



## THE HNATYSHYN FOUNDATION

### PRESS RELEASE

#### THE HNATYSHYN FOUNDATION ANNOUNCES 2013 RECIPIENTS OF THE CHARLES PACHTER PRIZE

**OTTAWA, July 22, 2013** – Gerda Hnatyshyn, C.C., President and Chair of the Board of The Hnatyshyn Foundation today announced the 2013 recipients of The Charles Pachter Prize for Emerging Canadian Artists. The three \$5,000 prizes were offered for the first time last year and will be awarded annually for three years.

On the occasion of this announcement, Charles Pachter commented: “I am pleased and flattered that The Hnatyshyn Foundation has created this prize for emerging Canadian artists in my name. As I enter the fifth decade of my professional life as a visual artist, I can well remember how difficult career challenges were when I was starting out. Young artists need all the help they can get, both spiritual and practical. So these prizes are a fine way to nurture emerging talent. I send my best wishes to the winners. May you be inspired to grow and flourish in all your creative endeavours.”

The recipients were chosen by Nicole Gingras, who is a Montréal-based researcher, author and curator, and 2012 recipient of the Hnatyshyn Award for Curatorial Excellence.

**Andréanne Godin** (born 1984) comes from Val-d’Or, Abitibi and lives in Montréal. In 2007, she received a B.A. in Visual Arts from Université Laval in Québec City, and in 2013, an M.A. from Concordia University in Montréal. She draws on different supports: paper, sometimes directly on gallery walls, and on surfaces or volumes she has created herself. She uses a wide range of materials, including graphite, colour pencil, watercolour, chalk and wool. Her ambitious yet ephemeral works are read as drawings-installations in which gestures and traces are magnified. Her recent installations highlight various forms of metamorphosis: firstly, that which results from the materials she uses; but also from the transformation of a landscape – the inevitable disappearance of any image recalling, among other things, various types of erosion relating to the fragility of our environment, the impermanence of memory, and the ephemeral nature of the emotions. Andréanne Godin’s entire practice seems to be imbued with a deep melancholy before a space, a landscape or a memory that is crumbling, revealing an emotional attachment to the place to which she slowly gets closer. The artist sometimes accompanies an installation with a text – an autobiographical fiction suggesting to the reader the drawing of a story in another space.  
– Nicole Gingras

**Kim Kielhofner** (born 1982) lives in Montréal, and has been creating videos since 2006. She is the principal character in her works, several of which come close to a personal journal in which she records her perceptions, doubts, questions and insights. These images unfold as a series of photographic moments. The artist also makes reference to film, home movies and video clips. The narrative aspect is crucial here: words on the screen, words in a voiceover by the artist. The accounts are laconic, fragmented. Purposely incomplete, they leave us in suspense, disarmed and intrigued by the slices of life, experience or history that the artist shares with us. Kim Kielhofner also pays particular attention to sound: ambient sounds, music, the soundscape of a private space,

all help to define the context within which she wants to immerse the viewer. The style is highly personal and fits within the tradition of the video journal and the self-referential video. An “I” both fictitious and autobiographical is in turn expressed, placing pressure on the fictional elements, and suggesting that the question of a dual personality and a spectral self preoccupy the artist. She tells us that “Part of my process is collecting the remains of my environment. I am rearranging, dispersing material in a way where subjectivities can unfold.” Kim Kielhofner also draws, and has produced several artists’ books. Her videos are distributed by GIV, Groupe intervention Vidéo, Montréal. Her work has been featured in exhibitions and other events, and at festivals in the United States, Europe and Asia. She received a B.A. in Studio Arts from Concordia University in 2007, and an M.A. in Fine Arts from London’s Central Saint Martins College of Art and Design in 2010. – Nicole Gingras

**Marlène Renaud-B.** (born 1984) is an interdisciplinary artist living in Montréal, where she pursued Master’s studies at Concordia University after receiving a B.A. in Visual Arts from Université Laval and the École nationale supérieure d’arts de Paris-Cergy in 2010. Her work combines performance, art intervention, installation, sculpture and video. The notions of in-between, porosity and contamination of spaces and perceptions are of particular interest to her. The artist explores the connections between body and space, whether a studio, a gallery, a public place or a “natural” context. She never hesitates to place herself in the middle of actions that consist, literally or metaphorically, in probing a space. Sound plays an important role in several of her interventions and installations. Her studio work is rounded out by a taste for writing, in which the artist pursues reflections on various forms of chaos and *détournement* shared during conferences. Marlène Renaud-B. has participated in a wide range of events and festivals in Brazil, France, Japan, Mexico, South Korea, the United States, and Canada. – Nicole Gingras

The Hnatyshyn Foundation offers its sincere congratulations to this year’s recipients.

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### **About The Hnatyshyn Foundation**

The Hnatyshyn Foundation is a private charity established by the late Right Honourable Ramon John Hnatyshyn, Canada’s twenty-fourth Governor General, to assist emerging and established artists in all disciplines with their schooling and training, and promote to the Canadian public the importance of the arts in our society. Its programs are funded by donations from government, foundations, corporations and individuals. The Department of Canadian Heritage has provided \$5 million in grants to assist the Foundation.

For more information:

Dawn Firestone  
Executive Director  
The Hnatyshyn Foundation  
(613) 233-0108  
[director@rjhf.com](mailto:director@rjhf.com)

[www.rjhf.com](http://www.rjhf.com)