Disruptio- n from wit -hin Miche l de Broin

The Plug In Notebook
By Plug In Editions

Plug In Editions presents a collaboration with Urban Ink Design: The Plug In Notebook. This handsome unlimited edition notebook comes in various styles featuring non-photo blue ink lined pages in various patterns. The Notebook is XX pages, with silver-grey cloth hardcover, a colour ribbon page marker and lay-flat binding for ease of use. This discrete notebook will keep all your secrets, dreams, dates, notes, plans and ideas in one safe and convenient place. Available at Plug In ICA and our online shop at www.plugin.org, $20. All proceeds from this edition support Plug In's ongoing programs.

Michel de Brion T-Shirt
By Plug In Editions

Edition launch September 18, 2009, 8 pm
286 McDermot Avenue, Winnipeg

This unlimited edition was designed by Michel de Brion specifically for Plug In Editions. It features a three-colour graphic representation of Plug In ICA's space with columns removed, echoing the triptych Décolonnisation I, II, III [2009].

Available in 100% cotton black or white t-shirts in various sizes. The t-shirt will also be available at Plug In's online shop at www.plugin.org. Proceeds from this Edition support Plug In's ongoing activities.

PLUG IN EDITIONS

Michel de Brion
Disruption from within

Opening reception: Friday, September 18 at 8 pm
Artist's talk: Saturday, September 19 at 3 pm

September 19 – November 21, 2009

For his first solo exhibition in Western Canada, Michel de Brion presents recent work in various media. His art may take many forms, from traditional sculpture to installations, actions, and video, but it always employs a rupture in the logic of a particular convention, whether it is an object, situation, or process. Perversions, detours, and odd juxtapositions are strategies that repeatedly appear in his work, which uses the combination of unrelated systems in order to expose overlooked preconceptions.

De Broin is concerned with the issue of 'resistance', a working concept that often uses physical systems as metaphors for larger power structures. For de Broin, 'power' can be simultaneously conceived in terms of a political imbalance as well as brute energy. The forces of desire and idiosyncrasy are used to short-circuit the flows of power to produce solutions for unasked questions, an immediately obsolete mode of production that addresses existential human needs rather than serving a relentless consumer culture. For example, in Keep on Smoking II [2006-2009], a bicycle was modified so that the cyclist produces the energy required to power a machine that releases thick smoke through an exhaust pipe. The harmless yet unexpected smoke from this bike creates a 'reverse' discourse that frames issues such as fuel consumption, ecology, and bio-power in a humorous and delightful way.

Shelter III [2009], is a work constructed from ten tables joined together around a central void. Here de Broin turns an object normally associated with production, display, and communal interaction into a construct for the intimate and the secret. Bleed to death [2009] is an impossible object that continues de Broin's subversion of everyday devices and tools. In this work, it seems as if a power drill has pierced itself, producing holes from which water springs. Produced specifically for the Plug In exhibition, Décolonnisation I, II, III [2009], is a triptych of oil on canvas that concerns the particular quality of the Plug In exhibition space. DeBroin uses painting as a means to re-arrange the architectural elements of the gallery, presenting the unavoidable but usually overlooked columns in the space as fallen elements of a picturesque composition. Like Bleed to death, the work can be seen as a critique and perversion of a typical symbol of virility, and serves to concentrate the overall strategy of negation that is evident in the exhibition. There is an enigmatic cohesion to Disruption from within that not only makes it a highly aesthetic and compelling collection, but also allows everyday objects, and in turn everyday life, to achieve an almost mytho-poetic status.

De Broin's 'negative' strategy is also evident in another new project specifically conceived for Winnipeg at Le Jardin de sculptures, at La Maison des artistes visuals francophones in St. Boniface. To be inaugurated on the 17th of September, Monument is an uncompromising extension of de Broin's concerns into new territory and a real coup for Winnipeg. Inspired by the characteristic snow that blankets the city in winter, and influenced by the sense of mystery and poignant obfuscation in the work of Guy Maddin, Monument uses traditional sculptural motifs in an unprecedented way. The work, which is composed of two veiled figures sculpted in granite, acts on the visitor at a level beyond representation, opening a space between individual identity and human anonymity, between public and private, and between forms of visibility.

