Ciel variable
Art, photo, médias, culture

Alain Lefort, *PEQUOD (ˈpiː ˈkwad)*, Plein sud, Longueuil, February 21 to May 18, 2015

James D. Campbell

Number 101, Fall 2015

URI: https://id.erudit.org/iderudit/79822ac

See table of contents

Publisher(s)
Les Productions Ciel variable

ISSN
1711-7682 (print)
1923-8932 (digital)

Explore this journal

Cite this review

Une vue aérienne nous rapproche du fort de Bard situé dans la vallée d’Aoste, en Italie. Des figurants en franchissent subitement le seuil pour dévaler une route sinueuse tels les robots d’une existence surdéterminée. Impliqué par l’omnisciente caméra subjective, le spectateur lui-même en ressent le tournis. Nous ne sommes pas dans Le récit imaginé. L’histoire du XXe siècle et qui, par satellite, instille une impression de désincarné que des images transmises.


The writer and curator James D. Campbell writes frequently on photography and painting from his base in Montreal.

The artist’s body as a site for the investigation of the internal dualities of the self is the subject of a compelling exhibition of video projections, kinetic sculptures, and drawings by Montreal artist Manon Labrecque. As she was trained in contemporary dance and visual art, many of Labrecque’s recent works engage the gesture of touch — the energy and physical contact between the hand and the body — to communicate a deeply sensed corporal and psychic experience of being.

Curated by Nicole Gingras, the exhibition occupies three spaces, each with its own distinct mood, media, and spatial presence. First, I stepped into a gallery infused with abundant natural light in which six oversized drawings (1.3 metres x 1 metre) on heavy paper, Les uns (2008–15), were displayed on slim easels arranged in the centre. Two drawings greeted the viewer; their primal human figures were sensitively rendered in the manner of an untutored child — but in fact were drawn by the artist with her eyes closed, relying on memory.1 They conveyed a lively spiritual presence — a subconscious depiction of the self or, in this case, selves. For in each of the sinuously delineated graphite drawings there are two semi-merged or semi-joined female figures, suggestive of psychic companions or the inner duality of being. One drawing is reminiscent of twins conjoined at the head and hip. In all of them, the uncolthed bodies have exaggerated and enlarged limbs, hands, fingers, feet and toes, creating a sort of haptic map that traces the sensation of touch, feeling, and memory of the body itself. Fingerprints, handprints, smudges, and other direct hand marks in a vibrant range of oil-pastel colours, probably made with eyes open, accentuate and narrate these bodies. The marks include ovals above the head suggestive of coronas of light, inner female organs, and smiling lips that generate fields of positive psychic energy.

However, there is also a sense of unease and the uncanny in the dissolution or non-resolution of body parts in relation to the whole. In one horizontal drawing, a set of “twins” engage in a fight — bodies separate and fall, arms flail, and mouths grimace — it’s a primal battle of the selves. Interestingly, Labrecque’s title, Les uns, part of the expression les uns et les autres, meaning “one another” or “each other,” alludes to the forever intertwined and inseparable parts of the self.

Manon Labrecque
L’origine d’un mouvement
AxeNéo7, Gatineau
April 1 to May 2, 2015

The word “numinous” was coined by the Lutheran theologian Rudolf Otto and discussed at length in his highly influential book The Idea of the Holy (1923).1 According to Otto, the numinous experience installs the mysterium tremendum — the once and wholly Other — in his own enigma, his very own Great White Whale; I mean, the numinous truth of the photographic image itself, and all that it conceals, implies, and portends.

Here is a photographer bravely and even obsessively in pursuit of his own enigma, his very own Great White Whale; I mean, the numinous truth of the photographic image itself, and all that it conceals, implies, and portends.


The word “numinous” was coined by the Lutheran theologian Rudolf Otto and discussed at length in his highly influential book The Idea of the Holy (1923).1 According to Otto, the numinous experience installs the mysterium tremendum — the once and wholly Other — in his own enigma, his very own Great White Whale; I mean, the numinous truth of the photographic image itself, and all that it conceals, implies, and portends.


