

## QUESTION DE PRINCIPE | MATTER OF PRINCIPLE :

ERICH BOLLMANN | CLAUDIA DJABBARI | MERIKE ESTNA | PATRICIA FERNANDEZ |  
JAMES FERRIS | GANDT | IAN HOKIN | PIERRE JULIEN | STEVE KADO |  
TREVOR KIERNANDER | JENNY MOORE | ALISE SPINELLA

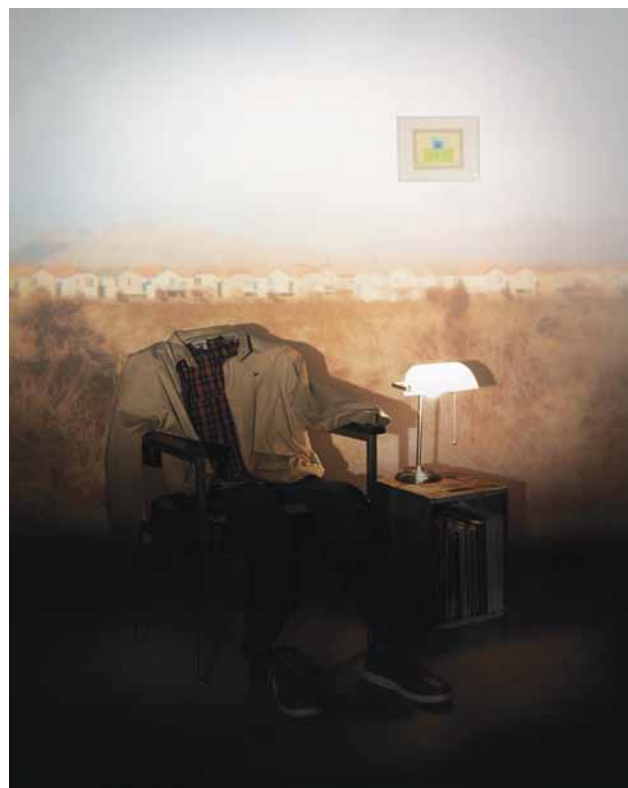


# AVIATION

## Mot des directeurs | Directors' Word

In 2004, we created an exhibition titled *Fresh Paint* – in order to discover and showcase promising young artists from the visual arts department at Concordia University in Montréal. Out of this first edition, two artists really stood out – namely Annie Hémond-Hotte and Nicolas Grenier. It was obvious for us that these two artists would be a great addition to our stable of artists. After a few solo shows with us, they left the country to complete their studies; one went to London and the other to Los Angeles. Now three years have gone by since the last time we had the opportunity to exhibit their work. So it is with great pleasure that we will host their return.

Naturally, Annie and Nicolas decided that their return should reflect their experience as young expatriates who had to build a new life, with new friends and acquaintances. They requested that we gave them carte blanche to curate an exhibition of eleven young professional artists with whom they share a similar sensitivity. As painters face with the constant challenge of having to prove the pertinence of painting to the world of art, they decided to title their exhibition *Matter of Principle*. “Does the relevance of painting today depend on the medium itself, or on the dialogue it entertains with other disciplines and discourses?” This is the question that Annie & Nicolas decided to raise in this exhibit. Going beyond the medium of painting to talk about it, should definitely be an interesting challenge – one that will allow us to discover the thought that drives this new generation of artists.



Rhéal Olivier Lanthier  
François St-Jacques

**Annie Hémond-Hotte & Nicolas Grenier**  
*Sans titre / Untitled, 2011*  
installation, techniques mixtes / mixed media installation

(couverture / cover) **Claudia Djabbari**  
*Volkswagen, 2011*  
techniques mixtes / mixed media  
33 x 195 x 130 cm / 13 x 76 x 51 inches

## Programmation | Programming

RECTO :

**QUESTION DE PRINCIPE, MATTER OF PRINCIPLE :**

**ERICH BOLLMANN, CLAUDIA DJABBAR, MERIKE ESTNA, PATRICIA FERNANDEZ, JAMES FERRIS, GANDT, IAN HOKIN, PIERRE JULIEN, STEVE KADO, TREVOR KIERNANDER, JENNY MOORE, ALISE SPINELLA**

Du 14 mai au 18 juin 2011 / May 14 – June 18, 2011

Commissaires, curators : Nicolas Grenier & Annie Hémond-Hotte

Texte de Nicolas Grenier et Annie Hémond-Hotte ..... p03  
Text by Nicolas Grenier and Annie Hémond-Hotte ..... p03  
Text by Travis Diehl ..... p05

