

CONFESSIONS HALOGÈNES · MARIE DAUVERNÉ ET NOÉMIE DA SILVA

Centre d'exposition Lethbridge, Bibliothèque du Boisé, Saint-Laurent.

March, 27 to May, 4, 2014 - Free and open to all

Press Release

Saint-Laurent, March 18, 2014 – The borough of Saint-Laurent will be presenting the exhibition Confessions halogènes (Halogen Confessions) by Les Louise Capet collective at Centre Lethbridge in its Bibliothèque du Boisé, from March 27 through May 4, 2014. This exhibition features recent artworks by the collective formed by artists Noémie da Silva and Marie Dauverné.

How do we remember? Through their installation, Noémie da Silva and Marie Dauverné question the notion of loss and memory. When we lose a loved one, an object we cherished or a place we enjoyed, what mechanisms are triggered so that we don't forget? What are the personal rituals that we attempt to maintain in order to ground our memories?

The starting point of the *Confessions halogènes* installation is a found photograph of a young girl in a ceremonial gown. Her

face comprises reflections of numerous anonymous images that decompose and recompose the central image. The facial features of these others shift, reflect and refract, recalling our pasts that ground as well as tutor us in the moment.

This exhibition features micro-narratives related through small objects or images. It is the symbolic charge of the refraction of the light which makes it possible to grasp this elusive reality—in the form of halogen confessions. ●

The artists thank the Musée des Maîtres et Artisans du Québec staff.

LES LOUISE CAPET

CONFESSIONS HALOGÈNES

You travel on the back of time,
with light as your gaze, fragments of images in your thoughts.

You blow on scattered sparkles of faces,
allowing shadows' nebulous lines to loom up.

Sometimes you devour names, borrow voices of the departed.
Out of the reflections of our lives you erect opaque forms
that I try to cross,
skinning my body, my tongue.

You knead my sorrows into tiny flames,
you transform oblivion into a blaze.

I know you are elusive and you cheat on me faithfully.
You damage, you invent.

You never lie.

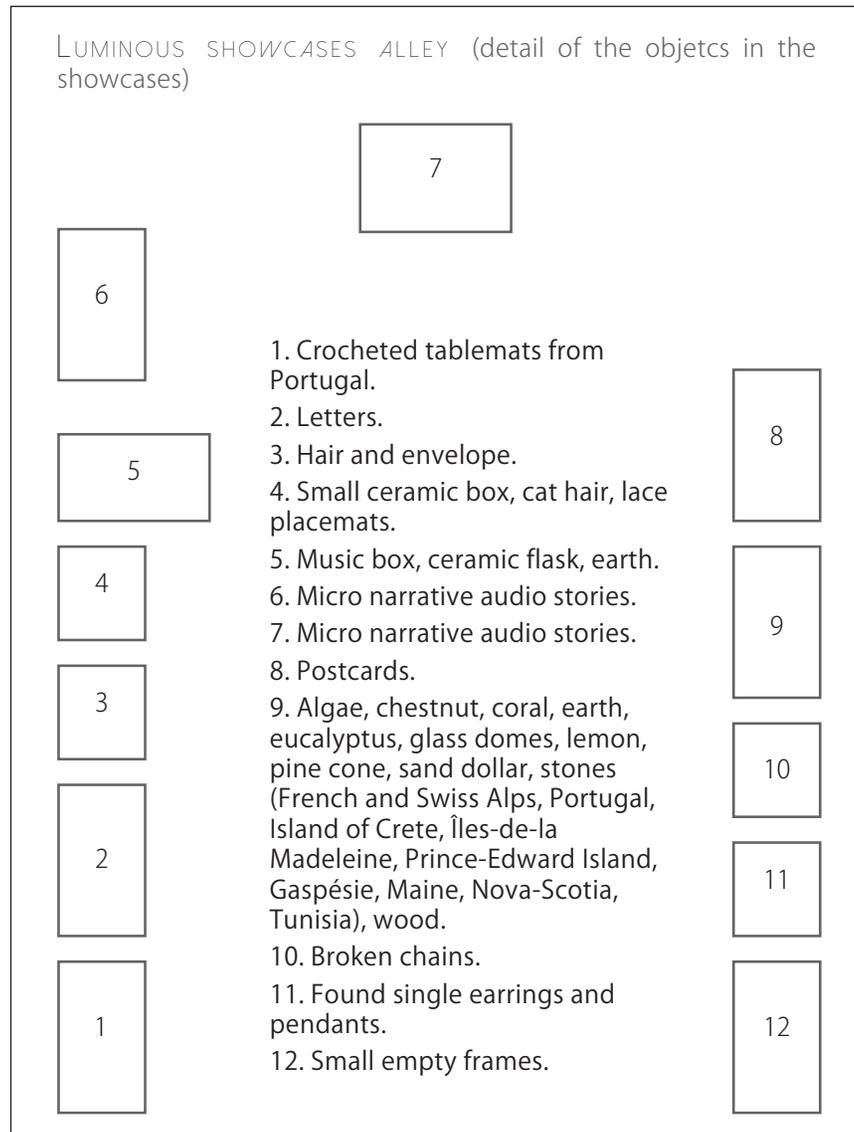
When maps of the world become foreign to me,
you draw some outlines, making me remember intimate paths.
In odorless countries, you offer me a childhood feast,
inner landscapes.
You blend colours, teaching me to become.

I move through the day holding your hands full of stories, to
encounter thousands of other lives.

You are a land of opportunities for my furious raft. The land on
which all memories grow, those of yesterday, those to come.

THE INSTALLATION

- **Entrance.** *Confessions halogènes*, inkjet print in wood crate.
- **Luminous showcases alley.** *Prototypes stellaires*, various objects and punched paper in showcases.
- **Main Room.** *Mur des constellations*, 166 inkjet prints in 78 wood crates.



About the exhibition

This exhibition project was influenced by personal experiences related to death, to mourning and to the way in which we remain linked with what once was, despite physical or temporal distance.

We work mainly with found objects and recycle them. We seek to discover the poetic and sensitive potential hidden within images, objects and words which we collect here and there. For this current exhibition, we have reused a number of the dozens of wood crates which were used to transport the collections of the Musée des maîtres et artisans du Québec to the new Reserve located in the basement of the Bibliothèque du Boisé. Using this material, we conceived a wall of images in the form of a 'constellation'. We recreated a number of miniature scenes which evoke the fragmentary and mysterious way in which memory builds, deforms and recreates past experiences.

In order to recreate these images, we selected a few slides from our collection which includes thousands of images collected over several years. We experimented with different associations by superimposing two, three, or up to five images and drawings.

The Museum also allowed us to use their luminous bases with glass covers, which are usually used to exhibit objects. Those objects that we are presenting here have practically no commercial or museum value. These objects are almost hidden from view; what we are showcasing here is their sentimental value.

Les Louise Capet

As members of *Les Louise Capet* collective, Noémie da Silva and Marie Dauverné exchange and develop creative multidisciplinary projects where various techniques mix and mingle, from the alteration of images to video to drawing and sculpture. They mainly work with salvaged materials, technologies that are sometimes outmoded and images that have been found.

Les Louise Capet are interested in the notion of loss—hidden stories, material deterioration—and the possibilities of transforming images and objects from everyday life. Through image fragmentation, slicing and stitching, they broach the problems related to the individualization of society and the decline of notions related to the "collective", to "heritage" and to "inheritance". Noémie da Silva and Marie Dauverné hold Master's Degrees in visual and media arts from UQAM (2008 and 2013 respectively).