

Artist:  
Andy Eychenne

Graduate thesis project  
from the École des arts  
et cultures (ÉdAC)

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# Me, Myself and I

Master's Thesis:  
The Ellipsis and its Negation  
in Self-Narrative

*At noon one day, after getting as far away as I could from my [second] lycée, I had lunch with a panhandler. He had one of those big wooden boxes that play music when you turn a crank handle. I think they're called barrel organs. I stood nearby, smoking a cigarette, he asked me for one, we chatted. And then he began to play. Classical music, simple notes, the early springtime sun beaming down on us. It was bucolic, beyond time. People smiled. And gave money. Both children and their parents were amused; it makes us nostalgic for a time we've never known.*

*After chatting for a while, he rather proudly confessed his secret: there's nothing in his box. He opened it from the back to show me. There was just a portable CD player. The crank handle wasn't cranking anything. He'd cobbled together the whole thing out of parts he found at the dump.*

*It was nothing but a sleight of hand—marketing. [...]*

*Me, Myself and I*, the most recent project by Andy Eychenne, a graduate student in museum studies and visual art practices, explores the many ways in which the ellipsis can be appropriated as a narrative device in the context of self-narrative. How does the ellipsis manifest itself when we tell stories—to ourselves or to others—and how can we manage this phenomenon as a narrative tool to reappropriate our personal narrative?

This exhibition attempts to materially and conceptually translate the elliptical process, that is, what happens in the margins, in the space between the frames.

### **Biography**

Andy Eychenne is a multidisciplinary artist originally from France who has been based in Québec since 2018. He is currently completing his master's degree in museum studies and visual art practices at the ÉdAC (UQO), during which he has [among many other things] worked as a gallery assistant at Galerie UQO. This experience allowed him to curate, along with Marie-Hélène Leblanc and Simon Guibord, *Passé composé / Present Perfect*, the gallery's ten-year anniversary exhibition. Framed as a kind of romantic conceptualism, his current practice—which is retrospective in nature—explores narrative codes through video, installation, sculpture, text-based art, photography, and comics.

### **Acknowledgments**

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## List of Works

- *THE HUMPTY DUMPTY PROJECT – A Tribute to Bas Jan Ader*, 2024.  
Digital video. (3 minutes 42 seconds)  
Camera : Olivia Thiland  
Papier-mâché head created in collaboration with Marie-Pier Bellemare, 2021.
- *La marée [The Tide]*, 2026.  
Digital “photo novel,” cathode-ray tube television. (28 minutes)  
A tribute to Chis Marker’s *La Jetée* (1962).
- *Hors-champ [Out of Frame]*, 2026.  
Self-adhesive wall coverings. 4 pieces (36 × 50 in.)
- *Dernière tentative [Last Attempt]*, 2024-2026.  
Thermal printing, borderless layout. 3 sheets (A4 size)
- *KLAUS*, 2024-2026.  
Installation, flexible expanding foam. Variable dimensions, 105 pieces (9 × 6 × 3 in.)  
Iteration No. 2: flexible expanding foam, vacuum-formed plastic. (21.5 × 15.5 × 9 in.)
- *KLAUS II*, 2024-2025.  
Photographs. 9 pieces (4 × 6 po.)
- *131'44"*, 2025.  
Truncated recordings. (2 hours, 11 minutes, 44 seconds)
- *~ FIN ~ [~END~]*, 2024-2026.  
Digital video. (Variable duration, looped)
- *Objects in mirror are closer than they appear*, 2025.  
Thermal print, borderless frame. (9.5 × 7¼ in.)  
Inspired by the cover of the final issue of the weekly magazine *Hara-Kiri* (1970).