



JACINTHE LORANGER  
**BANANAPOCALYPSE NOW!**  
**MEET YOU IN THE OBLIVION**  
*English version*

Still frame. The story pauses. The ongoing disintegration of shapes and objects has stopped just before they achieve final fusion, an instant before an unsuspected new form takes shape, in an in-between state. Oozy and viscous, a sugary mass has formed, its artificial flavours sickeningly sweet, oscillating between two states, seduction and repulsion. An excess of sensation foretells destruction, revealing the precise moment when things overflow.

Making use of the symbolic language developed in her work throughout the years, Jacinthe Loranger's *Bananapocalypse Now! Meet You In The Oblivion* is an installation composed of multitudes of sculptural objects on the floor and walls. Made from papier mâché, covered with screen-printed patterns, their colours evoke ice cream and candy. Creating her own mythology, Loranger mashes up a grotesque and whimsical grab bag of references to Egyptian iconography, consumer society archetypes and a variety of rough-edged fantasies. Her psychedelic poetry brings together divinities, cobras, butterflies and hot dogs.

We see right away that the artist is not interested in reproducing mythological icons and symbols, but rather reclaiming them for her own use. Loranger's sculptures combine in a slap-dash aesthetic evoking homemade altars and improvised shrines. Some are placed on pedestals, rising up as effigies amid rubble. They could be objects of prayer in a hall of worship or paraded on a float, straddling sacred art and lowbrow entertainment.



Confronted with this hodgepodge of melting debris, a feeling arises of walking among ruins.

Thinking of Nicolas Bourriaud's critical work, this kind of image might well be the one through which contemporary artists work. Faced with the impacts of globalization on both the cultural and historical fronts, Bourriaud writes, "contemporary artists collect fragments and signs as they wander, struck by the unexpected proximity between disparate objects, creating new links between fragments of rubble brought together by happenstance as things collapse."<sup>1</sup>

Working in this manner, Loranger excavates her own space, like an archaeological dig bringing to light fragments and signs of "heterogeneous realities that yet speak to one another."<sup>2</sup> The dialogue that plays out between these diverse references is necessarily informed by the present context of globalization, which is redefining our relationship with history. Loranger observes the effects this has on the global spreading and linking together of "artefacts, ways of thinking and tales"<sup>3</sup> originating in diverse societies and eras, often disconnected from their original context.

What remains most striking about the artist's work is how fluidly these elements mix and come together, as beyond the ruins they sketch out a fantastical and dazzling parallel world. A way out, perhaps?

Thus, although *Bananapocalypse Now!* evokes the end of one world, it's only to reveal a new one. Indeed, this is one of the underlying possibilities of the artist's agency, the capacity for "worldmaking." Nelson Goodman writes: "Worldmaking as we know it always starts from worlds already on hand; the making is a remaking."<sup>4</sup> This is how Loranger's installation functions: not to destroy, but to reconfigure.

In a grand anachronistic reunion, Jacinthe Loranger proposes her own version of the world. Although fictional, this version is not a simulacrum. As was conceived by Goodman, fictional worlds don't exist at a distance from life, but integrate with it as possible worlds and act on us as we come to know reality.<sup>5</sup>

Ultimately, the improbable universe Loranger has created is both a fabulous creation and a slow disintegration. Faced with the coexistence of ruins and a new, emerging form, the spectator feels tension. Confronted with objects and shapes evoking melting candy, she is in a precarious equilibrium, midway between the high of a sugar rush and the inevitable crash that will follow.

— Emmanuelle Choquette ©2016  
— Translated by Jean-Michel Laprise

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## Jacinthe Loranger

### Bananapocalypse Now! Meet You In The Oblivion

November 17 - December 17, 2016

#### Notes:

- <sup>1.</sup> Nicolas Bourriaud "L'ange et le signal, fragments historiques et pièces à conviction dans l'art du XXIe siècle" dans *L'ange de l'histoire*, Paris : Beaux-arts de Paris Éditions, 2013, p. 21
- <sup>2.</sup> *Ibid.*, p.22
- <sup>3.</sup> *Ibid.*, p.15
- <sup>4.</sup> Nelson Goodman. *Ways of Worldmaking*, Indianapolis: Hackett, 1978. p.6
- <sup>5.</sup> *Ibid.*, p.104

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#### JACINTHE LORANGER

Jacinthe Loranger's fantastical fictions explore different universal emotions and psychological states. She uses them to revisit mythology, cosmogony, and personal relations to the sublime and to nature. In opposition to the everyday, her work offers a luminous, unhinged alternative world where every excess is a blissful celebration.



Jacinthe Loranger works and live in Montreal. She is an interdisciplinary artist working across borders in Print Media, sculpture, collage, performance and installation. She has participated in many artist residencies and has exhibited in Canada, USA and France. She has recently presented a solo exhibition notably "Awake on Foreign Shores" at La maison des artistes in Winnipeg, MB and "On se revoit dans l'oubli" at Engramme in Quebec City, QC.

Loranger has received several grants from Quebec and Canada Arts Council. She was awarded in an artist residency at the Martha Street Studio by the Quebec Council for the Arts in 2016. She is presently pursuing an MFA in Print Media at Concordia University in Montreal. Upon entering Concordia University, she was awarded the Graduate Studio Arts Advisory Committee Award in 2013, and she also received the Concordia Merit scholarship from School of Graduate Studies.

#### Images:

Cover and back: details of *Bananapocalypse Now!*

Inside: Installation view of *Bananapocalypse Now!*

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