

# REMNANTS AND OMENS

(VESTIGES ET PRÉSAGES)

an exhibition of recent works by artist  
Richard Miron

## CONTACTING THE ARTIST

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## What is this about ?

Landscapes? Or maybe still life? Nature here is not shown as plain scenery but rather as something that is at work, in the making. We're not only looking at some place somewhere, but at a representation of some force that is in action, of something that is in transition or even in movement. Like some machine or some mechanic totally eluding our control, nature shreds, burns, erodes, consumes, melts and dissolves all matter. It transmutes and recycles: so is it that the recipe for life requires going through death. And aging.

History and the effects of Time, times immemorial, are inscribed everywhere in and on all matter. What seems still and stiff as rock is in reality in constant change and is moving, evolving, it is in transformation; in disintegration, sedimentation or aggregation. It's breaking and fissuring; folding or unfolding; showing marbling, streaks, wrinkles and veins. Water and wind can erode stone and reduce it to sand and dust, they can carve and flatten mountains. Any scene we're looking at appears to be motionless only because the transformations underway are taking place on a time scale and magnitudes way beyond our grasp. Immobility is a vast illusion concealing a slow and very ancient aging process.

I'm also questioning our irrepressible urge to keep identifying, explaining and classifying anything that appears confused and disorganised to us; our propensity to see and put figures and signs everywhere and make some sense, be it absurd, out of all that is however unfamiliar and whatever disturbing to us.

What place, what role does consciousness and our own existence hold in the Universe? What are we really worth to anything else but our own selves? What in the world are we doing here?

So. I ask you, is this really and strictly all just about depicting landscapes?

Richard Miron  
artist

## What are these ?

At the very beginning of the 21<sup>st</sup> century, after nearly 30 years of practicing art, I traded the traditional brushes, acrylics and chalks for the digital camera, the scanner, a computer, graphic pen and tablet and high-end inkjet printing among other new types of outputs and potential derivatives.

These are not really photographs as such: photography here is rather used as raw material. Many pictures from different sessions and sources, although all from myself, are dissected and reassembled in a mozaic. So there exists no one-photography corresponding to the end result. They are not really paintings either, at least not in the traditional sense. If all compositions are effectively entirely truly painted by hand, it is with a digital stylus, a pen tablet and a computer that they are patiently brushed pixel by pixel. This is **digital painting**.

A limited edition of the art file is then printed on a sophisticated industrial digital inkjet printer that pulverizes millions of micro-droplets a second of long-lasting (200 years <sup>(1)</sup>) pigmented inks on cotton canvas or on acid-free archival paper. The end result is considered to be an **original digital print**.

The difference between an original print and a common reproduction resides in the fact that in the first case the picture is created by the artist on a matrix and will only come into existence as **an original** if there is a print made out of it. Reproduction cannot enjoy the status of being an original work of art because it is an imitation of some other work of art that already exists and was realized in another medium. <sup>(2)</sup>

One obvious advantage that comes with original printmaking is that more people can buy the same original work of art at a price that is more affordable.

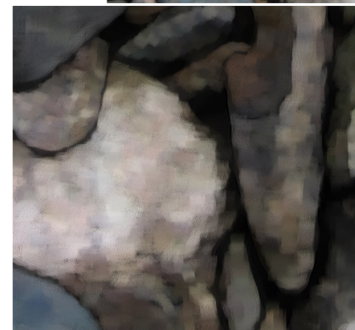
However, many of my more recent works, especially the larger formats, are now only available as a unique, one and only printout edition.

<sup>(1)</sup> Wilhelm Imaging Research : <http://www.wilhelm-research.com/>

<sup>(2)</sup> MALENFANT, Nicole and SAINTE-MARIE, Richard, Code of ethics For Original Printmaking, Conseil québécois de l'estampe, Montréal, 2000.



