

Thierry Marceau &
Jonathan Villeneuve

June 8th – July 16th, 2016

*Serenade: the last march of the King who
refuses to die*

Opening :
Wednesday June 8th, 2016, 4pm to 6 pm

Video



Serenade: the last march of the King who refuses to die
HD Video, 00 :05 :38 (2013)
Crédit photo: Jean-Sébastien Veilleux

Serenade tune the frequency of Elvis, born in Tupelo, Mississippi, and disappeared from the world in 1977, if we believe the official version. Is he reincarnated through the has-been suburbs material, industrial parks and shopping malls? On a synthetic grass carpet, borrowed from a mini-golf, an empty oil barrel is attached to a lift rescued from a manufacture. Perforated in the manner of a score for piano, mallets vibrates on the tubes, endlessly repeating a detuned version of Are you lonesome tonight. Serenade is the jukebox of solitudes, fueled by the mystery of Elvis.

The King, if he still lives, lives alone, captive of an astroturf stage. Please come back, Elvis. Even if legions of fans order him to return, his song is

past due. But if the song is over, that doesn't mean it's not beautiful. Tonight again, we can be comforted by the echo of this clumsy device and its fragile Serenade. -From Daniel Canty text: Simple Machines (2012)

Thierry Marceau worn a replica of the suit that Elvis was wearing on December 28, 1970, at Sonny West wedding, a member of the select group of friends called the "Memphis Mafia". Elvis, the best man of the groom, was presented at the ceremony armed by several revolvers, distributing sheriff stars to his faithful buddies before continuing the party at Graceland.

This period marks the end of Elvis "rock-n-roll 50'-60 years" and introduce the " Vegas era" of the King. Jewelry, gilding and excess have made Elvis one of the most legendary character of history and many times imitated.

Thanks: Nelly-Ève Rajotte director of photography

Biography

*The work of **Jonathan Villeneuve** (Montréal, Canada) attempts to define a space, frame a trajectory. He designs scenes where the public is encouraged to move about, automaton-landscapes deployed in a dialogic exchange between nature and technology, where the predominance of one over the other seems inexistent. While the cadence of his assemblages indicates a planned orchestration, their whole organic movement renders the instability characteristic of living beings. Due to their scale, his works physically involve the spectator, calling upon a personal and embodied experience of the architecture as constructed environment.*

*By his actions, **Thierry Marceau** (Montreal, Canada) brings back many different well known images. Those popular images are put together in some strange narrative, a bit like dreams, with all the freedom it gives. Costumed, in the centre of the scene, the artist embodies those multiple images and surrounds himself of extras and other characters to complete the story. Every proposition is directly anchored to the present situation and finds a way to do something unexpected. Between cynism and idiocy, Marceau asks «the other» to compromise himself. The spectators have no choice and get in the game. They have to deal with an attitude using at the same time "spectacular", "humor" and "derision." Through its interventions, the artist finds a way to get the crowd around him and be the center of attraction. Thierry Marceau is in movement and displaces everything around him... even what we thought that was fixed forever.*

Gallery opening hours : Thurs.-Sat. from 12pm to 5pm and by appointment / Office hours: Tues.-Sat. from 10:30am to 6pm