

## COMMUNIQUÉ

**For immediate release**

### **Denis Farley and Natalie Roy On “Compagnonnage” at the Musée d’art contemporain de Montréal**

Montréal, June 2, 1999. In gardening, “compagnonnage” or companion planting promotes the mutual support, influence and enhancement of two species that grow in proximity to one another. The same holds true for the work of the artists featured in the exhibition *Denis Farley and Natalie Roy: On “Compagnonnage”* presented at the Musée d’art contemporain de Montréal from June 3 to September 5, 1999.

#### **About “Compagnonnage”**

To begin with, there was the “compagnonnage” of two institutions and two curators. Gilles Godmer, of the Musée d’art contemporain de Montréal, and Carl Johnson, of the Musée régional de Rimouski, collaborated on the choice of artists and the selection of their works. As well, the photographs of Denis Farley and the installations of Natalie Roy cultivate the same theme — landscape — and the same subject — the body.

In Farley’s eight photographs, we note the presence of a standard measure, which is actually the body of the artist dressed in a red-and-white checked costume, suggesting both a milepost and a surveyor’s scale. The human measure gives a sense of scale to the different natural and industrial landscapes shown, hence the title “calibrated landscapes.” In the same picture, Farley makes reference to two major genres in photography and art history: the landscape and the self-portrait.

The four works by Natalie Roy are metaphorical landscapes which, through the use of fabrics (household linens and women’s lingerie), retain the traces of a human presence. Pillows are piled up in layers, bras turn into mountains, roses emerge out of rolled-up petticoats, and a flowery fabric metamorphoses into a garden. These interior landscapes are like still life-installations, marking the passage of time and of life.

#### **Denis Farley and Natalie Roy**

Born in Tracy in 1956, Denis Farley lives and works in Montréal. He is well known for his photographs, installations and performances. Since 1982, Farley has shown his work in numerous solo and group exhibitions. In 1996, he was invited to the 2.Rencontres

internationales de la photographie d'Arles in France. The year before that, a solo exhibition was devoted to him at Grenier du Chapitre, in Cahors, France, as part of the Printemps de Cahors. In 1994, his work could be seen at the Canadian Museum of Contemporary Photography, Ottawa, in the exhibition *Denis Farley : Redécouvrir les Camera Obscura Observatoires = Rediscovering the Camera Obscura Observatories*.

Natalie Roy was born in 1963 in Québec City, where she continues to live and work. She has concentrated on the visual arts since 1990. In 1996, she presented a solo exhibition entitled *Nuits d'anémone (des millions d'étoiles et l'épaisseur d'un cheveu)* at the Skol gallery in Montréal, shown again in 1997 at L'œil de poisson in Québec City. She also took part in the group exhibition *Of Fire and Passion* here at the Musée in 1997.

### **Garden Plan**

A catalogue accompanies the exhibition. This 52-page publication contains essays by the curators (in French and English), a selective biobibliography of each of the artists, a list of works, and colour reproductions of the works presented. It may be purchased for \$19.95 at the Musée's Olivieri Bookstore or from your local bookseller.

The opening of the exhibition at the Musée d'art contemporain de Montréal is scheduled for Wednesday, June 2 at 6 p.m. The artists Natalie Roy and Denis Farley, along with the two curators, will meet the public on the day of the opening, at 5:30 p.m. The meeting will be held in French.

This exhibition was made possible by financial assistance from the Canada Council for the Arts, with additional sponsorship by Pentacom SC & R.

The Musée is open Tuesday through Sunday, from 11 a.m. to 6 p.m., and on Wednesdays from 11 a.m. to 9 p.m.