

Montréal, le 7 mai 2010 — La Galerie Donald Browne présente LACRIMOSA, du 8 mai au 12 juin 2010. L'artiste sera présente au vernissage, le 8 mai dès 16h.

Lacrimosa, une installation de douze photographies de mouchoirs de tissu, suit la série Divans Dolorosa – des photographies de divans de psychanalystes. Ici, Cohen récupère et représente un élément qu'elle avait volontairement censuré de ces dernières mises en scène.

Le mouchoir est un objet commun, trivial et intime utilisé pour dissimuler ses larmes. Tout comme le divan du psychanalyste, il est le lieu de multiples émotions et purgations. Il absorbe et conserve ce que l'on rejette, ou ce qu'on ne peut exprimer autrement. Les photographies de Cohen immortalisent ces tissus sculpturaux à la fois délicats et émotionnellement chargés. Reliquaires de la souffrance humaine, ces images offrent une réflexion sur l'absence, le manque, la trace et la mémoire.

Le travail photographique de l'artiste montréalaise Sorel Cohen explore les questions féministes de l'histoire de l'art et de la photographie. Au cours des vingt dernières années, son travail a été présenté à travers le Canada et à l'étranger (New York, Paris et Royaume-Uni). Elle est récipiendaire du prix du Duc et de la Duchesse d'York du Conseil des arts du Canada en photographie (1988).

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Montreal, April 30th 2010 — Gallery Donald Browne presents LACRIMOSA, from May 8th to June 12th 2010. The artist will be present at the opening, on May 8th at 4pm.

Lacrimosa, an installation of twelve photographs of handkerchiefs, follows the recent series Divans Dolorosa – photographs of psychoanalysts' couches. Here, Cohen sets out to recover and represent an element that she had willfully censored from her previous mises en scène.

The handkerchief is a common, trivial and intimate object used to hide one's tears. It is, just like the psychoanalyst's couch, a place of multiple emotions and purges. It absorbs and retains what one rejects or cannot express otherwise. Cohen's photographs immortalize these sculptural fabrics both delicate and emotionally charged. Reliquaries of human suffering, these images are a meditation on absence, lack and memory trace.

Sorel Cohen is a Montreal artist whose photo-based work is devoted to feminist issues in art history and photography. Her work has been exhibited in Canada and abroad (New York, France, the U.K.) for over twenty years. She was awarded the Canada Council's Duke and Duchess of York Prize in Photography (1988).



Galerie Donald Browne proudly presents POLICE; a series of works by EMMANUELLE LÉONARD, from March 23rd to May 1st, 2010. The artist will be present at the opening on April 1st at 5 pm.

Leonard creates an exhibition that touches the uses of photography within the justice system and focuses on the police officer as a icon of our society.

Some detective stories...

Looking at the relationship of photography to law: its weight as evidence in court, according to a police practice has not developed naturally, but by a methodology that is constantly redefined, the opportunity to represent the public space, where the surveillance camera does not seem subject to the same restrictions as a single photographer or whether confidences videos, where police academy cadets recount their desires to become law enforcers...

Riot police officers deployed at a demonstration held their pose; actors ubiquitous as an image for the media. The uniform and badge, enroll the individual in representing law enforcement of the event, yet they then enter the public domain. Are they the last citizens of the public space?

The archives of the Palais de Justice of Quebec City, police photographs rest in boxes which are, pell-mell, exhibits of old cases. These cases have been tried, and become public domain. Produced by a method and strict rules, we would like to believe that the forensic photography product development is cold, yet it also discovers the horror.

-On TV, seven students of the Police College of Finland explain what has led them to this school. Speaking in Finnish, a voiceover operates a distancing in hopes narrated these, captured like a mug shot video.

Over the past decade, Leonard develops strategies of representing the public space. Based on the traditions and photographic uses a specific production method is developed for each project, navigating within documentaries to conceptual photography.. She has participated in numerous solo exhibitions and group, including the Musée d'art contemporain de Montréal, at the Kunsthaus Dresden, Germany, the Neuer Berliner Kuntsverein, Berlin, Optica Gallery, Clark and Occurrence, Montreal, at the Mercer Union Gallery, Toronto, Casa Vallarta Guadalajara, Glassbox Gallery, Paris, at Espace VOX, Montreal, Mois de la Photo Montreal, Galerie Plein Sud, Longueuil, VU Center, Quebec. Recently, her work Landscape Statical presented during the Moi de la Photo de Montreal was examined in the Freize Magazine (March 2010) by James Campbell. Upcoming projects include gallery L'Oeil de Poisson (Quebec), Gallery 44 (Toronto), Expression (St. Hyacinthe) and the Musée de Rimouski. She is the winner of Pierre Ayot 2005

