**(RE)INTERPRETATIONS**

**(INTER)SECTIONS / CONFRONTATIONS**

Two practices meet in a single space to venture a discussion. “Construction, Rupture, Re-emergence” are three words that allow us to approach two singular worlds as a discussion opens between them. Their differing techniques and influences reveal a multitude of vanishing points seeking intersections.

The scapular work of Marie-Douce St-Jacques offers up multiple paths, in her delicate and continuous cutting, assembling, and reprinting of forms. Her works project us into yet-unknown industrial, labyrinthine and floating spaces. They make visible connections, interstices, and assemblages, considered by the artist as puzzles or riddles. In this creation of relations between forms, we are plunged into hybrid and futuristic environments and new (possible) realities.

While St-Jacques’ work primarily oscillates between sound and visual art, one can almost imagine the notes in a score replaced by solid colours and vice versa. Time, precision, rhythm, silence, and negative space enable excursions towards new worlds that are as immense as they are aerial. She makes fleeting impressions of sharp-edged and mountainous environments by interlocking strips of thin paper, delicately folded and assembled in one motion.

There are subtle overlaps between St-Jacques’ work and that of Bahar Taheri, who first manipulates fragile pieces of paper, then composes and draws before transferring forms to canvas by paintbrush.

In Taheri’s painstaking, delicate paintings, she critiques buildings as symbols of power. Massive and intimidating, such buildings are imposed not only on the ground, but also in our minds. Taheri approaches them head on, tampers and dissects them, extracting light and lines. Broken up against the walls, as we wouldn’t have dared imagine them, their symbolism is shattered.

In a face-off with the White House (let’s be mindful of capital letters), the painter confronts the supreme symbol of a self-declared leading world power, a power that is both ultimate and frightening.

In our astonishment, we understand the symbolism we attribute to a few smooth imperturbable walls, built up and polished over time. Bahar Taheri takes hold of this symbol with strength and commitment.

Taheri here presents a version of the White House that, while realistic, could not be more figurative. Broken up and fragmented, a rainbow-coloured house dances around itself—deconstructed, remodelled, and reinvented. Seven components, seven volatile samples here constellate around a White House that has been granted a veil of softness and vulnerability—we could go as far as to say “humanity.” In a fantasy, the house metaphor, a refuge metaphor, could become fragile, attentive, and flexible.

Taheri and St-Jacques re-imagine structures that we believed were solid and unreachable, leaving them to melt and dissolve in a gesture or a furtive glance on the shreds of the imaginary—light, celestial, and infinite. “Construction, Rupture, Re-emergence” invites us to understand lines as spaces of freedom, adventure, and travel, in the margins of power and power relations.

Laure Raffy---bio

Translated by Bronwyn Haslam