



The first image is an archival black-and-white photograph showing the empty auditorium of the Academy Theatre, the cinema that once stood where Mercer Union does today. The centre of the image is blown out as if the beam of the projector shone directly on the photographer standing at centre stage. The caption reads: "Today, the building remains almost the same as when movies were shown there, changing hands and purpose almost yearly." In the course of renovating the facility into a gallery, walls have been added in front of the existing ones to allow the works to be hung on plain white surfaces and the lighting has changed to provide a so-called "neutral" experience of the artworks, while the ceiling, in all its ornamentation, has been preserved. This updated site is the location of the exhibition *Hapax Legomena*—meaning things that only occur once—after a series of films of the same name by Hollis Frampton.



The object depicted in the second image also marks an independent trajectory through time and space. It is a picture we took in a railway station in Thailand of a lamp in the shape of a rhombicuboctahedron—a polyhedron that is emblematic of a certain mathematical perfection in the geometric imagination, and a form that Raphaël Zarka has been documenting and sometimes replicating in various ways. We sent him this image some years ago to add to his ongoing collection. His work often feeds off of the dynamic assemblage of forms haunted by historical, scientific, and cultural resonances. Zarka charts the migration of forms between, for example, the concrete forms of skateboard ramps and Platonic bodies, and between Galileo's scientific apparatuses and modernist sculpture, using these objects as vehicles for "ideas which stay the same but which take on different forms at different times, and forms which remain constant but which differ totally in content." The result is a fragmentary and ever changing collection that reinvests cultural remnants of the past with both functional and aesthetic promise.

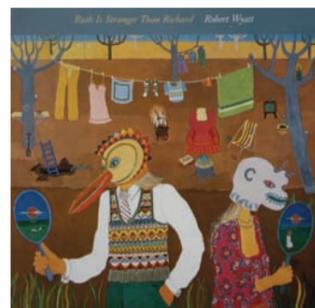


The third image is a work by Cyrille Maillot, made after A 36" x 36" *Removal of Plaster Lathing from a Wall* (1969) by Lawrence Weiner. The work is executed according to Weiner's instructions, only to be repaired right after its completion, leaving the traces of its realisation and immediate disappearance visible.

Attentive to the economic, technical and human processes and means required for the production of a work, Cyrille Maillot regularly uses existing objects that he slightly transforms to suggest different uses. From a Weiner work remade only to be concealed, to the making of miniature toy replicas of Robert Morris's L-beams, Cyrille Maillot's works evoke images of absent objects whose function and meaning he corrupts to propose new ones.

This photograph didn't exist at the time we went to press. What it will be is a photograph documenting the exhibition *Hapax Legomena* installed at Mercer Union, and the artist Mark Geffraud's insertion into the show. The photograph will attempt to reproduce the same composition as the historical picture of the auditorium but from the reverse angle. This architectural view of the exhibition will feature the same strong presence of the ceiling but will be an interrupted view, a sight line that disappeared when the space was carved into two galleries and a workshop. The resulting image will highlight the main transformation of the space and the symbolic distinction between the open cinema hall and the exhibition space divided by new walls that create rooms within the original room. Looking closely at this image one will note an old-fashioned electric switch that appears strangely out of place. This switch and the photograph it appears in are part of Mark Geffraud's ongoing artist's project *Shelter*, in which he attempts to build a house, piece by piece, according to the space, time and budget supplied by each host venue. Each invitation acts as a mould, giving conceptual, financial and material shape to the project. Each fragment is devised in close relationship to the architecture of the space. So far, *Shelter* is composed of a balcony, a step, a door and a window/mirror. When the time comes, all these scattered pieces will be assembled to give shelter to the artist's family, friends and to the artworks it houses.

The switch at Mercer Union is considered by the artist to be "an electric bridge between two different occupations of a space, two semiotics and two times." The switch will be used to alternate between exhibition lighting that we propose as curators and one proposed by the artist: a more diffused theatrical lighting aligned with the location's prior use as a cinema. According to the context, this photographic evidence of this "electric bridge" could serve multifold purposes: an updated architectural record of the space in 2012 to be added to the civic archives, an installation view of *Hapax Legomena* for Mercer Union's archives, the record of Geffraud's piece as an artwork onto itself. Thus the three copies of the same image will diverge along different paths.



