

Glendon Art Gallery's vision and biannual programming 2010-2011 and 2011-2012

Theme: Relationships between the individual and the social

1. Kevin Ei-Ichi de Forest	<i>Chez le disquaire</i>	October 25th to November 30th 2010
2. Patrick Dionne & Miki Gingras	<i>Humanidad</i>	February 15th to March 24th 2011
3. Guillaume Clermont	<i>Baglady</i>	September-October 2011 (date to be confirmed)
4. Allison Moore, Arthur Desmarceaux	<i>L'envers du décor</i>	February-March 2012 (date to be confirmed)

Four professional exhibitions rich in shapes, colours, media diversity and social activism will be presented at the Glendon Gallery from 2010 to 2012. Identity, personal mythology, human dignity and socio-political affiliation constitute the four pillars of this biannual programming, giving life and thought to relationships of social and individual identities.

The academic year will begin with a dialogue between the interior and the exterior of the human experience undertaken by **Kevin Ei-Ichi de Forest**. The artist explores the hybrid dimension of his Canadian-Japanese identity, by broadening the use of artistic media, such as painting and drawing, but within the confines of the audio-visual of a video installation. At the frontier of image and sound, boundaries of racial groups, ethnicities and identities dissolve. A playful game involving the body and emotions becomes possible. Just as illustrations of record covers can only condense the music hidden inside the envelope; the physical appearance (slanting eyes, white skin, black hair, etc.) diminishes identity and establishes a racial and social hierarchy. The disassociation of references common to identity (name, sex, race), invites us to enter into a questioning which is, at the same time, controversial and inside the self in relation to the other, in order to free oneself from stereotypes and to creatively explore one's own hybrid nature.

Returning to the question of identity as a child, the work and photomontages of **Patrick Dionne and Miki Gingras**, expose the economic exploitation of "working children". *Humanidad* examines the complex problematic of globalization and the harmful effects on Nicaraguan children. The gravity of the human problem lies in the powerful aesthetical relationship between the quality of the images, the ephemeral and fragile aspects of the photographed subjects and the omnipresence of the politico-artistic aspect sought by Patrick and Miki. The result is a call to public consciousness, in accordance with the indispensable presence of art to spark both sensible and intelligible reactions, essential conditions in beginning the process of social change. This exhibition has been shown in different cultural centres and other exhibit spaces in order to publicize this humiliating cause of child exploitation. At Glendon, we continue to support this social commitment by offering students, faculty and other visitors the possibility to see and revisit this ever-pertinent subject matter concerning the economic abuse of children and their physical suffering in relationship to our enjoyment of consumer goods.

Allison Moore and Arthur Desmarceaux continue this mature reflection on the world of children and fairy tales with "L'envers du décor". They deal with the often absurd reality of our unbridled civilization through a carefully crafted visual critique of personal mythologies. Intentionally refreshing and humorous, this narrative exhibition touches on themes of urban life. Combining naive and raw art with caricature and comics, the artists create an animated universe with grotesque characters and visceral situations. Cartoons and print allow us to continue to explore, without inhibitions, social themes such as urbanity, war, violence in hockey and in the so called "everyday" life.

Just as the day-to-day and roads are times and spaces full of meaning and relationships more or less arbitrary, yet always human, in the hands of **Guillaume Clermont**, Glendon Gallery's space is transformed into a carry-all and we are packed inside. Chance does not exist, infers Guillaume Clermont in his installation "Baglady", a large pocket full of flowers. We become both object and subject, as though we are both commodities and people. The artist proposes a three-dimensional exploration and a situational notion of identity in playing with the idea of improbability. The experience reveals an inalterable character of the relationship between individual and society, between self-consciousness reflected by encounters with objects that occur more or less by chance.

Véronique Tomaszewski. Advisory Committee Member for Glendon Gallery and Art Sociologist.

Art critique and social philosopher, since the 1990's, Véronique Tomaszewski has been particularly interested in questions of representations in the media, culture and religions. She teaches in the Sociology Department of Glendon College, York University.

Glendon Gallery Advisory Committee Members: Marc Audette, Nadine Bariteau, Jonathan Kates, Colette Laliberté, Véronique Tomaszewski, Pierre Tremblay, Martine Rheault.