre for Contemporary Art in Rotterdam (Netherlands), at Kunstraum in Munich (Germany), at Netwerk de Alost (Belgium). This exhibition is made possible by a collaboration with the Cultuurcentrum Brugge (Belgium), where the edition *Let us be us, again and again* was presented by De Boeck in 2014.

**JUNE 18 – AUGUST 23**

**HAJRA WAHEED / ASYLUM IN THE SEA**

**SMALL GALLERY**

Conversation between Hajra Waheed and Gabrielle Moser, author of the exhibition’s essay: July 2, 6 PM
Hajra Waheed’s œuvre seeks to address personal, national and cultural identity formation in relation to political history, popular imagination and the broad impact of colonial power globally. Her mixed-media practice consists of ongoing bodies of work that constitute a growing personal archive – one developed in response to all those seemingly lost amongst rapid regional development and/or political strife. Although works on paper remain the foundation of her practice, they often act as starting points for larger mixed media installations.

Her first solo exhibition in Montreal, Asylum In the Sea, will feature new paintings, a rare instance of her use of the medium. These intimate works evoke the critical moment when an object is overcome by a swelling vortex, only to lose its buoyancy and be swallowed by the sea. An essay by Gabrielle Moser, Professor at the Ontario College of Art and Design, will contextualize this new production. This project is part of a larger body of works, Sea Change, initiated in 2013, and has received international critical acclaim. Over a period of many years and hundreds of works, this visual novel chronicles the journey and disappearance of nine missing characters. Through the process, Hajra Waheed explores the narratives around migration – an experience that is as physical as it is psychological and emotional. Together, the works provide a glimpse into the fragments of ourselves that we leave behind and the offerings we make to all those along the way.

Over the last decade, Hajra Waheed has participated in exhibitions worldwide, most recently including The Montreal Bienniale (2014-2015), Collages: Gesture & Fragments, Musée d’art contemporain de Montréal; Sea Change, Experimenter, Kolkata (India); (In) the First Circle, Antoni Tapis Foundation, Barcelona (Spain) and Lines of Control, Herbert F. Johnson Museum of Art, New York (U.S.A). Recipient of the prestigious 2014 Victor Martyn Lynch-Staunton’s award, her works can be found in important institutional collections. She lives and works in Montréal.

JUNE 18 – OCTOBER 10
PLACE PUBLIQUE
The fair season is around the corner, which means that the Place Publique is back. This year’s program consists of 5 to 7 evenings with a DJ on Wednesdays and Fridays and performance evenings on Thursdays. Visit our exhibitions and enjoy our terrasse, managed by Bar Éphémère, open from 5 to 11 pm.

JUNE 18 – OCTOBER 10

ANTOINE NESSI, SANS TITRE (ENSEIGNES POUR UNE ÉMEUTE)

Looking critically at his surroundings while adopting a reflexive and narrative approach, Antoine Nessi raises important questions about specific contemporary contexts. Testifying to a distant past, Antoine Nessi turns the illuminated signs in his work Sans Titre (Enseignes pour une émeute), installed just outside the Darling Foundry, into relics demonstrating an ambivalence of playful mosaics composed of fragile pieces on the one hand, and objects always resistant to time on the other. This archival status thus questions our current social situation, which might be one of ruins. The illuminated signs make a new appearance here, realized thanks to the participation of C2MTL and l’Arsenal, where they were shown during the 2015 edition.

A French artist who graduated from the DNSAP (Paris), Antoine Nessi recently exhibited his work in the gallery In Situ (Paris), in Crédoc (Ivry-sur-Seine), and in the Centre Photographique d’Ile de France (Pontault-Combault). The artist was a resident at the Darling Foundry where he participated in the in situ group exhibition Fugues Urbaines in 2010.

THURSDAY JUNE 18, 6 PM

AN INTERVENTION BY FOLIE/CULTURE TITLED LES NORMAUX

Folie/Culture, an organism working in the field of mental health, invites you to a series of short interventions on the theme of Ostentatious Normalcy. Normalcy is a nightmare, an oppression that makes us all seemingly alike. Successful normalcy goes even further and makes us identical. And yet, there are those in this lemming herd who want to extract themselves from the dominant model and who dwell in the margins, venture into the heart of ignorance, and take the risk of standing out. We have to wrest ourselves from the self-same. It is not just artists, but the deranged, but the young rebels, but the LGBTQA+, but the tattooed, but the pierced, who wrest themselves from the self-same, forming enraptured subcultures that are often ravishing too.
THURSDAY JUNE 25, 7 PM

PERFORMANCE DE JULIA BORDERIE, JUST DO IT

*Just do it* is a performance fusing the two disciplines of basketball and visual arts during a live match on the Place Publique. Constantly going back and forth to confuse or at least disrupt the rules of the game, Julia Borderie uses the conventions of one to answer to those of the other. Her research explores a form of communication between two practices that constantly interact with one another, so as to destabilise the game’s functioning and establish new rules.

Julia Borderie graduated from the Ecole Nationale Supérieure d'Arts Paris-Cergy and is currently studying at the University of Quebec in Montreal, where she is completing her Masters in Visual and Media Arts. Her work has been presented in Europe (Château de la Roche Guyon dans le Vexin, Abbaye de Maubuisson in Val d'Oise, Nuits blanches d'Ivry Sur Seine), Canada (Parisian Laundry, Espace projet, Fonderie Darling) and North Africa (Festival d'art video de Casablanca, Maroc).

AUGUST 27

SABBAT AU SOMMET

Determined to foster the setting up of artworks on the temporary Place Publique in front of its premises, the Darling Foundry is organizing a crowdfunding campaign through an online platform to call on the local and international community to realize the importance of art in the urban landscape. The idea is to gather enough funds to finance the work *Mirador* by the Acapulco collective, one that is as playful as it is complex to put...
Mirador is an imposing exterior installation made up of scaffolding covered with a variety of construction materials. The work is roughly shaped like a mountain at whose base an entrance has been set up, allowing people to get inside this landscape fragment and to walk through its bowels to take advantage of the exceptional lookout provided by the promontory located on the summit. Those who ascend the mountain thus get to experience an entirely different perspective on the surrounding scene. With its raw aesthetic reminiscent of construction sites, Mirador is the result of a reflection about the high-speed transformation of the landscape, and about make-believe, scale effects, and public space.

About 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.

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The Darling Foundry is supported by the Conseil des arts et des lettres du Québec and the Conseil des Arts de Montréal.

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fonderiedarling.org

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