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## **L'EFFET CINÉMA, OR WHEN PICTURES TELL A STORY AN INTERNATIONAL EXHIBITION AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL STARTING OCTOBER 27**

Montréal, October 18, 1995. To mark the 100th anniversary of motion pictures, the Musée d'art contemporain de Montréal is presenting a major exhibition, from October 27, 1995 to January 14, 1996, on the connections between cinema and the visual arts. *L'effet cinéma* brings together works by more than 30 artists from across Québec, the rest of Canada, North America and Europe.

The exhibition contains works spanning the last two decades. One part of the exhibition features paintings, photographs, installations and pieces produced specially for *L'Effet cinéma*, while a second section offers films and videos. The focus of the exhibition is the presence of cinema in the field of contemporary art, and specifically the relationship between film and the visual arts.

Of all media images, those conveyed by the cinema have certainly become a part of our imaginations and our subconscious in recent decades, without our really being able to gauge the effects. This exhibition therefore looks at the effect which film has had, in other words the influence or result it has produced in the field of art. As well, it examines the impression generated along with the process used.

### **More than 30 artists**

The curator of the exhibition, Réal Lussier, has gathered works by the following artists: Raymonde April, Dara Birnbaum, Geneviève Cadieux, Robert Cahen, Thomas Corriveau, Stan Douglas, Eric Fischl, Peter Fischli and David Weiss, François Girard, Jean-Luc Godard, Douglas Gordon, Dan Graham, Peter Greenaway, John Hilliard, Joan Jonas, Suzanne Lafont, Alain Laframboise, Jean Le Gac, Mark Lewis, Robert Morin and Lorraine Dufour, Marcel Odenbach, Tony Oursler, Cindy Sherman, Michael Snow, Pierrick Sorin, Joanne Tod, Woody Vasulka, Jeff Wall, Michèle Waquant, and Bruce and Norman Yonemoto.

### ***L'Effet cinéma*: telling a story**

Although visual artists are undeniably familiar with cinematographic images, the question of the connection between these artists and film has seldom been studied up to now. For viewers, there is no doubt that most of the films they see tell stories. The curator has thus taken as his standpoint a cinematic type of narrative in selecting the works exhibited.