L'exposition *Question de Principe, Matter of Principle* est un événement associé aux L.A. Pedestrians / The exhibition *Question de Principe, Matter of Principle* is an event associated with the L.A. Pedestrians. Pour en savoir plus / To learn more : [www.lapedestrians.com](http://www.lapedestrians.com)

VERSO :

**NICOLAS GRENIER : COMMUNAUTÉS UNIES, UNITED COMMUNITIES**

Du 30 avril au 18 juin 2011 / April 30 – June 18, 2011

Texte de David Elliott. Traduit de l'anglais par Colette Tougas ..... p03  
Text by Travis Diehl ..... p07

**ANNIE HÉMOND-HOTTE : VOILÀ!! MANIFESTE POUR UN DANDY MODERNE, MANIFESTO FOR A MODERN DANDY**

Du 30 avril au 18 juin 2011 / April 30 – June 18, 2011

Texte de Catherine Barnabé ..... p11  
Text by Jenny Moore ..... p13

Heures d'ouverture / Opening hours :

Mardi - mercredi / Tuesday - Wednesday : 10 h à 18 h / 10-6pm

Jeudi - vendredi / Thursday - Friday : 12 h à 20 h / 12-8pm

Samedi / Saturday : 12 h à 17 h / 12-5pm

Les artistes et la galerie tiennent à remercier / The artists and the gallery would like to thank:



## QUESTION DE PRINCIPE, MATTER OF PRINCIPLE

Texte de Nicolas Grenier et Annie Hémond-Hotte / Text by Nicolas Grenier and Annie Hémond-Hotte

Cette exposition présente les idées tant convergentes que divergentes d'un groupe de jeunes artistes dont les œuvres interpellent, de manière directe ou indirecte, la pratique de la peinture. Étant peintres nous-mêmes, nous souhaitons mettre en perspective les enjeux particuliers que nous avons découverts durant et après nos études supérieures à Los Angeles et à Londres, respectivement. Nous voulons également, en rassemblant ces œuvres d'artistes provenant de diverses régions de l'Europe et de l'Amérique du Nord, poser une question : la pertinence de la peinture dans le contexte des arts contemporains dépend-elle du seul médium, ou plutôt du dialogue qu'elle entretient avec les autres disciplines et discours artistiques?

Du milieu du 19<sup>e</sup> siècle au modernisme et jusqu'au postmodernisme, la peinture a développé une tendance à ne se renouveler que sur les bases de sa propre histoire. Par contraste, les médiums ayant émergé au cours de cette période – photographie, film, enregistrements audio et vidéo, médias numériques – utilisent le monde externe comme matière première. Représentant de nouveaux modes de communication, ces médias furent rapidement adoptés par l'art conceptuel comme antidotes à tout ce que la peinture, et plus particulièrement l'expressionnisme abstrait, en était venue à représenter : une pratique suprêmement subjective et égocentrique, plutôt macho, matérialisée sous forme de gros objets commercialisables.

Bien entendu, les choses ont changé depuis lors et la rhétorique s'est refroidie des deux côtés. Mais un fossé n'en subsiste pas moins entre la peinture et tout art dit « conceptuel », comme si leurs histoires respectives ne s'étaient jamais mélangées. La peinture est encore perçue comme une discipline isolée, insulaire, avec un langage et une histoire qui lui sont propres, dissociant ainsi les peintres des artistes contemporains dont les pratiques multidisciplinaires reposent sur l'héritage de l'art conceptuel, et dont les œuvres parlent les différents langages des médias qu'ils utilisent. C'est cette idée de médias en tant qu'outils (par opposition au médium en tant que finalité, comme est la peinture pour le peintre) qui permet à une variété d'artistes de puiser librement dans l'histoire de la peinture sans devoir

This exhibition presents both converging and diverging ideas among a group of young artists whose works address, directly or indirectly, the practice of painting. As painters ourselves, our interest here is personal, and arises from the distinctive sets of issues, problematics, and narratives that we discovered during and after our graduate studies in Los Angeles and London, respectively. In curating this broad range of works by artists from across Europe and North America, we mean to explore one question: Does the relevance of painting today depend on the medium itself, or on the dialogue it entertains with other disciplines and discourses?

