



PRESS RELEASE

For immediate release

Exhibition

YANNICK POULIOT

at the Musée d'art contemporain de Montréal

February 8 to April 20, 2008

Montréal, January 29, 2008. He charms us with works that have an undeniable seductive power: opulent furniture straight out of the eighteenth century made of mahogany and covered with jacquard upholstery, but that packs a strong, highly contemporary, psychological punch. "Picture if you can," says Marc Mayer, "Watteau and Polanski as partners in a firm of interior decorators." Welcome to the world of Québec artist Yannick Pouliot. The Musée d'art contemporain presents *Yannick Pouliot*, the artist's first solo exhibition in Montréal, from February 8 to April 20, 2008.

Pouliot started out by experimenting with various media including photography, video and sound, then gained a reputation for his spectacular pieces, steeped in sensibility and poetry, that incorporate decorative elements, furniture and architecture, all put to new use.

Exhibition

The exhibition showcases a series of ten serigraphs, a group of three sculptures—*Empire : possessif*, *Eastlake : intransigent* and *Régence monomaniaque*, from 2007—and a major architectural installation, *Louis XVI : indifférent*, 2008. In these works, Pouliot continues to explore anthropomorphic domestic forms through pieces inspired by eighteenth and nineteenth-century furniture. As curator Mark Lanctôt explains, "The isolation (or alienation) of contemporary society is echoed in disjointed, numbing settings and in furniture closed in on itself, precluding any possibility of normal use, and afflicted with excrescences, forced linkages and disarticulations." Pouliot urges us to take a look at our society and its decadence, while leading us through a spellbinding visual, emotional and kinesthetic experience.

Yannick Pouliot

Born in Sainte-Justine-de-Newton, Québec, in 1978, Yannick Pouliot lives and works in Saint-Casimir-de-Portneuf. After studies in horticulture (in Saint-Hyacinthe), he originally planned to go into small-scale farming before finally opting for a career in art. He has a BFA from Université Laval, as well as training in carpentry. His contribution to the 2003 Manif d'art 2 event in Québec City launched him onto the art scene and introduced him to the public, which took to his work right away. The next year, he was invited to participate in Artefact 2004, and was given the stamp of approval by major museums. His work *Le Courtisan* was purchased by the Musée national des beaux-arts du Québec and he was invited by the Musée d'art contemporain to take part in the exhibition *L'Envers des apparences* in 2005. He also earned critical acclaim: voted one of the year's top picks by the newspaper *La Presse* in 2004, featured in the 2005 year-end roundups in the weeklies *Voir* and *Ici*, singled out for 2003 "work of the year" in the twentieth-anniversary edition of *Espace sculpture* magazine, rated a 2008 visual arts "Noisemaker" by *Hour* and a "sure thing" for winter 2008 by *Voir*, and profiled in the February 2008 edition of *L'Actualité* magazine.

Catalogue

A catalogue will be produced for release in March in order to include photographs of the installation *in situ*. It will contain an essay by curator Mark Lanctôt, a poetic piece by writer/composer Pierre Lapointe, a biobibliography and reproductions of the works. The publication will be available at the museum's Olivieri Bookstore or from your local bookseller.

Point[s] of View Series

In conjunction with the exhibition, a guided tour will be given by Musée curator Mark Lanctôt, who organized the show, on Wednesday, February 13, 2008, at 6 p.m. The event is free of charge and will take place in French and English.

Ces images sonores/Sound Images

The public is also invited to rediscover the enchantment of Pouliot's *Le Courtisan*, currently on display in *Ces images sonores/Sound Images*, an exhibition of works from the Permanent Collection, thanks to a special loan from the Musée national des beaux-arts du Québec.

The Musée d'art contemporain is a provincially owned corporation funded by the Ministère de la Culture, des Communications et de la Condition féminine du Québec. It receives additional funding from the Department of Canadian Heritage and the Canada Council for the Arts.

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