

FOREMAN

GALERIE D'ART DE L'UNIVERSITÉ BISHOP'S



Photo credit:

Philippe-Aubert Gauthier & Tanya St-Pierre, Intertypes, computer generated film (detail), 2019. Image courtesy of the artists.

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INTERTYPES

October 17th to December 14th, 2019

Artists: Philippe-Aubert Gauthier & Tanya St-Pierre

Curator: Gentiane Bélanger

Opening reception

Thursday, October 17,
From 5 to 7 p.m.

Sherbrooke, September 24th, 2019

Presented as part of the EIM (Espace [IM] Média) triennial in partnership with Sporobole art centre, *INTERTYPES* looks at the cultural footprint of 3D printing in the historical and cultural continuum of printing techniques. In particular, the exhibition casts technological progress in a remedial light, examining how past technologies influence emerging ones from the standpoint of media archaeology. Underpinning this is a reflection on the printed and moving image through the years, as well as on the idea of veracity and more specifically, what marks something as 'true.' Composed of 2D and 3D prints and renders, the exhibition unfolds before the viewer like something out of sci-fi.

Free entrance

Tuesday to Saturday
From 12 to 5 p.m.

EIM (Espace [IM] Média) is a triennial event dedicated to digital, sound and visual art practices engaging critically with the very concept of the digital by questioning, revisiting, and redefining its tenets. Produced by Sporobole, this fifth edition takes on the theme of surveillance.

Philippe-Aubert Gauthier is a sound and digital artist, musician, engineer, M.Sc., doctor of acoustics and professor at the École des arts visuels et médiatiques de l'UQAM. The core of his artistic approach is based on the interactions of arts, cultures, sciences and technologies. These fields of knowledge are used for the development of artistic and musical pieces that address the social construction of technologies and technology-related cultures. Gauthier also explores sound composition and improvisation through the use of modular synthesis as a playground for the creation of rudimentary and noisy generative systems. **Tanya St-Pierre** is an artist in visual, sound and digital arts. Her practice stands at the crossroads of visual arts, digital culture, and forms of narrativity, leading to propositions—at once poetic and conceptual—that serve to question cultural artefacts and notions of representation. Since 2003, Gauthier & St-Pierre have collaborated together. Their respective interests are addressed in “conversations” leading to hybrid art projects.

Additional information can be found online:

www.foreman.ubishops.ca/exhibitions/

Gauthier has produced more than 40 works and published more than 60 scientific papers. He is a grant recipient from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. His research is funded by the Natural Sciences and Engineering Research Council of Canada and the Fonds de Recherche du Québec. With a Bachelor of Fine Arts from the Université du Québec à Trois-Rivières, (Québec), **St-Pierre** has received grants from the Conseil des arts et des lettres du Québec, SODEC, and the City of Sherbrooke. Her work has been presented at various venues in Canada, Mexico, Morocco, the United Kingdom, France and Germany. Some projects were carried out during artist residencies in the United States, Canada and Mexico.

www.st-pierre-gauthier.com

The artists and the curator will discuss their work with the visitors at 5:30pm on the night of the opening reception.

Produced by the Foreman Art Gallery with the support of the Canada Council for the Arts, the City of Sherbrooke and the Conseil des arts et des lettres du Québec.

The Foreman Art Gallery wishes to thank the artists, EIM curator Nathalie Bachand, author Sophie Drouin, and Sporobole Art Centre for their collaboration.

The artists wish to thank the Conseil des arts et des lettres du Québec, the Foreman Art Gallery and the Musée d'histoire de Sherbrooke. St-Pierre & Gauthier are also grateful to Sporobole for its assistance in the printing process, Gentiane Bélanger for her thoughts and contributions, Sophie Drouin and Nathalie Bachand. A special thanks goes to Gaétan Desmarais for helping with the printing, and Michel Harnois & David Lacoste for providing access to history.



Credits:

Filipa César & Louis
Henderson, Sunstone (still,
detail), 2018, video, 35 min.
© Filipa César & Louis
Henderson.
Courtesy of the Video Data
Bank at the School of the Art
Institute of Chicago,
www.vdb.org.

VIDEOTANK # 20: SUNSTONE

October 17th to December 14th, 2019

Filipa César & Louis Henderson
(Video, 35min., 2018)

Sunstone tracks Fresnel lenses from their site of production to their exhibition in a museum of lighthouses and navigational devices. It also examines the diverse social contexts in which optics are implicated, contrasting the system of triangular trade that followed the first European arrivals in the 'New World' with the political potential seen in Op art in post-revolutionary Cuba. Incorporating 16mm celluloid images, digital desktop captures and 3D CGI, the film also maps a technological trajectory: from historical methods of optical navigation to new algorithms of locating, from singular projection to multi-perspectival satellitic visions. Registering these technical advances progressively through the film's materials and means of production, *Sunstone* creates "a cinema of affect, a cinema of experience – an Op film."

Source & information

Gentiane Bélanger
Director/Curator
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Filipa César is an artist and filmmaker interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to the moving image and imaging technologies. Since 2011, she has been researching the origins of the cinema of the African Liberation Movement in Guinea Bissau as a laboratory of resistance to ruling epistemologies. The resulting body of work comprises

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16mm films, digital archives, videos, seminars, screenings, publications, ongoing collaborations with artists, theorists, and activists, and is the basis for her Phd thesis at FCSH-New University of Lisbon. César's genre-bending film and video work bridges contemporary and historical discourses, also apparent in her writings, such as her essay Meteorizations, published in the Third Text special issue: The Wretched Earth: Botanical Conflicts and Artistic Interventions, edited by Shela Sheik and Ros Gray.

Additional info online:

www.foreman.ubishops.ca/exhibitions/

Photographs available
on request.

Louis Henderson is a filmmaker who is currently trying to find new ways of working with people to address and question our current global condition defined by racial capitalism and ever-present histories of the European colonial project. The working method is archaeological. Since 2015 he has been collaborating with the curator, producer, writer and performer Olivier Marboeuf on a variety of projects including talks, exhibitions, screenings, workshops, a play, short films and the production of a feature film. Henderson has shown his work at places such as; Rotterdam International Film Festival, The Netherlands; Doc Lisboa, Portugal; CPH:DOX, Copenhagen; New York Film Festival, NY; The Contour Biennial, Belgium; The Kiev Biennial, Ukrain; The Centre Pompidou, Paris; SAVVY Contemporary, Berlin; The Gene Siskel Film Center, IL; Gasworks, London; and Tate Britain, London. His work is in the public collection of the Centre National des Arts Plastiques, France.