Since the mid-19th century, through modernism and on into postmodernism, painting has tended to redefine itself on the grounds established by its own history. On the other hand, media that emerged over the same period – lens-based media, audio recordings, and digital media – are designed to register the input of the external world. Rooted in communication technologies and closely tied to language, these new media were quickly adopted by conceptual art in service against everything that painting, and abstract expressionism in particular, had come to represent: an utterly self-centered and rather macho subjectivity materialized in the form of big, saleable objects.

Things have obviously changed since then, and the rhetoric has cooled on both sides. Yet there remains a gap between painting and anything remotely “conceptual,” as if these respective histories never mixed. Painting is still seen as an isolated, insular discipline with its own particular language and history, setting painters apart from other contemporary artists whose practices are based in the legacy of conceptual art, and whose works speak the multiple languages of the media they use. Indeed, this idea of media as tools (as opposed to as a finality, as painting is for the painter) has granted a variety of artists the freedom to draw from the history of painting without feeling obligated to reinvent an old medium. What would be considered retrograde for a painter becomes a new approach for, say, video installation. Ironically, in being so freely borrowed, painting has continued to evolve outside the medium proper. It isn't surprising to find many installations, digital prints, videos, or even Internet-based works that address issues specific to painting – more directly than



porter le fardeau de réinventer un vieux médium. Ce qui serait considéré comme rétrograde pour un peintre peut représenter une nouvelle approche pour, par exemple, une installation vidéo. La peinture a continué d'évoluer à l'extérieur du médium lui-même et, ironiquement, il n'est pas surprenant de trouver des installations, impressions numériques, vidéos ou même de l'art web qui abordent des enjeux propres à la peinture plus directement que certaines « véritables » peintures. Parallèlement, plusieurs peintres – d'Andy Warhol à Gerhard Richter, en passant par Martin Kippenberger – ont repoussé les bornes de la peinture en explorant des territoires conceptuels jusqu'alors étrangers au médium. Mais les bornes elles-mêmes n'en demeurent pas moins encombrantes; artistes, critiques et universitaires s'y heurtent et trébuchent facilement.

En tant qu'artistes et commissaires, nos perceptions respectives de la peinture pourraient difficilement venir de points de vue plus éloignés. Mais nous partageons la même histoire, et avons la même volonté de remettre en question la notion conservatrice de l'aliénation de la peinture. Est-il possible de considérer la peinture non pas comme une discipline définie strictement par la matière picturale, mais plutôt comme un ensemble de caractéristiques, d'enjeux, de problématiques et d'idées appartenant à une histoire parfois exclusive et parfois commune, quel que soit le médium?

many actual paintings. At the same time, many painters, from Andy Warhol to Gerhard Richter to Martin Kippenberger, have ventured past the boundaries of their discipline to explore more conceptual territory. Yet these boundaries remain thorny enough for artists, scholars, and critics alike to keep entangling their feet.

As artists and curators, our respective views on painting could hardly come from more distant ends of the spectrum. But we share the same history, and the same interest in questioning the conservative notion of painting's alienation. Is it possible to consider painting not so much as a strict discipline defined by the use of paint, but rather as a set of characteristics, issues, problematics, and ideas – belonging to a sometimes exclusive, sometimes shared history – regardless of the medium?

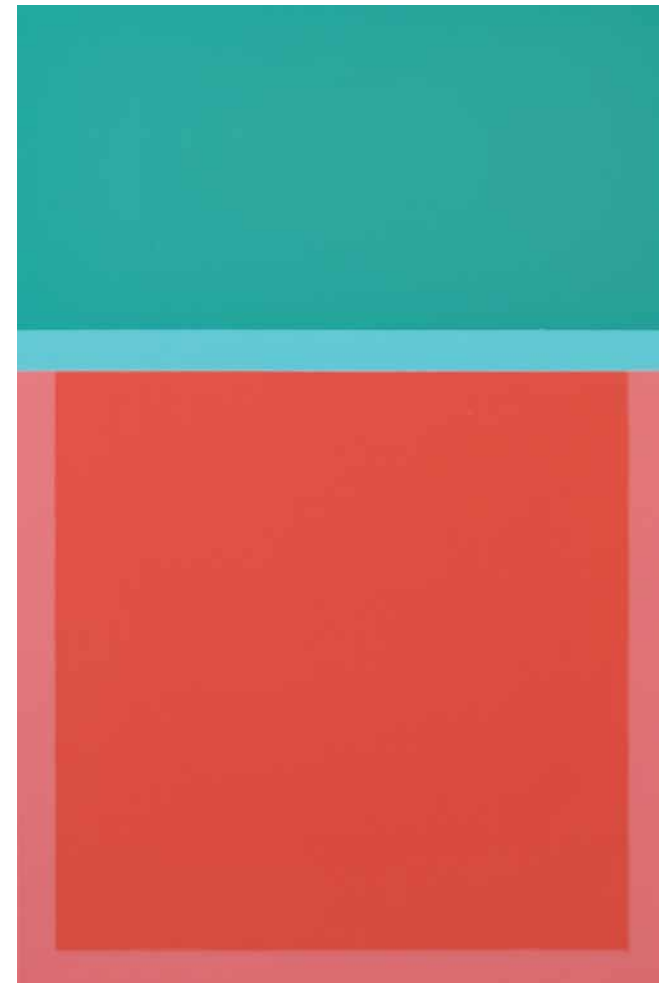
Steve Kado  
The Grand Table. 2010-2011  
dimensions variables / variable dimensions  
Photo : Alex North