*Veins and wrinkles: this is my body, 2012, inkjet on canvas, diptych 22.5" x 61" x 2, unique edition, 1/1, printed at Graff Studio in Montreal.*



*Detail from above*





*High heel surfing on the wave over the crab's claw chasing the hermit crab, 2013, inkjet on paper 13" x 19", limited edition, 1/10, printed at Miron Daly Studio in Montreal.*



*One flew over the cuckoo's nest, 2013, inkjet on paper 13" x 19", limited edition, 1/10, printed at Miron Daly Studio in Montreal.*



*Oracle no 1, 2013, inkjet on canvas, 13" x 31.5", limited edition, 1/10, printed at Miron Daly Studio in Montreal.*



*Oracle no 9, 2013, inkjet on canvas, 13" x 31.5", limited edition, 1/10, printed at Miron Daly Studio in Montreal.*







*Les Échoueries, 2012, inkjet on canvas, 28" x 71", unique edition, 1/1, printed at Graff Studio in Montreal.*



*Detail from above*







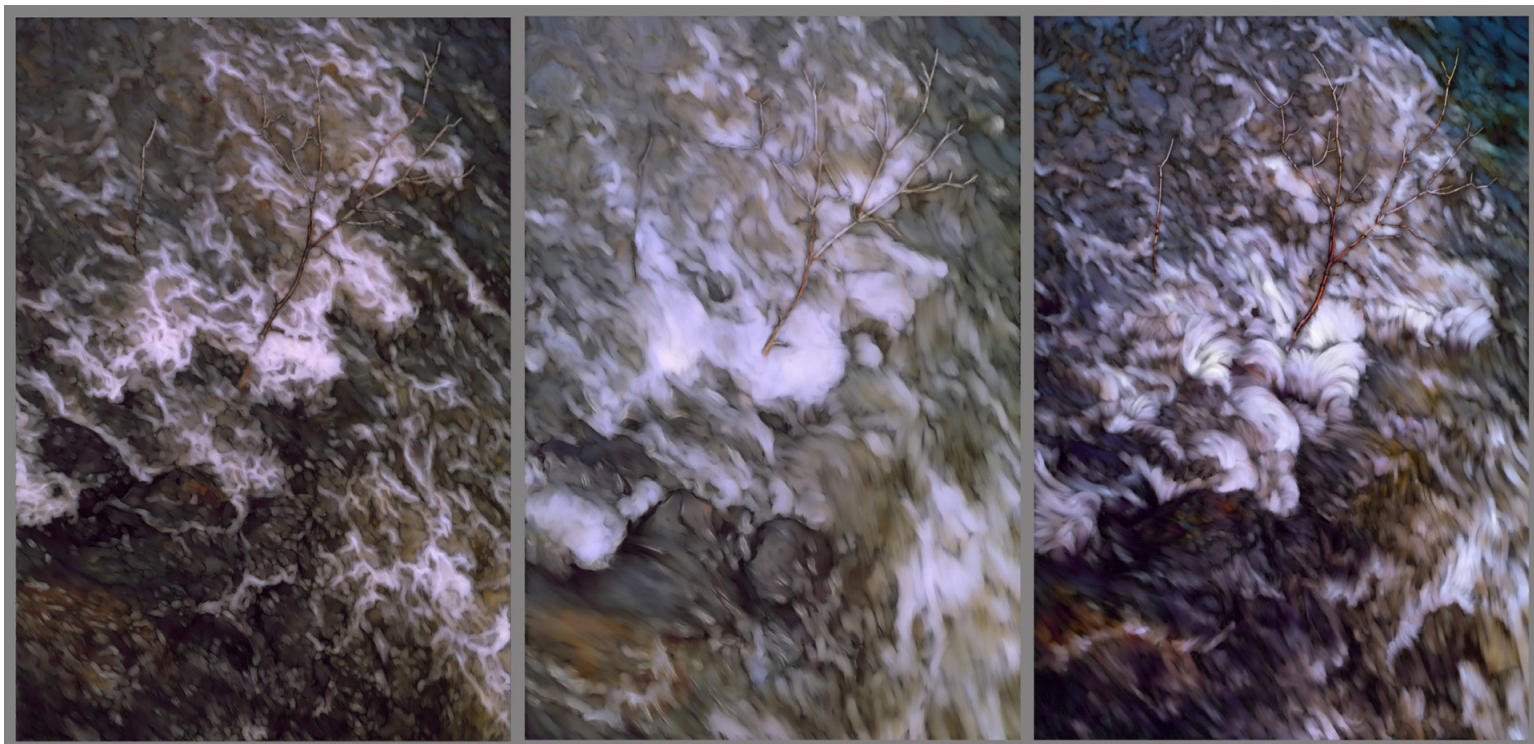
*There will be signs in the sky, 2013, inkjet on canvas, 37.5" x 44.75", unique edition, 1/1, printed at Graff Studio in Montreal.*