-Rodney LaTourelle

Monument

Monument, in progress. Michel de Broin, granite, 230 × 150 cm, 2009

Reception: Thursday, September 17 at 5 pm

Monument [2009], a new work by Michel de Broin, is the inaugural sculpture for the newly developed Jardin de sculptures at La Maison des artistes visuels in Saint-Boniface. The sculpture will be unveiled at a public celebration on Thursday, September 17, at 5 pm at La Maison des artistes visuels, 219 Provencher Boulevard.

A national Call-to-Artists was issued last year seeking a French-speaking artist to create a permanent, contemporary artwork for the garden, located on public land in the French quarter of the city.
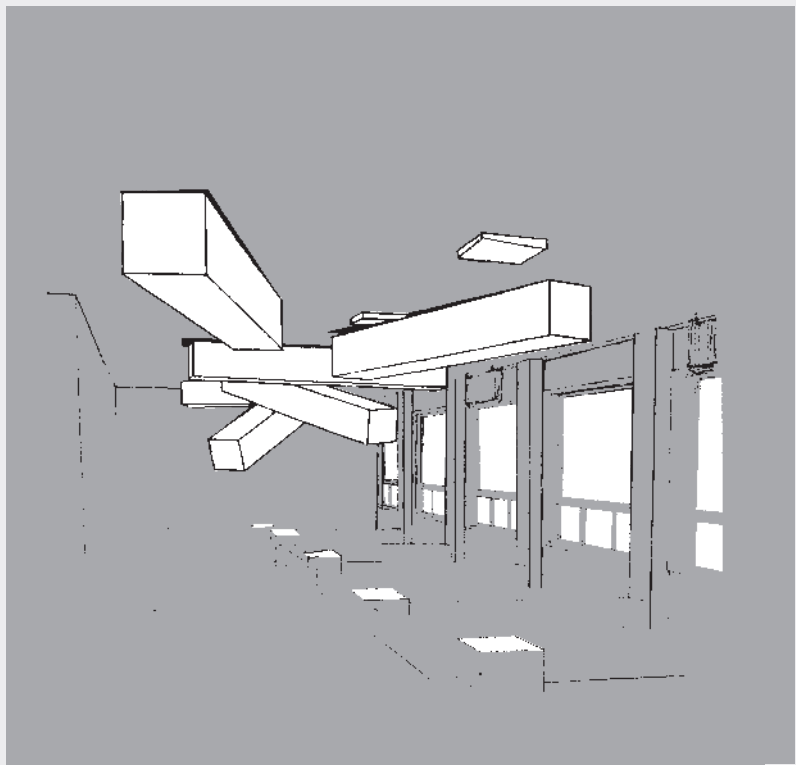
The project was commissioned through the Winnipeg Arts Council's Public Art Program. Michel de Broin was selected from a shortlist of five artists from Manitoba and Quebec.

"Monument is a mystery that will never be entirely revealed. One can recognize its classical motif borrowed from the tradition of monuments, but disrupted from the passivity of the academy. It announces itself as an invitation to an experience where the meaning is projected by the passerby onto the white screen of the veil covering the characters' enigma. The veil draws aside the individual identity and reveals the anonymity of being. Something is pulling us to the other beyond its representation." Michel de Broin

About twenty permanent works will eventually make up the garden, as well as a number of temporary works and an in situ space for creation. In addition to being a place for viewing, the garden, above all, is meant to be a space for creation, and a gathering place, celebrating art and its creators.

The City of Winnipeg's public art policy was passed unanimously by City Council in October 2004. Established to direct the integration of artwork into public spaces, the program is administered by the Winnipeg Arts Council in collaboration with the City of Winnipeg. Over twenty-five projects have been completed or are in development including site specific commissions, WITH ART community projects and Artist-in-Residence initiatives.

http://www.winnipegarts.ca/index.php?/wac-pages/pub_art_gallery/

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