## QUESTION DE PRINCIPE, MATTER OF PRINCIPLE

### A WALL MELTS

Text by Travis Diehl

Painting today breaks into life with increasing frequency. In a crowded auditorium, a slide lecture liquifies into painting when the computer is allowed to go to screensaver. The wall becomes a mesmerizing, radiating field. Colors change. The undulating spectral weft proves infinitely fascinating – more so, admittedly, than the lecture. Someone quickly hits the spacebar, but it is too late. The audience has experienced awe. The room, undeniably, has been charged, invaded, for an instant, by painting.



In Southern California, birthplace of Light and Space and tech noir, painting persists not so much in ambivalence as in a heightened sense of paradox. Things like beauty have long been plastic concepts there. Yet certain other ideas, the rational rallying points of theory, have begun to realize their mortality – as did painting decades ago. Theory could learn from painting. Limits are an emotional topic for both. Painting today no longer *manifests* but merely *suggests* transhistorical order and harmony. Nor is painting's relationship to information so relentlessly self-reflexive. The title of this or any exhibition of paintings could be, *Why Painting?* The answer to that question may not include paint.

Painting, after an exhausting interior monologue, lay down to die. But death did not come. Instead, painting woke up as what it had always been: technology. Now, painting deals in connection, consumer-grade spirituality being only one of its many specialties. In the works presented here, painting references, contains, and facilitates all sorts of data. Shelves hold a painting. A painting frames a photograph. A piece of wood or a branch is painted white or with a gradient. A painting houses some text or “camouflages” a cultural subversion. Painting depicts or describes presence or absence. Painting suggests narrative or renders causality insane. Painting transmits a code. Painting adorns, grows from, is encased by, necessitates, emulsifies, is a by-product of, or pays homage to other media. In the novel *VALIS* by Philip K. Dick, information-rich pink light beamed directly into the protagonist's brain produces visions resembling nonobjective paintings. An infinity of art history slides is projected at flash-cut speed. Visionary *non sequiturs* appear. Interlinked and enmeshed, painting is again a medium. In its steady, concentrated seepage, the boundaries of logic erode. One whispers “painting” like a password. A wall melts, revealing an endless hallway of cerulean video feedback, which is richly hung, like a *fin de siècle* salon, with small paintings. It is like rhyme or conspiracy.

**Pierre Julien**

*Lipstick green*, 2011

acrylique sur toile / acrylic on canvas

61 x 91 cm / 24 x 36 inches



**Patricia Fernandez**

*its yours now. its all that there is*, 2010

techniques mixtes / mixed media

163 x 231 x 66 cm / 64 x 91 x 26 inches

photo : Thomas Mueller



**Erich Bollmann**  
*Teen Harp or Equation 4 World*  
*Peace*, 2010  
 papier mâché, bois, peinture /  
 paper mache, wood, paint  
 dimensions variables /  
 variable dimensions



**Gandt**  
*Hand Monument*, (Extrait de / Excerpt from Gandt 12 'The New No'), 2010  
 impression numérique / digital print  
 édition de 30 / edition of 30



