

JANNICK DESLAURIERS

Thresholds

For the past twenty years, Jannick Deslauriers has been known for her diaphanous textile works that explore concepts of memory, adaptation, and disappearance. More recently, her practice has encompassed new materials—steel, beeswax, silicone, and dust—that allow her to create large-scale, suspended installations. Suffused with strangeness, her sculptural work sensitively and poetically examines the human experience, our mutating world, and the passage of time.

Upon entry, *Seuils* [Thresholds] immediately immerses us in a ghostly replica of Deslaurier's apartment, which has been transformed here into an aseptic room reminiscent of an incubator. Its translucent walls suggest an interweaving of the intimate and the institutional. They also imply that power dynamics may be at play in every living space. Sculptural elements inspired by medical equipment and hydraulic structures punctuate the installation, evoking the body's presence and the inherent impact an environment can have on it. The fountain, as a symbol of continuous circulation and collective care, becomes the nodal point where memory and the unknown converge. Hybrid-looking objects play with a blurred temporality and elude unambiguous interpretation. At times they seem to have emerged from some forgotten past, or else project us into an uncertain future. On the edge of appearance and disappearance, their ethereal quality hints at the idea of erasure and point to the impermanence of places and things.

In this universe, the ordinary transforms into the strange, each turn surprising us with its *unhomely* appearance, a notion described by Mark Fisher in his book *The Weird and the Eerie* (2017). Deslauriers invites us into the intimacy of her apartment, an unsettling scene occupied by objects that have become silent witnesses to an anxious reality. As the strange borders the familiar, we are reminded that even personal spaces hold unexplored mysteries.

Seuils is an ambulatory experience, an invitation to cross the boundaries between the private and the public, the visible and the invisible, the immutable and the ephemeral. The unfinished forms in this liminal space solicit our imagination and call on us to fill in what's missing, to see beyond absence and oblivion.

Maéli Leblanc-Carreau, Assistant Curator of Contemporary Art
Musée d'art de Joliette

Gabrielle Bouchard, Executive Director and Chief Curator
Musée d'art contemporain de Baie-Saint-Paul

This exhibition is organized in collaboration with the Musée d'art contemporain de Baie-Saint-Paul.

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JANNICK DESLAURIERS

Joliette, Québec, 1983

1. *Seuils*, 2023-2025

[Thresholds]

Polyethylene, steel, rust, beeswax, nylon, silk, silicone, liquid plastic, latex, metallic paper, dust, variable dimensions

Property of the artist

The notion of care at the heart of Jannick Deslauriers' practice is embodied as much in the subjects she explores as in the meticulous work that goes into making her pieces. Assembling each element requires repetitive actions as she welds, cuts, rewelds and recuts her structure's steel components. As a result, the metal's solidity appears weakened without actually being so. The addition of vinegar and salt oxidizes the steel before it is covered in a thin layer of beeswax. Deslauriers then covers the armature with polyethylene plastic and silicone-coated silk forms that are sewn together. The combination of different insulating and transparent materials wraps the installation in a ghostly aura. Hardness and fragility emanate from within the same object, introducing a tension between interior and exterior, between the structure and what envelops it. In this way, the work formally suggests the fleeting nature of materiality and time.

You are invited to move through the installation.
Kindly refrain from touching any of the pieces.

FLOOR PLAN

1st floor

Salle EBI

