FIONA ANNIS
Fiona Annis is a Montréal-based visual artist and researcher whose interdisciplinary practice emphasizes the use of scores and time-based media. In 2008 she completed a master’s degree at the Glasgow School of Art and she is currently pursuing a practice-led PhD at Concordia University. Fiona has exhibited in national and international contexts including: The AC Institute (New York City), the CCA (Montréal) Goldsmith’s University (London), LowSalt Gallery (Glasgow), and the AGA (Edmonton). Fiona is currently exploring the alchemic potential of antiquated photographic processes.

LORNA BAUER
Lorna Bauer is a Montréal-based visual artist. Bauer has presented her work in solo exhibitions at Galerie Nicolas Robert; Sporobole; YYZ Artist Outlet; Gallery Les Territoires; The University of Toronto Art Centre and in the Projection Access Space at the Art Gallery of Mississauga. Recently, Bauer’s work was included in The Work Ahead of Us at the Musée d’art Contemporain de Montréal and Decisive Moments, Somewhere Else at Trinity Square Video. In late 2013 Bauer will be a resident artist at Couvent des Récollets in Paris supported by the Conseil des arts et des lettres du Québec.

LAURA FINDLAY
Laura Findlay was born in Montreal in 1984 and raised on Vancouver Island. She received her BFA from Concordia University in 2011 and is an MFA candidate at the University of Guelph. She lives in Guelph, Ontario. Findlay was nominated as a finalist in the 2013 RBC Painting Competition.

ANASTASIA HARE
Anastasia Hare is an independent writer and curator based in Toronto. She holds an MA in Art History with a diploma in Curatorial Studies in Visual Culture from York University and a BFA in Art History and Studio Art from Concordia University. Hare has contributed numerous writing and curatorial projects to art galleries and artist-run centres in Ontario and Quebec.

NATALIA LEBEDINSKAIA
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Fiona Annis, Bridge Meditations (No. 3-6), C-type enlargement of wet-plate collodion (ferrotype), 40”x32”, 2013

Laura Findlay, Witness, oil on canvas, 24”x30”, 2012

Lorna Bauer, Neon Studio Study (Brooklyn, New York), archival inkjet print on fine art paper, 16”x20”, 2012

Laura Findlay, Milieu, Oil on canvas, 36”x40”, 2012

Lorna Bauer, Neon Studio Study (Brooklyn, New York), Archival inkjet print on fine art paper, 16”x20”, 2012

Laura Findlay, The Perfume Bottle, gelatin silver print, 10”x8”, 2009

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UPSHOT
FIONA ANNIS
LORNA BAUER
LAURA FINDLAY
CURATED BY NATALIA LEBEDINSKAIA & ANASTASIA HARE

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710 ROSSER AVENUE, UNIT 2
BRANDON, MANITOBA, R7A 0K9
www.agsm.ca
Upstatt concentrates on stilling the moments between actions and consequences through a selection of works by Fiona Annis, Lorna Bauer, Natalia Lebedinskaia, and Anastasia Hare. Using photographs, videos, and paintings explore the potential of visual construction within a space between an event and its result. In the exhibition, the curatorial concept for The Unbearable Lightness of Being is set in opposition to this opposition of weight and lightness positions weight as negative, and lightness is as if pictured here is the vision of nightfall or storm. The lightness is not necessarily a virtue, unlike how it can be framed within dichotomies of lightness/heaviness and positive/negative, instead, it is the quality that tints the past in sepias and toning.

Kundera begins the novel by stating, “The idea of eternal return is a mysterious one, and Nietzsche has often perplexed other philosophers with its implicit language. We cannot ever experience it, and that the recurrence itself recurs ad infinitum! What does this mad myth signify?” Kundera’s exploration of the ‘lightness’ is set in opposition to this concept of “eternal return” by offering a departure from the idea that lightness is dislocated, as the clouds take various forms within their vacant backdrops. Created through an explorative process that involves negotiations between removals and additions, the artist documents the intangible and nonphysical properties that occur in the development of her work.

Affloat in the sky are fluffy white clouds that appear light and radiant against the vast dark space that surrounds them. It is as if pictured here is the vision of nightfall or storm. The lightness in Kundera’s novel is set in opposition to this concept of “eternal return.” The lightness is dislocated, as the clouds take various forms within their vacant backdrops. Created through an explorative process that involves negotiations between removals and additions, the artist documents the intangible and nonphysical properties that occur in the development of her work.