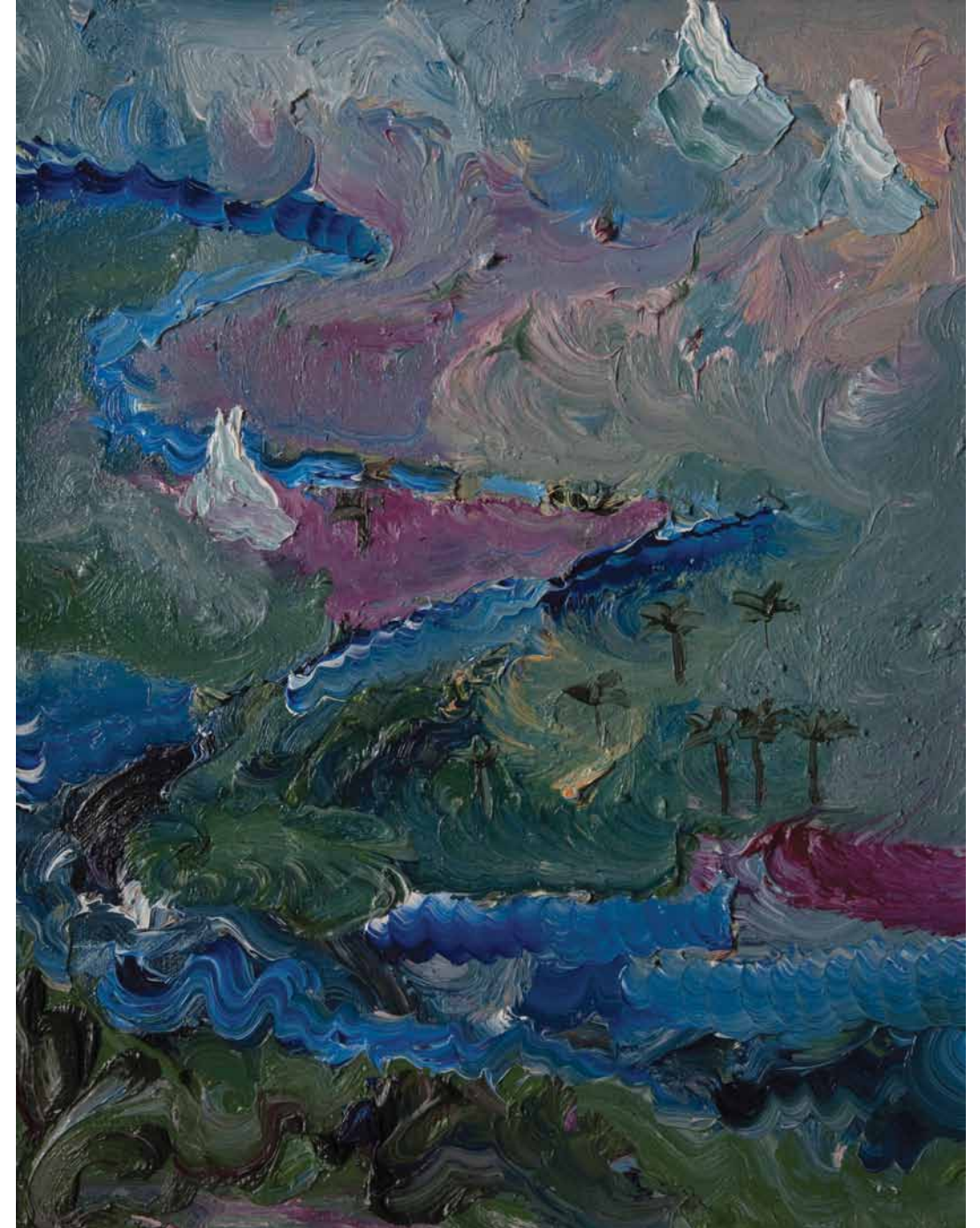
**Jenny Moore**  
*There we go, 2009*  
 bois, isolant, métal, affiche sérigraphiée /  
 wood, insulation, metal, screen-printed  
 poster  
 Env. / Approx. 80 x 200 x 80 cm / 31.5 x 79  
 x 31.5 inches



**James Ferris**  
*Various Scherzi, 2009*  
 ruban / ribbon  
 11 x 11 cm / 4 x 4 inches ch. / each



**Ian Hokin**  
*Zoot Suit Riot*, 2010  
huile sur toile / oil on canvas  
71 x 56 cm / 28 x 22 inches



**Merike Estna**  
*Holiday (détail / detail)*, 2010  
huile sur toile / oil on canvas  
39 x 32 cm / 15 x 13 inches



**Trevor Kierander**  
*Sans titre / Untitled (Mountain)*, 2010  
 huile, acrylique, ruban-cache / oil, acrylic and tape  
 183 cm x 221 cm / 72 x 87.5 inches