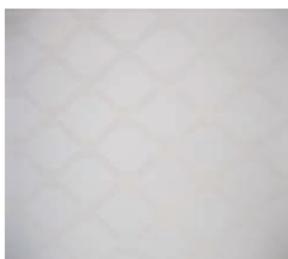
Cover artwork by Alfreda Bengé

Here is a still from Julien Crépieux's latest film *Microfilm*. It departs from *Pickup on South Street* (1953) by Samuel Fuller, which Julien Crépieux has meticulously and entirely re-filmed on monitors displayed in various rooms of an empty house, conserving only the camera movements and the length of each shot. Decomposing the cinematographic language, this process highlights the narrative construction through its visual representation. Infiltrating the movement of the images thus enables him to get to the very essence of the image, its construction and its physicality from various points of view. The subject of the film becomes the film itself, by a reflection on the inscription of a frame within a space, the apparition of one image within another, or the perception of time within a sequence shot.



The sixth image is the cover of Robert Wyatt's LP *Ruth Is Stranger Than Richard*, which Bruno Persat probably listened to while working on his new piece for the exhibition. It has no other reason to be here. Truth is sometimes stranger than fiction.

Assemblage, installation, photography, video, performance, event and sound systems all enable Persat to emphasize the creative process. Focusing on the transmission of knowledge, memory and ways for sharing experiences, his works—which may take as points of departure the drift of icebergs, the utopian- and community-oriented projects of the 1960s, or theories of cognitive psychology—stem from an aesthetics of the project. Their display is devised like a collective expedition where obstacles and discoveries encountered during the itinerary may have more significance than the destination.



And now an image of a work by Chloé Quenum. The image was taken the day of the opening while the flowers were still fresh. They were left this way, gradually fading over the course of the exhibition. In the background, a black frame holds black triangle paper cutouts against a black background. The triangles are not affixed and slowly fall within the frame while the work is hung. On the back of the photograph, a mirror reflects the whole scene, which is never fixed.

Chloé Quenum considers the exhibition space as production site where she stages objects and forms taken from a recurrent repertory. Each spatial venture is contextual and each object takes on its autonomy in this context. By reflecting on the exhibition space and the forms proposed by the artist, we are encouraged to pay special heed to our surroundings.



Photo by Blaise Adillon

The eighth image is a detail of the work *Iron Curtain* by Benoît-Marie Moriceau, a white-on-white wall painting of the shadow of a metallic shutter that adorned an exhibition space we ran for 220 days in Paris. The barely discernible pattern played with the decorative representation of a real yet concealed phenomenon (the natural shadow only appeared when the exhibition was closed), and functioned as a pure geometric background for the other wall works. Through interventions, which often extend beyond the limits of the exhibition space, Moriceau questions the specificity of place in relation to the history of installation. Simultaneously seeking to disrupt and reveal the site, he experiments with historical and public domain strategies of concealment or sensationalism, in order to condense an interpretive network into potential fictions.



This was once a figurative painting by a famous 19th century French painter. It is now an abstract painting that spans across the length of a wall. It documents a work by Isabelle Cornaro entitled *Reproductions*, which will be executed for Mercer Union by local graffiti artist Erin Zimmerman.

From figuration to abstraction and the other way around, her practice investigates the act of representation, from the notion of framing an image to its spatial transposition, of an object's function with respect to the shape it is given, from its value to its fetishization.

Using existing documents belonging to both high and popular culture that she translates into abstract symbols, she tends to reveal ideological elements or systems of representations (intellectual constructions, sentimental investment in objects), testifying to the imprinting of the symbolic system in cultural production and the definition of value.



We took this photograph in Armenia in August 2012. Benoît Maire gave us the sculpture and set us on a mission to use it to measure the country, which we failed to do. The object is part of a recent series of sculptures, assemblages of different kinds of things and material (shells, Plexiglas, camera lenses, etc) evocative of measuring instruments yet whose purpose eludes us. For the artist, "an artistic object does not have a function: the end for which it is conceived is precisely without an end. It is therefore the document of a pursuit, which although directed cannot be finalized. It is not an object, only a document bound to an impossible object." Starting from the insurmountable conflict (*différend*) between saying and seeing, Benoît Maire works in an in-between where art and philosophy merge into a practical use, questioning the possibility of visually formalizing theoretical propositions and, thereby, imbuing theory with affect. His work requires spending time to inhabit the disjointed aesthetic system that he develops. Rather than revealing his references, Benoît Maire's praxis stirs in the viewer a personal response to the poetics of space, be it the page of a book, the time taken to see a film, an exhibition, or a presentation of ordinary objects.



