

entre les craques du trottoir, mcbride contemporain:
between cracks in the sidewalk with laura findlay, laura hudspith,
and laurel rennie



Figure 1: Exhibition view of *Entre les craques du trottoir* at McBride Contemporain, Montréal, QC. 2025.

Upon entering the gallery, the icterine spider of Laura Findlay's *Arachnae* (2017) descends its pole of web, the sole figure upon the midnight blue background. It is evident that Findlay's work as a photographer impacts their painting, most recognizable in the use of light, creating the illusion of flash exposure through painting then wiping away excess. The remaining paint is a faint trace of pigment, adding and subtracting where necessary to build contrast and depth. This creates the impression that the paintings are documenting flora and fauna at night. We witness the natural world as a close-up, nocturnal life in a painted flash.



Figure 2: Laura Findlay, *Arachnae*, 2017. Oil on panel, 45 cm x 33 cm.



Figure 3: Laura Hudspith, *en- / un- / -en*, 2020. Multimedia installation, 365 cm x 83 cm x 190 cm.

The natural world can also be found in the elements and forms within Laura Hudspith's *en-/un-/en* (2020): copper channels, silicone castings of flora, and pillars of beeswax candles. The yonic forms in the casting of papaya and mould of aloe bring a corporeal essence to the silk print hung along the installation's tallest frame. The fluctuation of heights in the installation are akin to levels in a vitals monitor. Thinking about health, I consider how the materials used have connotations with healing and meditation: aloe for wounds, candles for calm, and copper for stability. Meanwhile *conduit for the fullness of each moment* (2025) is a balance of chain and plate, crafted with copper and stained glass. The shape of the central piece resembles a coral formation, an indication of health in the natural world. The stained glass glints off the white wall, complemented by the reflections of light upon the hammered copper surface.



Figure 4: Laura Hudspith, *conduit for the fullness of each moment*, 2025. Multimedia installation, 36 cm x 17 cm x 144 cm.

Meanwhile, Laura Rennie's *In the Winnowing* (2025) contains patterns that are evocative of bug footprints trailing in silt, clouds, and seeds blowing in the wind. The colours used in the textile works are of natural dyes, concentrations forming shapes like amoebas. The installations use natural forms representing horns and knots protruding from the surface of the textiles hung from the wall. The textures of the Rennie's wooden carved fixtures like *Gloam* (2024) contain indentations similar to those in Hudspith's hammered surfaces. Meanwhile Rennie and Findlay's works are bound by their cool palettes of indigos and blues, as if they've developed from the same *Indigofera tinctoria* shrub.

As we find ourselves slipping further into a world of artifice for the sake of efficiency, a world of nature and slowness becomes novel. *Between Cracks in the Sidewalk* prompts one to reassess what surrounds us. Months later, I consider the native plants like bluestems around storm drains, slowing down stormwater runoff and reducing pollutants prior to them entering the waterway. I continue to ruminate the ‘in between’ of our current environmental moment and the possibility of interventions like the one mentioned changing our circumstances. Remembering the historical use of purslane protecting dreamers, maybe it’s that which gives me hope when I see the species emerging from concrete.



Figure 5: Laurel Rennie, *In the Winnowing*, 2025. Multimedia installation, 91 cm x 71 cm.



Figure 6: Laurel Rennie, *Gloom*, 2024. Multimedia installation, 50 cm x 40 cm x 3 cm.

Between Cracks in the Sidewalk

Laura Findlay, Laura Hudspith, and Laurel Rennie

McBride Contemporain

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