**Alise Spinella**  
*History of Wednesday, 2011*  
 collage  
 122 x 165 cm / 48 x 65 inches



### **ERICH BOLLMANN**

Erich Bollmann travaille principalement en sculpture. Ses œuvres explorent les frontières entre les mots et les objets à travers des interventions poétiques autoréférentielles. Il détient une maîtrise en beaux-arts du California Institute of the Arts (CalArts), qu’il a obtenue en 2010. L’artiste est né en Iowa (É-U). Il vit et travaille à Los Angeles.

### **CLAUDIA DJABBARI**

Claudia Djabbari, artiste multimédia, a étudié en scénographie au Mozarteum de Salzbourg, en Autriche, ainsi qu’en arts visuels à l’Académie des beaux-arts de Munich. Elle détient une maîtrise du Goldsmiths College de Londres. D’origine iranienne et allemande, elle est née à Munich en 1976.

### **MERIKE ESTNA**

Merike Estna est née en Estonie en 1980. Elle a étudié la performance à l’Académie Non Grata et la peinture à l’Académie des beaux-arts d’Estonie. Par la suite, elle a déménagé à Londres, où elle vient de terminer, en 2009, une maîtrise au Goldsmiths College.

### **PATRICIA FERNANDEZ**

Patricia Fernandez est née à Burgos en Espagne. Elle termine, en 2002, ses études de baccalauréat en arts visuels à l’Université de Californie à Los Angeles (UCLA) et obtient sa maîtrise, en 2010, au California Institue of the Arts (CalArts). Ses œuvres ont pu être admirées chez Clifton Benevento (New York) et à la foire Art Chicago. Récipiendaire du Joan Mitchell Foundation Award, Fernandez travaille et vit à Los Angeles où elle est représentée par ltd los angeles.

### **JAMES FERRIS**

James Ferris est né en 1980. Il a obtenu son baccalauréat en beaux-arts à l’université de Reading et sa maîtrise au Goldsmiths College. Il a participé à la Jerwood Contemporary Painters Exhibition ainsi que *O.O., O.N.O...*, une exposition solo. De plus, il a publié un livre : *Ligatures*. L’artiste vit et travaille à Londres.

### **GANDT**

Le collectif Gandt est né à Londres en 2008. Il a plusieurs personnalités. Alors que ses membres ont des domiciles fixes, Gandt détient une case postale à The Woodmill (Royaume-Uni).

### **ERICH BOLLMANN**

Erich Bollmann was born in Iowa and currently lives and works in Los Angeles, CA. He graduated with an MFA from CalArts in 2010. He primarily works in sculpture, using poetic and referential gestures to explore meaning in the gap between words and objects.

### **CLAUDIA DJABBARI**

Born in Munich, Germany in 1976, German / Iranian installation, sculptor and multimedia artist Claudia Djabbari currently lives and works in London. After studying Theatre Design at the Mozarteum in Salzburg, Austria, and Fine Art at the Akademie der Bildenden Künste in Munich, she finished her MFA at the Goldsmiths College in London.

### **MERIKE ESTNA**

Merike Estna was born in Estonia in 1980. She studied Performance Art at *Academia Non Grata*, and a BA in Painting at the Estonian Academy of Art. She then moved to London and completed a Masters in Art Practice at Goldsmiths College in 2009.

### **PATRICIA FERNANDEZ**

Patricia Fernandez was born in Burgos, Spain. She earned her BFA from UCLA in 2002 and MFA from CalArts in 2010. She has exhibited at venues including Clifton Benevento and Art Chicago and is the recipient of a Joan Mitchell Foundation Award. Fernandez is represented by ltd los angeles. She lives and works in Los Angeles.

### **JAMES FERRIS**

James Ferris was born in 1980. He studied his BA at The University of Reading and his MFA at Goldsmiths College. He was selected for the Jerwood Contemporary Painters Exhibition. He has written a book called *Ligatures*. He has had a solo show called *O.O., O.N.O...* He lives and works in London.

### **GANDT**

Gandt was born in London in 2008 and has multiple personalities. While Gandt’s members roam the earth, Gandt maintains a post box at The Woodmill, UK.