Film still from *(nostalgia)* by Hollis Frampton

The eleventh image is of a cinema audience, taken from the series *9 Intervals* by Aurélien Froment, a sequence of nine short digital films, designed to be screened in the interstices of a cinema program. Over the course of these *9 Intervals*, we are presented with a convoluted tale of the development and modification of seating design and current thinking on osteopathy and ergonomics.

"We've all been here before... The only place in our culture left for the exercise of one, or at most two of our senses... we may remove our shoes if that helps us remove our bodies." Among the collage of quoted text fragments that make up the commentary in *9 intervals*, these words by Hollis Frampton, which refer more properly to the experience of cinema, serve paradoxically to amplify the embodied self-consciousness of the engaged viewer of the work.

Finally, speaking of Hollis Frampton, here is a self-portrait taken from his film *Hapax Legomena I (nostalgia)*, 1971. This exhibition and the text that accompanies it have been devised thinking of him, and especially to this film from which, along with the work of the presented artists, it draws its starting point. (*Nostalgia*) is an autobiographical film in which the narrator reminisces about a series of still photographs while, out of synchronization, the images are shown slowly burning on a hotplate. Using a disjunctive strategy between words and images, Frampton proposes a re-reading of his own work within an analytical framework that mixes reminiscences, scripted narration and iconographic exercises, between anticipation and memory. Not so much about nostalgia than about the re-creation of a personal narrative, the film may also be seen as a group portrait of Frampton's interests and friends.

Similarly, this exhibition is inscribed within the continuity of a theoretical and practical discussion initiated in 2006 with a moving constellation of artists, tracing the index of this continued collaboration, balancing between past history and future possibilities. Moving beyond the strategies associated with archives and appropriation shared by the artists, this exhibition in a former cinema gathers works playing with images and ghosts, from their apparition, circulation, transformation and imprints to their disappearance, pulling the viewer in a permanent movement between what is visible and what is not.

The last image is a group portrait, in the shape of this exhibition. This image is both sharp and blurred, multiple and unique, according to the paths of your memories. "For meaning is not, for image or word, in things; it is in people," could have added Frampton with a smile.



Hapax Legomena

14 September–20 October 2012

Opening: Friday 14 September 7 PM

ARTISTS' BIOS

Isabelle Cornaro (b. 1974) lives and works in Paris. She uses a range of media including drawing, photography, video and installation. Her works often reference animated films, iconic landscape design and exhibition views, sourced from historical and cultural archives. Collective exhibitions include La Triennale, Palais de Tokyo, Paris; *Vide-poche*, Sculpture Center, New-York; *Le sentiment des choses*, Le Plateau, Paris. In 2012 and 2013 she will have solo exhibitions at PICA (Time Based Art Festival, Portland); Frac Aquitaine, Bordeaux; Kunsthalle Bern; and Laxart, Los Angeles. She is represented by Balice Hertling, Paris and Francesca Pia, Zürich.

Julien Crépieux (b. 1979) lives and works in Paris. Whether making films, installations, or collages, Julien Crépieux's work proposes original devices, through the appropriation of images, films, texts, and music, of which he then twists the modes of appearance. Recent exhibitions include *Rien Ne Bouge*, galerie Jérôme Poggi, Paris; *Les Établis*, CRAC, Sète; *Le Sentiment des Choses*, Le Plateau FRAC Ile de France. Julien Crépieux is represented by Galerie Jérôme Poggi, Paris.

Aurélien Froment (b. 1976) lives and works in Dublin. He worked for ten years as a projectionist while becoming an artist. His practice involves a variety of media informed by moving images and performance. Recent solo exhibitions include *Fourdrinier Machine Interlude*, Los Angeles Public Library; *9 Intervals*, Pavilion/Hyde Park Picture House, Leeds; *Paysage, marine, scène de genre*, Musée départemental de Rochechouart. Aurélien Froment is represented by Motive Gallery, Brussels and Marcelle Alix, Paris.

Mark Geffriaud (b. 1977) lives and works in Amsterdam. His work is a meeting point of multiple artistic, literary, scientific and, in the broad sense of the word, cultural facts. It is animated by references which function as points of origin accompanying curious and facetious sayings. Recent exhibitions include *Walden Affairs*, The Hague; *Opening*, The Gardens, Vilnius; *All that is said is true, all the time, all the time (...) but times change*, gb agency, Paris; *The Police Return to the Magic Shop*, with Alex Cecchetti, National Museum of Jeu de Paume, Paris. Mark Geffriaud is represented by gb agency, Paris.