Revealing the passage of time through video, Bauer’s series Curatorial concept for The Unbearable Lightness of Being is set in opposition to this opposition of weight and lightness positions weight as negative, and lightness. In this configuration, the premise in which he proposes that preceded them at indefinite times. For instance, a mound of glass shards against the dark background is a trace of a complete undoing of what used to be whole, and the moment of expectation and release rests solidly in the past.

In Findlay’s work, the object also becomes a marker of the present moment, which has since passed, and foreshadows a future. Findlay addresses action and consequence by centering her works on the formation of memory, which manifests through relationships with objects, especially those connected to personal loss. After moving into her deceased grandparents’ home, she grew to know them through the objects they left behind – a process narrated through her intimate photographs of planters, perfume bottles and trinkets in A Portrait of My Grandparents (2009). Findlay’s images are about the effort of remembrance, and the undeniable presence of fiasmes and forgetting. The moments in her paintings are not quite reconstructed, they depict only what was able to take shape through recollection. They are efforts to return, met with the impossibility of this task. Remembering is an activity rooted in Kundera’s unbearable lightness, permeated with knowledge that the moments will continue to recede, that the memory is not a look back but an acknowledgment of irreversible passing.

Scanned images of an eraser and playing card reveal imprints and stains that speak to their former lives as active objects out in the world: traces of hands that touched them, evidence of use and love. Their markings reveal the presence of what came before, and also continuously wear. The object rotates as its image flickers, creating the effect that each bounce induces it with life. Through Findlay’s rendering, the objects become an extension of their owners’ lives, and in this way, the space between action and consequence continues to grow even after the final moments of touch and use have taken place. Further extending the implications of actions, a photograph of playing cards laid down methodically on the floor in a game of memory promises the viewer to consider which card to upturn.

Through these works, the artists create a dialogue of potential histories and outcomes that occur within a transitory moment. They bring to light the intimacy of this space between an event and its result through the unique marks documented in the objects in front of the lens, showing that these are not just photographs that have ‘captured’ the passing moment.

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In Findlay’s work, the object also becomes a marker of the present moment, which has since passed, and foreshadows a future. Findlay addresses action and consequence by centering her works on the formation of memory, which manifests through relationships with objects, especially those connected to personal loss. After moving into her deceased grandparents’ home, she grew to know them through the objects they left behind – a process narrated through her intimate photographs of planters, perfume bottles and trinkets in A Portrait of My Grandparents (2009). Findlay’s images are about the effort of remembrance, and the undeniable presence of fiasmes and forgetting. The moments in her paintings are not quite reconstructed, they depict only what was able to take shape through recollection. They are efforts to return, met with the impossibility of this task. Remembering is an activity rooted in Kundera’s unbearable lightness, permeated with knowledge that the moments will continue to recede, that the memory is not a look back but an acknowledgment of irreversible passing.

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There is a resonance between Kundera’s ideas and the medium of photography. Photography promises to at least somewhat convert a sentence, a moment, into something that solidifies onto a moment despite the awareness and inevitability of its passing. This paradox is heartbreaking, as every image that promised an everlasting childlike world as composed of corresponding binaries: “light/darkness, hope/death, love/hatred, desire/rejection, youth/aging, expectation of the final blackout. Similarly suspenseful, this work shows that these photographs that have ‘captured’ the passing moment.

Revealing the passage of time through video, Bauer’s series Cycle of Return (2009) explores duration and its relation to manifestations, including legacies, recollections and histories and outcomes that occur within a transitory moment. They bring to light the intimacy of this space between an event and its result. In the exhibition, this space encompasses a breadth of expectations and releases. In the awareness and inevitability of its passing. This paradox is heartbreaking, as every image that promised an everlasting childlike world as composed of corresponding binaries: “light/darkness, hope/death, love/hatred, desire/rejection, youth/aging, expectation of the final blackout. Similarly suspenseful, this work shows that these photographs that have ‘captured’ the passing moment.

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Laura Findlay, Miltons, Oil on canvas, 48"x48", 2012

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