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**GENEVIÈVE CADIEUX,
THE HUMAN BODY...IN CLOSE-UP
MARCH 31 - MAY 30**

Montréal, March 18, 1993. From March 31 to May 30, the Musée d'art contemporain presents an exhibition of Québécois artist **GENEVIÈVE CADIEUX**. Conceived by the Musée, this exhibit is the first overview, as such, of her work which has been shown around the world. Known for her large-scaled photographic installations, Cadieux was invited to participate in the Musée's inaugural exhibitions last year. For this occasion, she created a large lit panel entitled *La Voie lactée*, which can be seen on the roof of the Musée's building.

Photography and memory

Detailed close-ups of the body are inherent to Geneviève Cadieux's work. Photography, much like a scar, freezes and records a particular moment or event, creating a memory. "The skin", says Cadieux, "is a sensitive surface which reveals and retains information much like a photograph." Faces, torsos, eyes, mouths, lips, feet, the skin and wounds like scars or broken blood vessels all form an integral part in her work, the titles of her works also reflecting these elements. For example, a work which was first exhibited in the Canadian pavillion at the Venice Biennial in 1990, is entitled *La Fêlure au cœur des corps* (1990), or *The Crack in the Choir of Bodies*, in which a picture of a two pairs of lips kissing in close-up is juxtaposed, left and right, and therefore interrupted, by a shocking scar.

For Cadieux, conceiving these detailed images of the body is not a haphazard process. "In taking images, you cut them - you select images, you edit them, they are not in sequence. The cut in my work is very important, the physical cut is very technical.. Where I cut the works is very specific and in that sense my work is close to Surrealism in the placement of images."

The Role of the Viewer

An important confrontation occurs between the visitor and the images he sees before him. "I like the viewer to be involved in an image, to have a physical relationship with the work: it is very frontal. It is important that the viewer is physically incorporated in the work, that he or she is implicated."

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Gilles Godmer, curator of the exhibition, notes that the juxtaposition of two photographs, two elements or even the written word and an image, help to integrate the viewer into the work itself. In *Portrait de famille*, 1991, three eight-foot high photographs reflect the image of the viewer; in *Trou de mémoire, la beauté inattendue*, 1988, a mirror reflects the work and at a certain angle, the public; in *Amour aveugle*, 1992, two huge images of a mouth and a pair of eyes face each other and force the visitor to enter the space of the work.

Although the public is often placed in uncomfortable situations or environments due in part to the sizeable dimensions of the works, Gilles Godmer observes that the use of close-up images of the body "exhibits an intimacy verging on provocation, at a scale to which photography has not really made us accustomed". The works represent such intimate moments (a kiss, a look, scars, wounds) - that are usually private, personal things - and yet Cadieux renders them public, creating enormous tension and conflict, so that the viewer must question his desire to look. In confronting the *voyeur* he becomes, he explores at the same time a wide range of emotions such as pain, joy, madness, ecstasy.

Geneviève Cadieux will meet the public on Friday, April 2nd at 5 pm and will discuss various aspects of her creative process. This event will take place in the exhibition halls and admission is free. Also in connection with the **GENEVIÈVE CADIEUX** exhibition, philosopher and critic Jacinto Lageira will give a lecture entitled *Derrière le miroir sans teint* in the Multimedia Room, Wednesday, April 7 at 6 p.m.

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