Cyrille Maillot (b. 1978) lives and works in Paris. Recent exhibitions include *Le Sentiment des choses*, Le Plateau, Le Plateau FRAC Ile de France; *Les Établis*, CRAC, Sète; *Les Analogies aléatoires*, Le Grand Quevilly; *L'Échappée belle*, La Vitrine, Paris.

Benoît Maire (b. 1978) lives and works in Paris. He recently directed a feature-length film, *Repetition Island*, presented at Tate Modern, in London and at the Centre Pompidou, in Paris. Upcoming solo exhibitions include David Roberts Art Foundation, London; Fondazione Guiliani, Rome; Croy Nielsen, Berlin. Benoît Maire is represented by Cortex Athletico, Bordeaux.

Benoît-Marie Moriceau (b. 1980), lives and works in Rennes, France. In 2012, he participated in a research residency in Marfa (Texas) and realized *Anisotropic Panorama*, a public commission established in the city center of Poitiers. Recent exhibitions include *Formwork*, Le Spot, Le Havre; *Psycho*, 40mcube, Rennes; Belleville Biennale, Paris;

Dynasty, Musée d'art moderne de la Ville de Paris / Palais de Tokyo, Paris; *Ce qui vient*, Biennale d'art contemporain, Rennes. Benoît-Marie Moriceau is represented by Galerie Mélanie Rio, Nantes.

Bruno Persat (b. 1975), lives and works in Paris. Recent exhibitions include *Mount Fuji does not exist* and *Le sentiment des choses*, Le Plateau FRAC Ile de France; *Département des Archives Subjectives*, Heidi Galerie, Nantes; *La Panique du Noyau*, EBA, Brest; *Projections constructives*, Le Micro-Onde, Vélizy; *00's*, Lyon Biennial of Contemporary Art.

Chloé Quenum (b. 1983), she lives and works in Paris. Recent exhibitions include *Profonde Surface*, Shanaynay, Paris; *Mount Fuji does not exist*, Le Plateau, Paris; *Géographie Nomade*, ENSBA, Paris; *Le sentiment des choses*, Le Plateau, Paris; *Intervalle*, Galerie Joseph Tang, Paris; *Le salon intermédiaire*, L'Autonomie 9, Brussels.

Raphaël Zarka (b. 1977) lives and works in Paris. Collecting sculptural forms, he sees himself as an essayist as well as an artist and collector. Recent exhibitions include *Le tombeau d'Archimède*, Le Grand-Café, Saint-Nazaire; *A list of which I could tediously extend ad infinitum*, Palais de Tokyo, Paris; *Geometry Improved*, Modern Art Oxford; *Whitewashing the Moon*, Projects Art Center, Dublin; *La vie des formes*, Les Abattoirs, Toulouse; *Erre, variations labyrinthiques*, Centre Pompidou, Metz. Raphaël Zarka is represented by Galerie Michel Rein, Paris.

CURATORS' BIOS

Elodie Royer (b. 1980) and **Yoann Gourmel** (b. 1980) are independent curators based in Paris, working together since 2006. They are currently associate curators at the art center Le Plateau, Frac Ile-de-France, Paris for the season 2011–2013, where they are working on a series of exhibitions considered as places where various activities may take place and dialogue beyond their mere representations. From January to June 2011, they were in residence at the Villa Kujoyama in Kyoto, Japan, where they researched artists and collectives from the 60's and 70's engaged in conceptual and performative practices. Together they have organized the exhibitions *The Crystal hypothesis* at GAMEC, Bergamo, Italy (2010); *Things slowly curve out of sight until they are gone. Afterwards only the curve remains*, at Hermes und der Pfau, Stuttgart, Germany (2010); *25 square meters (per second)* or *The Spirit of the Hive* for the festival *No Soul For Sale* at Tate Modern, Great-Britain (2010); *les feuilles* at Super and at Palais de Tokyo, Paris, France (2008); and the ongoing exhibition project *220 days*, gb agency, Paris, from September 2007 to March 2008. A selection of their projects are documented at <http://220jours.blogspot.com/>

PUBLIC PROGRAMMING

SPECIAL PROJECT BY ATOM DEGUIRE Revealed Friday 14 September

Toronto artist Atom Deguire has been invited to work with the front doors to the gallery to reinvent Mercer Union's visual presence on Bloor Street West. The project will be launched in tandem with the opening reception for the exhibition Hapax Legomena, on Friday 14 September at 7PM.