*The Plate, 2013, inkjet on paper 13" x 19", limited edition, 1/10, printed at Miron Daly Studio in Montreal.*



*The Cable, 2013, inkjet on paper 13" x 19", limited edition, 1/10, printed at Miron Daly Studio in Montreal.*





*Cascades, 2012, inkjet on canvas, triptych 28" x 41.25" x 3, unique edition, 1/1, printed at Graff Studio in Montreal.*

Three moments frozen in time and in space. Different seasons? Different time of day? Different artists? Is it the scene or the artist's mood that is changing? How did this tree branch get there and how long do you think it'll stick out there in the middle of a torrent? Of course it inevitably refers to impressionism and Claude Monet's studies of the Rouen cathedral or plain haystacks depicted at different times of the day. But I'm also very attracted to the process of comparison, which induces a very high level of attention and perception.

Or maybe am I stating here that it *should* be impossible and unrealistic, if not senseless, to produce two or even more three identical representations. I'm certainly showing something that's questioning and goes totally against the mere concept of reproduction or multiples; which is quite paradoxal since those happen to be prints and I've been involved for so long in printing.

Richard Miron, 2013



# Where have I been?

## Solo Exhibitions

- 2013 • *Vestiges et Présages*, oeuvres récentes de Richard Miron, Espace Gallery, Montreal.
- 2011 • *Richard Miron : Paysages d'ici, transition et tradition*,  
Mont-St-Hilaire's Fine Arts Museum's Maison Ozias Leduc.
- 2007 • *Richard Miron : recent digital works*, Kaf'Art gallery, Montreal.
- 2005 • *Richard Miron : digital paintings*, In Vivo Gallery, Montreal.
- 1991 • *Richard Miron : Baigneurs, baigneuses et cavalcades*, Terruscito Gallery, Montreal.
- 1978 • *Oeuvres ouvrières*, Galerie Le Courant d'art, Montreal.

## Group Exhibitions

- 2012 • *Quick!*, 7th International digital Art Miniprint exhibition, Centre Voix Visuelle, Ottawa,  
curator : Raymond Aubin (selection by jury).
- 2010 • *Disconnexion imminent*, 5th International digital Art Miniprint exhibition, Centre Voix  
Visuelle, Ottawa, curator : Line Dezainde (selection by jury).
- 1990 • *Rencontre Parallèle*, Complexe des salles Select, Montreal (selection by jury).
- 1986 • *Spring '86, Internatioal Contemporary Art Exhibition*, Constantin Brancusi Centre,  
Montreal. (selection by jury : Louise Letocha, Gilles Daigneault, Peter Gnass).
- 1981 • Place Paul-Émile Borduas, Montreal, (selection by jury).
- 1980 • Richard Miron - Philippe Valois, Galerie Art-Annexe I, Montreal, duet exhibition.
- 1978 • *Fall Fair*, Quebec National Library, Montreal.
- 1977 • Atelier de l'image, member's exhibition, Montréal.  
• *Popular Silkscreen Prints*, Carrefour d'Éducation Populaire, Verdun.
- 1975 • *Spring Fair*, Claude-Luce Gallery, Montreal.
- 1972 • Montreal Museum of Fine Arts, Montreal, (selection by jury).  
• St-Laurent Museum of Fine Arts, Ville St-Laurent (selection by jury).