

OLYA ZARAPINA  
(MONTREAL)

H3B 1A2: 2019.TBD

January 10th - February 16th, 2019  
Photo - Film - Installation



Zarapina's work relies on analogue photographic processes to examine relationships between people and their living environments; the consequence of rapidly accelerating sociogeographic transformations of urban centers and what influences our concept of home, of belonging to one place over another. At Skol, she presents an in-situ photo-filmic installation documenting the visitors' perception of the Belgo Building

**Olya Zarapina** was born in Kyiv, Ukraine and currently lives and works in Montréal, Québec, Canada. She holds a Bachelors in Visual Communications Design from the University of Alberta and a Masters in Visual and Media Arts from Université du Québec à Montréal. Her site-specific installations have been carried out throughout North America and Europe

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**SKOL**

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ERIN WEISGERBER  
(MONTREAL)

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Text commissioned by Skol for the  
exhibition *H3B 1A2: 2019.TBD*

A darkened gallery. An indistinct form in the shadows.

A bulb illuminates, a motor engages, an image appears on the wall.

In the tungsten glow a rough assemblage emerges; a lens, a metal-cased bulb, and a selection of spools and bits recalling the outdated paraphernalia of analog film production. A loop of 35mm film winds through the apparatus, a sort of makeshift projector.

On the film, one long, continuous panorama folds back upon itself, without beginning or end, frame lines or discreet images. Where it passes behind the lens an ever-changing, rectangular selection of the image drifts across the wall. Layers of photographic exposure, bits of criss-crossed perspectives, masses of density and brightness reveal an architecture of steps and banisters, of doors and corridors: these are the hallways of the Belgo Building, the same hallways just beyond the entrance of the Centre Skol, the same hallways visitors have just followed to arrive here.

Further anchoring the installation in the specificity of this site, the projection device is constructed in part from objects found in the building's basement. These items of junk recall the Belgo's past – once useful items that were previously part of the environment but that have been replaced or become obsolete. They also point to an imagined future, stored safely for a moment when they may once again become useful.

*H3B 1A2: 2019.TBD* recalls elements of still photography and cinema, intimate home movies and pre-cinematic visual technologies created for mass consumption.

While it echoes the moving panoramas of the late 1800's that depicted journeys through distant and spectacular

landscapes, in contrast *H3B 1A2: 2019.TBD* depicts a mundane and present landscape.

Over the past few years, Olya Zarapina has been creating site-specific "photo-filmic projections" like this one made for the Centre Skol. Over a period that can last from a week to several years, Zarapina visits a site numerous times photographing along a pre-determined route. With each exposure on her manual SLR camera Zarapina partially rewinds the colour slide film to create an overlapping series of multiple exposures resulting in a single horizontal image. Using this technique, she captures changes that cannot be observed in either the still images of photography or the moving images of cinema, but that only become apparent over time: not movement, but duration, the steady metamorphosis of motionless landscapes.

With the development of the Quartier des Spectacles in the neighbourhood surrounding the Belgo Building, *H3B 1A2: 2019.TBD* captures the building as it slowly undergoes one of many transformations that have marked its history. Zarapina records these transformations, and provides a contemporary document of the space for the future.

*H3B 1A2: 2019.TBD* invites visitors to consider their environment as they pass through the Belgo Building and the surrounding neighbourhood on their way to and from gallery: to notice the familiar space as it is now, to spot the traces of how it once was, and to recognize the ways in which the socio-economic forces of a changing city are transforming it for the future.

Erin Weisgerber is a filmmaker based in Montreal

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