

PRESS RELEASE
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**LYNE LAPOINTE
THE BLIND SPOT**

At the Musée d'art contemporain de Montréal

Montréal, May 24, 2002. We all have a blind spot, that is, a small part of the field of vision in which the eye is blind. Scientifically, the blind spot is the point in the retina not sensitive to light where the optic nerve passes through the inner coat of the eyeball.

The Musée d'art contemporain de Montréal presents *Lyne Lapointe – The Blind Spot* from May 25 to October 13, 2002.

Between art and science

The exhibition contains some 30 pieces produced between 1996 and 2002, in which drawing, collage and painting feature prominently. The artist's work—the expression of a highly personal world—fluctuates between art and science, in an updated version of the Renaissance view of humanism as a breaking down of barriers between disciplines. As curator Gilles Godmer points out, this phenomenon both characterizes advanced scientific research today and relates to the decompartmentalizing of disciplines in the visual arts.

The selected works reveal a rich, complex subject matter: the blind spot, which deals with what is seen and not seen; the constellations, which refer to the realm of the stars starting from the great mythological stories; the target, expressing the notion of “exposed body”; and, finally, board games, in which the graphic curiosity of these old games matches the artist's fascination with animal imagery as well as the complexity of geometric figures repeated to infinity.

Lyne Lapointe was born in Montréal. She has lived and worked in Mansonville, Québec, since 1997. A few years ago, Lapointe returned to the solo practice she first embarked upon in the early eighties. In between, she was engaged for 15 years in a remarkable joint undertaking with art critic and artist Martha Fleming. Their collaboration produced a unique series of installations including: *La Donna Deliquenta*, Corona Theatre, Montréal (1987), *Eat Me/Drink Me/Love Me*, The New Museum of Contemporary Art, New York (1989), *The Wilds and The Deep*, The Battery Maritime Building, New York (1990), and *Materia Prima*, the garden of the Dona Yayá house, São Paulo, Brazil (1994). In 1997, the Art Gallery of Windsor mounted a solo exhibition of their work entitled *Studiolo* which was also presented at the Musée. That same year, Lapointe put on a one-woman show at the Susan Hobbs Gallery in Toronto. Her solo and collective work has been written

about extensively. *The Blind Spot* is the first exhibition of this scope devoted to the artist's recent work.

Catalogue and lecture

A 96-page catalogue accompanies the exhibition. It contains essays by Gilles Godmer, curator of the exhibition and curator at the Musée, Steve Baker, Reader in the Department of Historical & Critical Studies at the University of Central Lancashire, England, and Christine Ross, Associate Professor and Chair of the Department of Art History and Communication Studies at McGill University. It also includes a list of works, a biobibliography and some 30 reproductions. The publication may be purchased for **\$29.95** at the Musée's Olivieri bookstore and from other booksellers.

The opening will take place on Friday, May 24, 2002, at 6 p.m. Before the opening, at 5 p.m., Steve Baker will give a lecture entitled *The Postmodern Animal* on zoologically inspired motifs in contemporary art and, more specifically, in the work of Lyne Lapointe. Baker is the author of *Picturing the Beast: Animals, Identity and Representation* (1993, 2001) and *The Postmodern Animal* (2000). Admission to the lecture is free.

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