Le tympan
Vincent Larouche
17 September - 7 November 2026

EN

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This text is a commentary and an attempt to schematize the process through which Vincent creates his paintings.

Defining the object of a self-reflexive painting (or an apperceptive one, that is, a painting that reflects upon itself, both in its production and in its reception) is an arduous task. As its surface begins to render an investigation, the painting becomes an excavation site, a non-place (void) where image extraction can occur. Not of ideal form, but abraded skin: an accretionary process. The term accretion bears several definitions. On the one hand, it refers to an astrophysical phenomenon that transforms mechanical energy from an object-matter system into thermal energy and, consequently, into radiation (light) [1]. Generally, the term refers to the act of growing through accumulation, or to the process of growth or enlargement by gradual buildup [2].

For the purposes of this exercise, the term may be understood as a process that loosely mirrors how experience is incorporated [2]. Within this framework, accretion unfolds in four stages. 1. Experience continually increases apperceptive mass (• ⌗ ↦ ⬠) (apperceptive: determines our faculty of apperception). 2. In parallel, this mass serves as a schema for apperception. Thus, it is both that which determines this faculty and its instrument (⬠ ↦ ☆). 3. It then carries out a perpetual inventory of the representations that structure this mass, its skeleton (☆ ↦ ✢) and, finally, 4. the inventory itself, embedded as experience, in turn sediments this mass, so on and so forth (✢ ↦ ⬠).

This autoregressive process allows us to represent what is at work in Vincent's painting (⬠, ☆, ✢ ↦ ⬠ : ◯). In this model, the painting adopts a chimerical identity: it is both the residue of this inventory (autopsy) and one of its organs. Only when it is removed from this process, pulled from the studio wall that supports the loads of its construction, that these two states consolidate into a single entity (mapping to a cross-section of the process-object) ⬠ ↦ ⬢. Dislocated, the painting commits to defining the body between its surface and the interpreter: a site where references arising from its development are compressed immutably (not flattened).

Accretion may be the phenomenon through which the idea of a receptive field can emerge in Vincent's painting. Here, one could speak of the receptive field as being defined by the depth of the accretion sequence. Briefly, the receptive field was defined in neuropsychology as the extent of the skin's surface from which a reflex could be elicited [3]. The concept was then generalized to the region of external

space from which the firing pattern of a single neuron could be altered [4]. It was subsequently extended to the cortex to schematize how receptive fields are organized hierarchically, from simple to complex cells, widening from one level to the next [5]. The concept finally acquires its technical image when employed in the context of machine learning to describe the extent of the incoming signal represented by the activations of the deeper layers of a network [6]. This gradual figuration of the receptive field can help us discern the workings of an operative figure, proceeding layer by layer. The orchestration of this temporal morphism mirrors the role of the geometer, the one who frames symbolic, or signal-based, projections and governs their compression within the inherited structure of previous strata [7].

In our context, what is given is the residue of a final act, result of the sequential sieving of a symbolic system, and thus the endpoint of semantic accumulation. The canvas becomes both image and filter of the image, excavation site and artifact, organ and residue of the inquiry, neither of the one nor of the other [8]. ↔ . Vincent's paintings often obfuscate traces of their production. They embody an elusive topology where vivid memories and diffuse landscapes can occur. Our task is to reconstruct its investigation.

