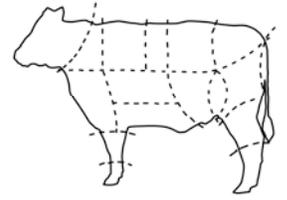


DISMEMBERSHIP

From one, many. Out of many, one.
Macabre, ambivalent fantasies by Laura Findlay,
Dominique Martineau and Ed Janzen

Here is the country of the corporeal, forever caught between unity and multiplicity. From one, many — go forth and multiply. Out of many, one — pine away all you like for that dimly remembered wholeness. The synthesis of physical coupling and decoupling infests our thoughts and dreams, becomes our vocabulary, those base units — and what of human theory except the victory of our own natures over our selves? Truly, no centre has ever held — but we may give thanks that the rules apply for a little while. Death remains polite, patiently waiting his turn outside the door — at least for now.



Monday, April 21 to Friday, May 2, 2008
Vernissage: Thursday, April 24



Galérie VAV Gallery
1395, boul. René-Lévesque
Montreal, QC H3G 2M5
514-848-2424, ext. 7956
www.vavgallery.com



LAURA FINDLAY

Meat is an endlessly fascinating subject, rich in subtle texture and luminous dimension. Its endless textures, tones, and depths draw and challenge me. It's a puzzle that I am obliged to work through and solve: to make the paint behave, to take advantage its unique qualities while still allowing it to construct, to build the shapes and subtleties of fallow or imperfect skin. Out of rendering bodies in paint I have developed a penchant for the fleshy figure and the environments it might inhabit — concrete, or more often metaphorical. I try to consider these spaces in which a painting resides — solid structures or ethereal atmospheres — seeking in doing so to communicate the heaviness and abruptness of the bodies I observe.



DOMINIQUE MARTINEAU

My sculptural work appeals to the notion of the narration. The viewer experiences unusual sculptures constructed out of objects found and modified to exploit each object's poetic or emotional load, playing with feelings of attraction and repulsion. Each object intrigues by its composition of heterogeneous elements, while simultaneously proposing a possibly darker reading; each investigates the subjects of memory and childhood, and the effects of the past upon the individual. My research confronts questions regarding the individual place in society and the surrounding world — acts of consumption, everyday life, the motionless moment, the impersonality of crowds, and so forth. We experience the game, the childhood, but also communicate loss of innocence, insulation, solitude, and a certain disappointment in the idea of the marvelous.



ED JANZEN

Freud observed that, "The uncanny as it is depicted in literature ... is a much more fertile province than the uncanny in real life, for it contains the whole of the latter and something more besides.... [P]hantasy depends for its effect on the fact that its content is not submitted to reality-testing." By appropriating footage from horror and other cinema, I investigate the creative possibilities of the "untestability" of constructed reality by inflecting selected clips with the vocabulary of horror and suspense. Viewers experience this installation, constructed out of the building blocks of popular culture, as a continuous series of reckonings with the uncanny. Meanwhile, a werewolf haunts the footage, appearing when the viewers' eyes are distracted by something more "interesting." Visitors to this room of eternal pop-culture night — the wolf's native element — must remain perennially alert to his effortless apparitions if they are to confront their supernatural host.