

PRESS RELEASE  
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## SAM TAYLOR-WOOD

At the Musée d'art contemporain de Montréal  
October 11, 2002 to January 12, 2003

Montréal, October 9, 2002. She ranks as one of the most prominent young artists on the international contemporary art scene. Major private and public collectors snap up her works. Elton John is one of her ardent supporters. Institutions such as London's Tate Gallery, the Guggenheim in New York and the Stedelijk Museum of Modern Art in Amsterdam collect her art. Her fascinating yet disturbing works—whether large-scale photographs or film and video installations—induce a definite feeling of strangeness in the viewer, a fascination coupled with a certain uneasiness.

From October 11, 2002 to January 12, 2003, the Musée d'art contemporain de Montréal presents *Sam Taylor-Wood*, the first solo exhibition in Canada of this British artist. The show features 27 pieces, including 7 installations, selected from the main bodies of work she has produced over the last 10 years. This survey highlights the themes cherished by the artist—the vulnerability of individuals, the difficulties of communicating and the ambiguities inherent in human relations.

The exhibition comprises four main bodies of works. The first brings together panoramic photographs from the *Five Revolutionary Seconds* series, produced using a technique that allows to capture 360-degree visual representations during a five-second exposure. These panoramas show interiors where tranquillity is being disrupted by rather unusual actions or situations. The second body gathers photographic diptychs from the *Soliloquy* series whose form and content borrow from art history, for example the structure of the altarpiece. The composition made of two superimposed elements recalls the connection between conscious and unconscious. The third body features film or video installations mostly based on a narrative or story that is however divided, fragmented, through the use of multiple projections, thus offering various perspectives. Finally, a fourth body presents works from the past two years. Definitely more moderate in tone, the pieces radiate a sense of calm that evokes the fragility of beings and life in general.

Sam Taylor-Wood lives and works in London, England, where she was born in 1967. Her work has been exhibited in Europe, Japan and the United States. In

1997 she received the Illy Café Award at the Venice Biennale for most promising artist.

A meeting with Pierre Landry, curator of the exhibition, will take place on Wednesday, December 11 at 6:30 p.m. A reading room is made available to visitors in the Salon Mariette-Clermont.

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