### **IAN HOKIN**

Ian Hokin est né en 1984 à Madison, dans le Wisconsin. Très jeune, il s’intéresse déjà à la peinture et au dessin. En 2001, il entreprend des études en beaux-arts à l’Art Institute of Chicago. Il a l’occasion de présenter maintes fois son travail avant d’entamer des études de deuxième cycle au California Institute of the Arts – études qu’il est présentement sur le point de compléter.

### **PIERRE JULIEN**

Pierre Julien est un artiste peintre franco-ontarien établi à Montréal depuis 10 ans. Il détient un baccalauréat en beaux-arts de l’Université Concordia. Son travail explore, depuis quelques années, les techniques du hard-edge.

### **STEVE KADO**

Steve Kado est né à Toronto en 1980. Il a étudié à l’Université de Toronto et au California Institute of the Arts (CalArts). Ses oeuvres ont pu être admirées à la Tate Britain, au Machine Project, au The Departement of Safety, Gambia Castle, à Mercer Union et au Musée national des beaux-arts du Danemark. L’artiste travaille et vit à Copenhague, Toronto et Los Angeles.

### **TREVOR KIERNANDER**

Né à Mississauga en 1975, Trevor Kiernander détient un baccalauréat en beaux-arts de l’Université Concordia (avec distinction, 2006) et une maîtrise du Godsmiths College, University of London (2009). En septembre 2011, Trevor présentera un échantillon de sa production récente à la Kunsverein Speyer (Speyer, Allemagne), ainsi qu’à Moscou (Russie), dans le cadre de Art Moscow et de la 4e Biennale de Moscou.

### **JENNY MOORE**

Jenny Moore a grandi à Winnipeg, où elle a poursuivi des études en beaux-arts à l’Université du Manitoba avant de s’installer à Londres afin d’y compléter une maîtrise au Goldsmiths College. Moore pratique les arts graphiques et le dessin. Elle est également l’auteure d’un opéra rock. Elle a présenté ses performances à la Hayward Gallery de Londres, ainsi qu’au Bergen Kunsthalle, en Norvège.

### **ALISE SPINELLA**

Alise Spinella est née en 1971 à Los Gatos, en Californie. Elle est la détentrice d’un baccalauréat de l’Université de Californie, d’un baccalauréat en beaux-arts du Rhode Island School of Design et d’une maîtrise du California Institute of the Arts. Elle vit et travaille à Los Angeles.

### **IAN HOKIN**

Ian Hokin was born in 1984 in Madison, Wisconsin. In 2001, Ian was accepted into the Art Institute of Chicago for his undergraduate degree. After graduating, Ian continued to make paintings and exhibit. He moved to Los Angeles to attend graduate school at the California Institute of the Arts, where he is currently completing his master’s degree.

### **PIERRE JULIEN**

Pierre Julien is a Montreal-based Franco-Ontarian painter. He holds a BFA in Studio Arts from Concordia University. In recent years, he has been exploring *hard-edge* painting techniques.

### **STEVE KADO**

Steve Kado was born in Toronto in 1980. He was educated at the University of Toronto and at the California Institute of the Arts. He has shown works and presentations at such venues as Tate Britain, Machine Project, The Department of Safety, Gambia Castle, Mercer Union and Statens Museum for Kunst. He is based in Copenhagen, Toronto, Los Angeles.

### **TREVOR KIERNANDER**

Trevor Kiernander (b.1975) obtained a BFA with distinction from Concordia University in Montreal (2006), and an MFA in Art Practice from Goldsmiths University of London (2009). In September 2011, Trevor will be exhibiting at the Kunstverein Speyer in Speyer, Germany and in Moscow, Russia in both the 4th Moscow Biennale and Art Moscow.

### **JENNY MOORE**

Jenny Moore was born in Canada and grew up in Winnipeg, completing a BFA in Fine Art at the University of Manitoba. She then moved to London to study an MFA in Art Practice at Goldsmiths College. In addition to sculpture, printing and drawing, Jenny Moore has written a rock opera and has performed at the Hayward Gallery, London, Bergen Kunsthalle, Norway, and various spaces across London, where she currently lives.

### **ALISE SPINELLA**

Alise Spinella was born in Los Gatos, California, in 1971. She received her BA from the University of California at Los Angeles, followed by a BFA from the Rhode Island School of Design. She is a recent MFA graduate from the California Institute of the Arts (CalArts) and lives and works in Los Angeles, California.