Alexandre Bouffard

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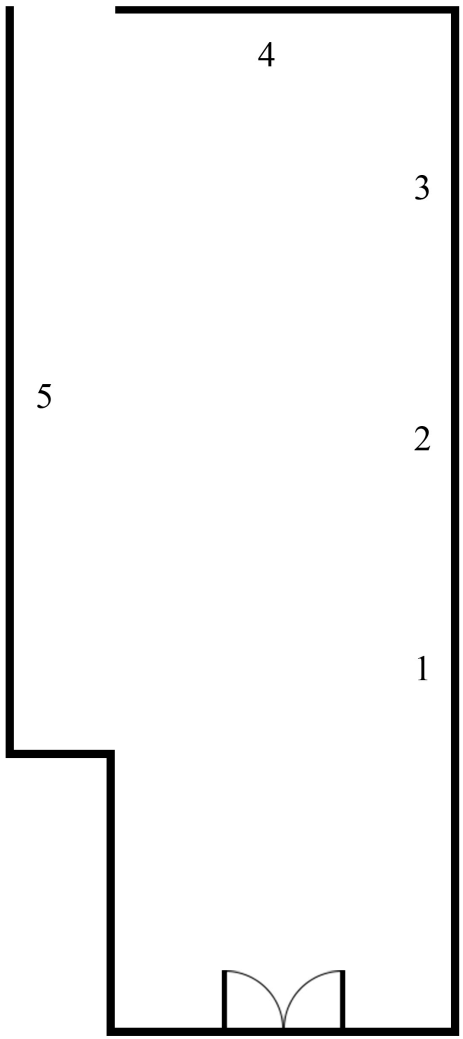

4647 Boulevard Saint-Laurent
Montréal, Canada

www.elikerrhq.com
office@elikerrhq.com

Galerie Eli Kerr

Galerie Eli Kerr is pleased to present *Le tympan*, Vincent Larouche's first exhibition with the gallery.

In his work Larouche examines the structures of looking by exploring the relationship between pictorial language and perception. Embarking on this endeavour without preparatory sketches, his paintings take form through a process where he builds enigmatic and complex pictures through excavating forms and figures over a duration of sustained engagement in the studio.

To delineate between figure and form is not of interest to the artist. Within the same work, throughout its process of making, a painting can be more abstract or more representational, incorporating both modes of perception in its completed form. In his recent paintings, images emerge between revelation and restraint, drawing us into spaces that are at once intimate and inaccessible, where we are left to discern some of the multiple narratives unfolding beneath the surface of everyday life. Larouche draws from the full breadth of contemporary visuality, where the equivocation of visual languages brings us into contact with the collective unconscious and the ineffable atmosphere of our surroundings and time.

In his work *l'en-dessous, l'admirable* (2026), Larouche endeavours to paint the city in its simultaneity, from multiple interior and exterior vantage points. Here, a merger of the infrastructural and individual psyche occurs: revealing a somber interconnectedness against which one searches for the miraculous. A luminous glow both contours and divides space just as it outlines figures, momentarily isolating them from their environment.

The exhibition is presented as part of Pictura Triennial de peinture de Montreal, a city-wide triennial of contemporary painting.

Vincent Larouche (b. 1995 Montreal, Canada) lives and works in Montreal. Recent solo exhibitions of Larouche's work include *Cold Room* (2025) à M. LeBlanc, *à l'extérieur* (2023) at NO Gallery, New York; FATHERS (2022) at M. LeBlanc, Chicago; *Café de Flore* (2021) at Interstate Projects, Brooklyn; and *Ocelle* (2020) curated by Caroline Andrieux at Fonderie Darling, Montreal. Vincent Larouche has been awarded grants by the Elizabeth Greenshields Foundation, the Canada Council For The Arts and the Conseil des arts et des lettres du Québec. He received a BFA in Painting with Great Distinction from Concordia University in 2019.

1. *Adipocere*, 2026
   Oil on canvas
   84 x 42 in
   213.4 x 106.7 cm

2. *Fear in your ear rings an echo that you can't know*, 2026
   Oil on canvas
   72 x 48 in
   182.9 x 121.9 cm

3. *Le Dehors et le Dedans*, 2026
   Oil on canvas
   60 x 72 in
   152.4 x 182.9 cm

4. *blood on your hands*, 2025
   Oil on canvas over panel
   14 x 11 in
   35.6 x 27.9 cm

5. *l'en dessous l'admirable*, 2026
   Oil on canvas
   84 x 60 in
   213.4 x 152.4 cm