



**VIDEO SELF-PORTRAITS  
AT THE MUSÉE D'ART CONTEMPORAIN  
THROUGH TO NOVEMBER 22**

Montreal, October 29, 1992. The Musée d'art contemporain presents, through to November 22, *Eye for I: Video Self-Portraits* which assembles the work of 14 European and American artists. The 26 videographic tapes produced between 1972 and 1988 give a striking example of experimental works in which the artists use video as a means of exploring the self.

On view in the video gallery of the museum, this exhibit gathers artists who are counted amongst the most innovative in the field of video: **Vito ACCONCI, Gerd Belz, Peter CAMPUS, Juan DOWNEY, Jean-Luc GODARD, Gary HILL, Thierry KUNTZEL, Pier MARTON, Danièle & Jacques-Louis NYST, Marcel OBENBACH, Urlike ROSENBACH, and Bill VIOLA.**

According to chief curator, Paulette Gagnon, who is responsible for this exhibition in Montreal, "the characteristics of video are particularly suitable to the self-portrait. The retroactive effect and the continual and immediate presence used throughout its creation enables the artist to introduce his body into his work in a more natural way. The manipulation of the video image further incites the artist to interpret and to transform his way of looking at things, his body movements, or even his process of thinking."

In the last ten years, the Musée has presented a number of videographic works many of which are part of its permanent collection. Understanding the incredible importance and recent growth of video in contemporary art, the Musée has set aside a gallery specifically for video and plans to continue exhibiting videographic art on a regular basis.

*Eye for I: Video Self-Portraits* is a travelling exhibition organized and circulated by *Independent Curators Incorporated* (ICI), New York, a non-profit travelling exhibition service specializing in contemporary art. Guest curator, Raymond Bellour, Research Director for the Centre national de la recherche scientifique in Paris has put together a 48-page illustrated catalogue about the show. The exhibition, tour, and catalogue are made possible in part by a grant from the National Endowment for the Arts. Additional funding has been provided by the Andy Warhol Foundation for the Visual Arts and the Henry Luce Foundation, Inc.

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