ARTISTS & CURATORS TALK Saturday 15 September, 2PM

Join the participating artists and curators for a roundtable discussion on the process of preparing the exhibition Hapax Legomena and their reflections on working at Mercer Union.

VISITING ARTISTS & CURATORS September 2012

This September, Mercer Union is pleased to host curators Elodie Royer and Yoann Gourmel, along with artists Julien Crépieux, Cyrille Maillot, Benoît-Marie Moriceau, Bruno Persat and Chloé Quenum, for a short-term residency in Toronto. If you would like to reach any of the guests, please contact Sarah Robayo Sheridan at sarah@mercerunion.org.

AURÉLIEN FROMENT'S 9 INTERVALS TO PLAY AT THE REVUE CINEMA 14 September – 20 October

9 Intervals is a multi-episode digital film work by Aurélien Froment, taking the common chair as its point of departure. The film addresses the relationship between design and body,

constitution and perception. It features osteopath David Annett, yoga instructor Nichi Green, Will Holder as a reader, film enthusiast Keith Withall, workers at KM furniture factory and designer Michael Marriot's selection of chairs. The work stands between genres and is encyclopaedic in content, parodic in tone and minimalist in form.

The work will make serial appearances in the space between the trailers and the main feature films in the regular program of the Revue Cinema, located at 400 Roncesvalles Avenue in Toronto. The segments will screen daily throughout the duration of the exhibition Hapax Legomena. Every few days, a new episode will be presented. For complete schedule of films, visit the Revue Cinema's website at <http://revuecinema.ca/>

MEMBERSHIP OFFERINGS

IN STUDIO SERIES FEATURES ROULA PARTHENIOU Tuesday 25 September, 7PM

This season's featured IN STUDIO artist is Roula Partheniou.

Roula Partheniou's recent work has centered on an exploration of the replica and the readymade. Making use of visual similes, material puns, colour cues, trompe l'oeil and reductive referents, she deconstructs the familiar in an effort to trigger a reconsideration of common forms, knowledge and assumptions. She has exhibited her work both nationally and internationally, including exhibitions at Birch Libralato, G Gallery, Mercer Union, and Convenience Gallery,

Toronto; Truck Gallery, Calgary; Mass MOCA, Massachusetts; MSVU Art Gallery, Halifax; Plug In, Winnipeg; and Modern Fuel, Kingston. Partheniou is represented by MKG127 in Toronto.

Call 416.535.1519 and ask to speak to York Lethbridge to make a reservation for this tour.

RESOURCE GROUP FOR RECENT GRADS

This ongoing series is offered to Mercer Union members who are recent graduates of visual arts programs and who are looking for skills development and resource sharing. This fall's offerings include:

Tuesday 18 September, 6–8PM
Cover Letters, Resumes and CVs
Presented by Ellyn Walker

Learn tips for successful cover letter, resume and CV writing in this one-on-one workshop.

Tuesday 25 September, 6–8PM
Ontario Graduate Scholarships (OGS) and the Social Sciences and Humanities Research Council (SSHRC) grants
Presented by Ellyn Walker

Attend this workshop to gain knowledge about grant research, writing and editing including collective and individual critiques, as well as support for other relevant grant-writing.

ANNOUNCEMENTS

2012 TFVA FOUNDERS AWARD

Mercer Union is honoured to receive the 2012 Toronto Friends of the Visual Arts Founders Award. With this generous support, we are making our dream of a new website come true! We offer our sincere thanks to the friends for this investment in our history and future.

Mercer Union wishes to additionally acknowledge the support of the Canada Summer Jobs program and Georgia Scheman Projects for funding our Archives Assistant position.

Last, but not least, we thank Andrea Mateka who undertook with great patience and care the digitalization of our vast image archive spanning from 1979 to the present.

We welcome you to visit our new online home at www.mercerunion.org this fall! If you wish to contribute a donation to the project, contact york@mercerunion.org or call 416.536.1519.

ANNIE MACDONELL SHORTLISTED FOR GRANGE PRIZE 2012

Mercer Union congratulates past exhibiting artist Annie MacDonell on being shortlisted for The Grange Prize 2012. To register your vote, visit <http://thegrangeprize.com/annie-macdonell>



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Mercer Union

a centre for contemporary art

1286 Bloor Street West Toronto ON M6H 1N9 Canada
T 416.536.1519 F 416.536.2955 www.mercerunion.org
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