The writer and curator James D. Campbell writes frequently on photography and painting from his base in Montreal.

The artist’s body as a site for the investigation of the internal dualities of the self is the subject of a compelling exhibition of video projections, kinetic sculptures, and drawings by Montreal artist Manon Labrecque. As she was trained in contemporary dance and visual art, many of Labrecque’s recent works engage the gesture of touch — the energy and physical contact between the hand and the body — to communicate a deeply sensed corporal and psychic experience of being.

Curated by Nicole Gingras, the exhibition occupies three spaces, each with its own distinct mood, media, and spatial presence. First, I stepped into a gallery infused with abundant natural light in which six oversized drawings (1.3 metres x 1 metre) on heavy paper, Les uns (2008–15), were displayed on slim easels arranged in the centre. Two drawings greeted the viewer; their primal human figures were sensitively rendered in the manner of an untutored child — but in fact were drawn by the artist with her eyes closed, relying on memory.1 They conveyed a lively spiritual presence — a subconscious depiction of the self or, in this case, selves. For in each of the sinuously delineated graphite drawings there are two semi-merged or semi-joined female figures, suggestive of psychic companions or the inner duality of being. One drawing is reminiscent of twins conjoined at the head and hip. In all of them, the uncolthed bodies have exaggerated and enlarged limbs, hands, fingers, feet and toes, creating a sort of haptic map that traces the sensation of touch, feeling, and memory of the body itself. Fingerprints, handprints, smudges, and other direct hand marks in a vibrant range of oil-pastel colours, probably made with eyes open, accentuate and narrate these bodies. The marks include ovals above the head suggestive of coronas of light, inner female organs, and smiling lips that generate fields of positive psychic energy.

However, there is also a sense of unease and the uncanny in the dissolution or non-resolution of body parts in relation to the whole. In one horizontal drawing, a set of “twins” engage in a fight — bodies separate and fall, arms flail, and mouths grimace — it’s a primal battle of the selves. Interestingly, Labrecque’s title, Les uns, part of the expression les uns et les autres, meaning “one another” or “each other,” alludes to the forever intertwined and inseparable parts of the self.

The artist’s body as a site for the investigation of the internal dualities of the self is the subject of a compelling exhibition of video projections, kinetic sculptures, and drawings by Montreal artist Manon Labrecque. As she was trained in contemporary dance and visual art, many of Labrecque’s recent works engage the gesture of touch — the energy and physical contact between the hand and the body — to communicate a deeply sensed corporal and psychic experience of being.

Curated by Nicole Gingras, the exhibition occupies three spaces, each with its own distinct mood, media, and spatial presence. First, I stepped into a gallery infused with abundant natural light in which six oversized drawings (1.3 metres x 1 metre) on heavy paper, Les uns (2008–15), were displayed on slim easels arranged in the centre. Two drawings greeted the viewer; their primal human figures were sensitively rendered in the manner of an untutored child — but in fact were drawn by the artist with her eyes closed, relying on memory.1 They conveyed a lively spiritual presence — a subconscious depiction of the self or, in this case, selves. For in each of the sinuously delineated graphite drawings there are two semi-merged or semi-joined female figures, suggestive of psychic companions or the inner duality of being. One drawing is reminiscent of twins conjoined at the head and hip. In all of them, the uncolthed bodies have exaggerated and enlarged limbs, hands, fingers, feet and toes, creating a sort of haptic map that traces the sensation of touch, feeling, and memory of the body itself. Fingerprints, handprints, smudges, and other direct hand marks in a vibrant range of oil-pastel colours, probably made with eyes open, accentuate and narrate these bodies. The marks include ovals above the head suggestive of coronas of light, inner female organs, and smiling lips that generate fields of positive psychic energy.

However, there is also a sense of unease and the uncanny in the dissolution or non-resolution of body parts in relation to the whole. In one horizontal drawing, a set of “twins” engage in a fight — bodies separate and fall, arms flail, and mouths grimace — it’s a primal battle of the selves. Interestingly, Labrecque’s title, Les uns, part of the expression les uns et les autres, meaning “one another” or “each other,” alludes to the forever intertwined and inseparable parts of the self.