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**CLAUDE HAMELIN'S *LA CHUTE DU CORPS* AT THE
MUSÉE D'ART CONTEMPORAIN STARTING JANUARY 29**

Montreal, January 27, 1994. On view at the Musée d'art contemporain from January 29 to March 27, are the latest works by Montreal sculptor Claude Hamelin. *LA CHUTE DU CORPS* brings together 4 works in which sculpture and *tableau* are combined using a variety of materials such as steel, concrete, wood, lead and corrugated paper. *LA CHUTE DU CORPS* offers a lucid view into the contemporary world in which paradoxes of order and disorder, communication and the inability to communicate, and memory and forgetfulness are often inherent.

In *Countering Incoherence*, an essay written by the Musée, the curator of the exhibition, Josée Bélisle, sites certain aspects of Claude Hamelin's sculpture. "The artist incorporates a photograph into some of the works, employing it as a sculptural material in the same way that he employs a clinical approach to glass surfaces, the sealed aspect of steel plates, the solidity of metal wire, the density of concrete and evocative power of white hand-made paper."

Previous works by Hamelin, says Josée Bélisle, possess traces and symbolic signs that evoke an ambiguity of the object and an ambivalence of ideas. Among these works are: the installation *Les Cathédrales*, 1989, in which abandoned factories are raised as monuments; *Sans titre*, 1989, the tomb-sarcophagus of a housing complex and *Silent Voice*, 1990, the blind steles who bear witness to the impossibility of communication.

Classifié and Tattoo

One of the works shown in the exhibit, is *Classifié*, 1993, and consists a large glass and steel cabinet. On its shelves can be seen some twenty stacks of white paper among which are interspersed, at regular intervals, sheets of lead. Lead is poisonous and can cause loss of memory, and by analogy, it contaminates the "honesty" of the paper..

Another work, entitled *Tattoo*, 1993, constitutes a photographic enlargement of foliage and particularly its spots (which can have connotations of tattoos). This photograph is mounted in a metal case attached to steel sheets whose considerable size accentuates the strangeness of the plant image. The delicate almost skin-like film juxtaposes this massive composition which is pierced in the centre making an opening reminiscent of a cell door from which emanates a strange odour.

Other exhibitions by Claude Hamelin

After studying in visual arts at Concordia University, Claude Hamelin has participated in several exhibitions since 1989. His solo presentations include: *Les Cathédrales*, in 1989 at the Galerie Grise, Complexe du Canal; in 1990, the *Sculptures récentes* exhibition was shown at the Galerie Jaune, Complexe du Canal; and in 1992, the Saidye Bronfman Centre held an exhibition of Hamelin's *Mécanismes*.

In 1990, the Musée Marsil in Saint-Lambert, invited Claude Hamelin to participate in a group exhibition entitled *Anarchitecture, la demeure inaccessible*, which was on view at the Galerie d'art du Centre Culturel at the University of Sherbrooke. In 1991, the artist formed part of a show organized by the Leo Kamen Gallery in Toronto.

Claude Hamelin meets the public on February 2

It should be mentioned that Claude Hamelin will meet the public on Wednesday, February 2 at noon. During the half-hour meeting, part of the "Meet the Artists" series, Hamelin will discuss his artistic practice putting the visitors in direct contact with the artist and his work.

LA CHUTE DU CORPS is the ninth part of the Project Series, an activity that provides a solid platform for young artists who are exploring new and exciting avenues and for other artists who have attained a certain maturity of expression. Since its inception in 1992, the Project Series has enabled the presentation of works by François-Marie Bertrand, Michèle Waquant, Joseph Branco, Guillermo Kuitca, Guy Pellerin, Sylvie Readman, Eric Cameron and Jean-Jules Soucy. Sponsored by Canada Post, the *LA CHUTE DU CORPS* exhibition is on view in the Banque Laurentienne Gallery.

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