Disruption from within

Michel de Brion

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, all of which engage consumer culture. From traditional sculptural works to video installations and multimedia projects, de Brion’s work lends itself to an analysis of the forces of desire and idiosyncrasy that are used to short-circuit the flows of power to produce solutions for everyday objects, and in turn everyday life, allowing everyday objects, and in turn everyday life, to be seen as a critique and perversion of a typical composition. Like Bleed to death, the work can be seen both as a critique and perversion of a typical composition.

De Brion is concerned with the ‘issue of resistance’, a working concept that often uses physical systems as metaphors for larger power structures. For de Brion, ‘power’ can be simultaneously conceived in terms of a political subversion as well as brute energy. The forces of desire and idiosyncrasy are used to short-circuit the flows of power to produce solutions for everyday objects, and in turn everyday life, allowing everyday objects, and in turn everyday life, to be seen as a critique and perversion of a typical composition. Like Bleed to death, the work can be seen both as a critique and perversion of a typical composition.

Walter III (2009), is a work constructed from ten tables joined together around a neutral void. Here de Brion 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 Brion’s subversion of everyday devices and tools. In this work, it seems as if a power plant is ‘bleeding’, or leaking through a hole in the wall. An amalgamation of the movements of energy is depicted through water springs. Produced specifically for the Plug in exhibition, Dear Son 1, 2, 3 (1999), is a triptych of oil on canvas that concerns the particular quality of the Plug in exhibition space. Deion 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 Callen elements of a picturesque composition. Like Bleed to death, the work can be seen as both 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 ecoplastic cohesion to Disruption from within that not only makes it a highly aesthetic and compelling collection, but also aligns everyday objects, and in turn everyday life, to achieve an almost mythopoetic status.

De Brion’s ‘negative’ strategy is also evident in another new project specifically conceived for Winnipeg at the Jardin de sculptures, at La Maison des artistes visuelles, in Saint-Boniface. For the inaugural sculpture for the newly developed Jardin de sculptures at La Maison des artistes visuelles in Saint-Boniface. The sculpture will be unveiled at a public celebration on Thursday, September 17 at 4 pm at La Maison des artistes visuelles, 219, Provencher Boulevard.

Reception: Thursday, September 17 at 4 pm

Monument (2009): a new work by Michel de Brion, is the inaugural sculpture for the newly developed Jardin de sculptures at La Maison des artistes visuelles in Saint-Boniface. The sculpture will be unveiled at a public celebration on Thursday, September 17 at 4 pm at La Maison des artistes visuelles, 219, Provencher Boulevard.

A national Call-to-Artists was issued last year seeking a French-speaking artist to create a permanent 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 Brion 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 – the vertical – but it always employs a rupture in the logic of composition. Like Bleed to death, the work can be seen as a critique and perversion of a typical composition. Deion 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 Callen elements of a picturesque composition. Like Bleed to death, the work can be seen as both 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 ecoplastic cohesion to Disruption from within that not only makes it a highly aesthetic and compelling collection, but also aligns everyday objects, and in turn everyday life, to achieve an almost mythopoetic status.

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