

Ground Level; First Floor

The ground (or grounds), which is the prepared surface painted upon; the floor on which a sculpture is laid; the location where a film is shot, contextualises — directly or indirectly — what is seen and how a physical artwork is converted from object into experience. The ground is a foundation, from which a structure is erected.

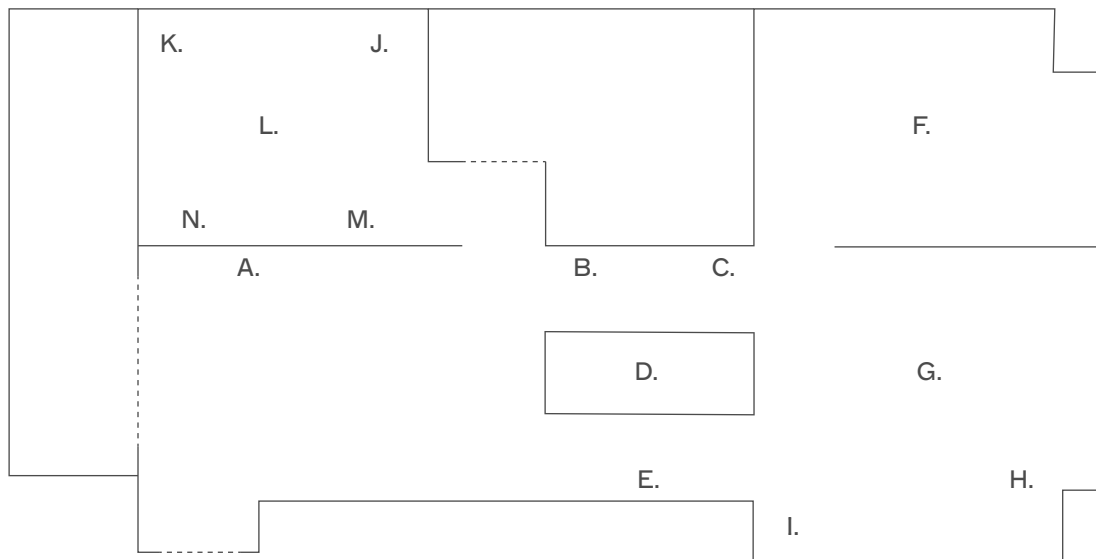
‘Ground Level; First Floor’ considers how material context imposes itself on the content of the works, and inversely how this material context is engaged with: revealed, hidden, or even disrupted by the works.

La fondation, traduit de l’anglais ground, devient, en art, la surface préparée de la toile; le sol où l’on dépose la sculpture; le terrain où le tournage du film a lieu. Ce *ground* contextualise, directement ou indirectement, comment l’œuvre physique est convertie, dans la tête du public, d’un objet à une expérience visuelle. Le *ground* — la fondation — est l’endroit d’où la structure est érigée.

‘Ground Level; First Floor’ considère la façon dont le contexte matériel s’impose sur le contenu du travail, et inversement comment ce contexte matériel est engagé par le travail : révélé, caché, interrompu.

Merci; Sam H, Jules, Thomas, Sigrid, Sam P, Vincent, Ben, Lucy, Fred, Noa, Mahé, Charles, Hugues, Antoine, Isabelle, Olive, Ed, Brian, Phil, Yasmine, Lorraine, Ahmed & many many more.

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| <p>A. Ben Langwieder, <i>A Waiting Room 2</i>, 2025
Acrylic on canvas
48 × 96 "</p> <p>B. Samuel Terry Pitre, <i>Jour férié à l'Anse-St-Jean</i>, 2024
16 mm still frames, inkjet print on paper
6.5 × 11.75 "
Frame; 12 × 14 "</p> <p>C. Fred Dubois, <i>Barrière</i>, 2025
Acrylic paint, found wooden pallet & board
Variable dimensions</p> <p>D. Vincent Roy, <i>Cavité</i>, 2024
Plaster, wax, graphite, pigment
10 × 20.5 × 3.5 "</p> <p>E. Sigrid Joubert, <i>3 untitled drawings</i>, 2025
Ink on paper, mat board, nails
drawer: 10 × 10 in
cabinet: 7 × 24 in
oven: 11 × 13 in</p> <p>F. Noa Blanche Beschorner & Samuel Terry Pitre, <i>Quatre altitudes bosniaques</i>, 2025
16 mm, colour, silent, topographical map
7:26, looped</p> | <p>G. Lucy Gill, <i>Harrows</i>, 2024
Bronze
Variable dimensions</p> <p>H. Fred Dubois, <i>Triple Impact</i>, 2025
Acrylic, canvas, found wooden pallet & boards
Variable dimensions</p> <p>I. Thomas Peschlow, <i>Ephyre 0</i>, 2025
Bricks, gauze, chrome & sand
96 × 7.5 × 7.5 "</p> <p>J. Thomas Peschlow, <i>Ephyre 1</i>, 2025
Wood, gauze, wax & chrome
96 × 12 × 12 "</p> <p>K. Fred Dubois, <i>Maison</i>, 2025
Acrylic paint, found wooden pallet & boards
Variable dimension</p> <p>L. Lucy Gill, <i>Harrows 2</i>, 2025
Bronze
Variable dimensions</p> <p>M. Ben Langwieder, <i>Dante</i>, 2025
Acrylic on canvas
8 × 10 "</p> <p>N. Ben Langwieder, <i>Suburban bath, Museum Shelf</i>, 2025
Acrylic on canvas
10 × 20 "</p> |
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