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06.09 2017 14.10 2017

READING PATTERNS Kim Kielhofner

↳ Opening on 8 September from 5 pm

↳ The gallery is open from Tuesday to Saturday from noon to 5 pm and until 7 pm on Thursdays

Performance by the artist in parallel to the exhibition *READING PATTERNS* on 16 september at 3 pm

Screening room

“In examining the complexity of the history of narrative form and of our understanding of stories and memory, I draw on found footage from a variety of cultural sources – films, Internet videos, home movies – and use temporal techniques such as rhythm and punctuation to broaden the field of images. This open space makes it possible to present a superimposition of stories and meanings rooted in both the personal and the collective. Repetition becomes form, and ideas of the self, places and events can be rewritten by means or rearrangement and dispersion.”

– K.K.

With *READING PATTERNS*, the Montreal artist Kim Kielhofner presents three works that explore how an individual’s interiority, and implicitly their entire subjectivity, encounters the outside world. To achieve this, Kielhofner has become a collector of the residues of everyday life and images from her surroundings, in the process amassing, as she herself expresses it so well, a storehouse of human events. This personal archive, defying all temporality, attends to its anachronism with care so that a narrative form emerges which invites viewers to become a part of the story, a part of what they are being told. The images stored up by the artist, often shown to the viewer simultaneously and sometimes appearing in quick succession, guide viewers as they interrogate their relations with the other, to the self and to the notion of individuality. Although

Kielhofner’s work appears at first to be based on an understanding of the other through analysis and repetition of their gestures, in fact it reveals the entire process whereby the self is constructed through the analysis of the other. By multiplying the levels on which it is read, and its repetitions, analogies and intersections of senses or visual elements, Kielhofner’s work searches for a common motif.

Thus, using an approach that at first glance appears intimist, the artist addresses sensitive social issues by questioning the implications, both philosophical and psychological, and even political, of the personal archive. In the very act of collecting can be seen the potential to develop critical thinking around cultural identity, because every choice – and every omission also – opens onto new narratives and makes it possible to revisit history.

In *READING PATTERNS TOGETHER*, two strangers cross paths around a mysterious package and try to



© Kim Kielhofner, *READING PATTERNS TOGETHER* (2016).

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shine light on the ties that bind them. The protagonists are seen in an undefined space where found footage is shown alongside new images, which sometimes resemble recreations or performances for the camera. By multiplying the points of view and interchanging roles, this ambiguous world offers a comparison between the viewer's entirely individual – inner – experience of reading and the experience of the cinema that is rather external. Through a kind of ubiquity of female presence in the cinema and by blurring the question of who is watching whom, the definition of the self is also compared with the adulation of the other. This work joins collage with images of actresses and women filmmakers, such as Barbara Loden, who made *Wanda* in 1970, and Juliet Berto, one of Jean-Luc Godard's and Jacques Rivette's favourite actresses who also made several films, including *Neige* (Snow) in 1981.

TO READ IN A BLACK ROOM and *THIRD READING* extends the ideas explored in *READING PATTERNS TOGETHER*. Barbara Loden's painted nails in *Wanda* (1970), the use of candies for transitions in *Céline et Julie vont en bateau* (1974) and the transformative diamonds in *Duelle* (1976), both by Jacques Rivette, create a succession of symbols which demonstrate the way in which female presence is necessary to narrative development. And yet it is only in the interstice and the highly subjective parallel space they call forth that the work develops, as if it was a matter of performing the act of looking, of testing the act of creating. In fact, in *THIRD READING*, it seems even the collection of this enigmatic feminine figure slips towards the creation of an alter ego who might prove to be a metaphor for the creative process itself.

– F.C

Kim Kielhofner completed a master's degree in fine arts at Central Saint Martins College of Art and Design in London, England in 2010, following a bachelor of fine arts degree at Concordia University in 2007. She is known for her videos and drawings which often take the form of books. Her work has been shown in numerous international festivals; recently, VOX (Montréal, 2015) and Sporobole (Sherbrooke, 2017) have mounted solo exhibitions devoted to her. She won the Hnatyshyn Foundation Charles Patcher Prize (for emerging artists) in 2013 and was part of the exhibition *New Contemporaries: In the Presence*, presented at S1 Artspace/ Site Gallery, Sheffield and at the Institute of Contemporary Arts in London (2011).

READING PATTERNS was first presented in the London iteration of *Pont/Bridge*, a continuous partnership between LUX et Dazibao supported by the ministère des Relations internationales et de la Francophonie under the Coopération culturelle Québec-British Council program.

PROGRAMME

(starts on the hour and the half hour)

READING PATTERNS TOGETHER (2016)
– 8 min. 53 sec.

TO READ IN A BLACK ROOM (2017)
– 7 min. 50 sec.

THIRD READING (2017)
– 11 min. 41 sec.



This exhibition was organised for Dazibao by France Choinière, in close collaboration with the artist. We thank the artist for her generous collaboration as well as our members for their support. Dazibao receives financial support from the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal, the ministère de la Culture et des Communications and the Ville de Montréal.