

THE DOUGLAS HYDE GALLERY

Valérie Blass

The Mime, the Model and the Dupe

Gallery 1

21 June–7 September 2019

The Douglas Hyde Gallery is delighted to present the first solo exhibition in Ireland by renowned Canadian artist Valérie Blass.

Blass' sculptures operate in the realm of the double, trafficking in formal and perceptual inversions, misdirections and discontinuities. Taking shape across a broad range of techniques and mediums - from moulding and casting to assemblage and bricolage - Blass' practice is rooted in a commitment to the unexpected, bridging the figurative and the abstract to reconfigure our understanding of how a given object, image or material can or should perform.

In this exhibition, the Montreal based artist brings together a selection of works which engage with images, gestures and forms related to the body. Drawing on touchstones that extend from art history to the Internet, the works highlight the generative, often multiplicitous nature of Blass' sculptural vernacular, grounded as readily in the idiosyncratic and illusory as the traditional and representational. Whether building forms that toy with the uncanny or staging scenes that pull our attention in multiple directions, Blass draws liberally on the tradition of sculpture to consider anew both the medium and the world around her.

List of works

Upstairs (from entrance to main staircase)

Unknown, 2017, polymer, mohair, 98 x 36 x 20 cm.

I see your nose grow, 2013, laser print on granite, 71 x 52 x 17 cm.

One couple, a single one (diptych) 2015, inkjet prints on aluminum, custom steel frames, 53 x 67 cm and 43 x 68 cm.

Downstairs, main gallery (from left to right)

Flat man/J'en ai assez je dis oui [I've had enough, I say yes] 2015, wood, paint, photographic emulsion, 140 x 4 x 56 cm.

The fatality of shape, 2015, inkjet print on wooden frame, 59 x 34 x 4 cm.

L'homme réparé [Repaired man] 2019 stainless steel, denim shorts, epoxy resin, acrylic paint, 104 x 226 x 30 cm.

L'homme préservé [Preserved man] 2019, Forton, photographic print on polyester tissue, Plexiglas, chair, 157.5 x 61 x 60 cm.

Mimer la cruche [Mimic the jug] 2016, inkjet print on aluminum, 56 x 42 cm.

Terminons en beauté (cruche phallique) J'ai percé un trou (cruche standard) Précieuse ma précieuse (cruche bauhaus) Bruit encirclé (cruche nouvelle) 2016

End on a high note (phallic pitcher) I drilled a hole (standard jug) Precious, my precious (bauhaus jug) Surrounded by noise (new jug)

2016, steel rod, embroidery fabric, PVC, glue. Private collection, Montreal, 164 x 274 x 78 cm.

L'homme augmenté [Augmented man] 2019, PVC pipe, heat-shrink tubing, acrylic paint, 292 x 40.6 x 30 cm.

Downstairs, lower gallery (from left to right)

Ma substance n'est rien devant vous [I'm nothing compared to you] 2016, rope, resin, paint. Caisse de dépôt et placement du Québec Art Collection, 124 x 46 x 44 cm.

Ne regarde pas [Don't look] 2013, digital prints on matte paper. Private collection, Montreal, 41cm x 61cm each.

Mieux vaut une vraie tristesse qu'une fausse joie [Better to have a real sadness than a fake joy] 2016, fabric, polymer, Forton, paint. Private collection, 150 x 64 x 42 cm.

Pour Interpol, mule à drogue [For Interpol, a drug mule] 2016, fabric, resin, polymer, Forton, paint. Collection Lune Rouge, dimensions variable.

All works courtesy of the artist and Catriona Jeffries, Vancouver unless otherwise stated.

Artist Biography

Valerie Blass (b. 1967, Montreal) lives and works in Montreal. Recent exhibitions include Oakville Galleries, Oakville, ON.; Artspeak, Vancouver; Musée d'art contemporain de Montréal, Montreal; and MOCA Toronto. Her work has also been included in recent group exhibitions at La Biennale de Montréal; MASS MoCA, Massachusetts; The Power Plant, Toronto; MOCA Cleveland; and Jack Shainman Gallery, New York. In 2013, she presented a new commission for The Public Art Fund in New York. She was the 2017 recipient of the Gershon Iskowitz prize, presented with the Art Gallery of Ontario.

'The Mime, the Model and the Dupe' by Valérie Blass is presented in partnership with Oakville Galleries, ON, Canada, and is supported by the Canada Council for the Arts.

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