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## **JAMES CASEBERE**

At the Musée d'art contemporain de Montréal  
February 14 to April 20, 2003

Montréal, Thursday, January 30, 2003. The interior of an empty architectural construction, a cinematic atmosphere, an evocative light – in James Casebere's photographs, everything contributes to creating a feeling of strangeness in the viewers. The American photographer is the subject of the exhibition *James Casebere*, at the Musée d'art contemporain de Montréal from February 14 to April 20, 2003.

Since the 1970s, Casebere has photographed table-top models that he builds out of styrofoam, cardboard and plaster. These precise, complex scale models depict landscapes and buildings, both real and imagined. The body of work Casebere has developed lies at the outer limits of film, architecture, sculpture and conceptual art. Along with Cindy Sherman, Richard Prince, Laurie Simmons and others, he is one of the main figures who have transformed photographic expression through their predilection for fabricated images.

The exhibition contains 25 or so large photographs produced between 1994 and 2002. The scale of these images makes us want to step into them and gives us an almost palpable sense of the work involved. In various ways, Casebere's art offers a unique perspective of the link between the perception of reality and the virtual realm of photography. The show will also provide an opportunity to admire the artist's subtle mastery of light and his world of enclosed spaces, from tunnels and monastic or prison cells to Thomas Jefferson's former home, Monticello.

This exhibition devoted to James Casebere is the first in a three-part series, entitled *Picture Show*, which the Southeastern Center for Contemporary Art has dedicated to the relationship of photography and cinematography, and more specifically to certain photographic practices that emerged from the 1970s and 1980s.

Born in 1953 in Michigan, James Casebere had his first one-man show at Artists Space in New York in 1979. In the last 30 years, he has been the subject of some 70 solo exhibitions, and his work has also been presented in numerous group shows on the theme of the "fabricated image."

Organized by the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina, this exhibition is the first presentation of the artist's work in a Canadian museum.

A meeting with Casebere will take place on the evening of the opening, Thursday, February 13, 2003, at 5:30 p.m. The Montréal presentation of the show was coordinated by Musée curator Réal Lussier.

A 24-page publication illustrated with 10 colour plates accompanies the exhibition. It contains an essay by SECCA curator Douglas Bohr, as well as an interview with the artist. The catalogue may be purchased for \$11.95 at the Musée's Olivieri bookstore and from other booksellers.

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