

PRESS RELEASE
For immediate release

Three new exhibitions at the MAC

Montreal, November 5, 2008. Le Musée d'art contemporain is launching three new exhibitions in November. First, a solo exhibition of artist *Lynne Marsh* from November 6, 2008 to February 8, 2009, coproduced with the Musée régional de Rimouski, plus an exhibition from the Permanent Collection, *Ideas of landscape/Landscape of ideas*, from November 6, 2008 to January 4, 2009. Also, as part of the Projections series, the museum is showcasing works by *Mariana Vassileva* from October 24, 2008 to January 11, 2009.

Exhibition
Lynne Marsh
at the Musée d'art contemporain de Montréal
November 6, 2008 to February 8, 2009

On the boundaries of performance, cinema and image, Lynne Marsh's works explore the relationship between physical and psychological spaces. The exhibition is comprised of three recent major video installations by the Canadian artist: *Camera Opera* (2008), *Stadium* (2008) and *Ballroom* (2004). All three feature a single female figure in a vast, uncluttered architectural space. For the first time, the artist has abandoned the creation of fictional, virtual spaces, to investigate real spaces, evoking their social, historical or cultural functions.

A large-scale wall projection, *Ballroom* presents the artist dressed in a glittering costume, suspended upside down, arms outstretched, twirling like a mirror ball in London's Rivoli Ballroom, accompanied by a soundtrack that accentuates the acceleration of her spinning body. *Stadium* brings to mind a cinema setting with its free-standing screen and old wooden chairs. Filmed in the Berlin Olympic Stadium where the controversial 1936 Games were held, the work follows the nonspecific figure of an athlete hurtling through a sea of empty seats. Lastly, in *Camera Opera*, Marsh has simulated a TV studio by mounting two flat-screen monitors on tripods. The video presents an anchorwoman in a TV studio just a few minutes before airtime, but it is the cameras themselves that become the subject of the work and the action, the filming of the shot. The artist considers the television studio as a fictional space.

Lynne Marsh was born in Vancouver in 1969. Holder of a BA from Concordia University and an MA from Goldsmiths College in London, she is a lecturer at the University of Hertfordshire in the United Kingdom. Her installations have been presented in numerous solo and group exhibitions in Canada, the United States and Europe. Lynne Marsh divides her time between London, where she also teaches, and her studio in Berlin.

Catalogue

The exhibition is accompanied by a 64-page catalogue with texts by Lesley Johnstone, curator at the Musée d'art contemporain, and Bernard Lamarche, acting director and contemporary art curator at the Musée régional de Rimouski. The catalogue also contains a biobibliography and reproductions of the works. It may be purchased for \$25 at the museum's Olivieri Bookstore or at your local bookseller.

Meet the artists

Visitors will be able to tour the exhibition with artist Lynne Marsh the evening of the opening on November 5 at 5:30 p.m. The tour will be in English and admission is free of charge.

Lynne Marsh would like to thank the University of Hertfordshire for its contribution to the publication of the catalogue, as well as the Conseil des arts et des lettres du Québec, the Canada Council for the Arts and the Laboratoire nouveaux médias d'Oboro for their financial support.

Exhibition

Ideas of landscape/Landscape of ideas 2
at the Musée d'art contemporain de Montréal
November 6, 2008 to January 4, 2009

A second look at this theme-based presentation of the Collection, this exhibition also focuses on landscapes, but from a much broader and more diversified perspective than the concept of the genre as defined in the tradition of painting. Presented from November 6, 2008 to January 4, 2009, *Ideas of landscape/Landscape of ideas 2* is comprised of some thirty works that evoke elements of nature, spatial configurations, and urban and imaginary landscapes.

The first gallery revisits the idea of the cycle of days, colourful fields and variable horizons (John Lyman, Joyce Wieland, Jean-Paul Lemieux and Paterson Ewen), natural materials like wood and water (Christiane Gauthier, Laurie Walker), the stylized depiction of trees, forests and various bodies of water (Michel Goulet, Jérôme Fortin, Sylvain Cousineau), urban landscapes suggested by models of ancient cities (Patrick and Anne Poirier) or retro-futuristic models (Patrick Coutu), and even the concept of space and time with a conceptual work (Daniel Buren). The second gallery shows works alluding to the heavens (General Idea, Pierre Dorion, Rober Racine, Charles Gagnon, Jack Goldstein), cartography, dwellings, urban furniture (Guillermo Kuitca, Roland Poulin, Stephen Schofield), and the concept of density and openness (David Rabinowitch).

Josée Bélisle, curator of the Collection, is the curator for this exhibition.

Projections Series

Mariana Vassileva
at the Musée d'art contemporain de Montréal
October 24, 2008 to January 11, 2009

Lastly, the *Projections* series presents, for the first time in Canada, three recent works by Bulgarian artist Mariana Vassileva: *The Milkmaid* (2006), *¡Toro!* (2008) and *Tango* (2007).

Born in Tornovo in 1964, Vassileva has lived and worked in Berlin since 1991. Her work has been exhibited since 2000, mainly in Germany, Bulgaria and Spain. In 2007 alone, she took part in over twenty group exhibitions.

In *The Milkmaid*, the artist pays tribute to Vermeer's celebrated painting of the same name, retaining only the composition, the gesture and the luminosity. In *Tango*, Vassileva evokes the feeling of solitude, gambolling like a child in a field and expressing through dance movements -- one step forward, two steps back -- the human condition. Created this year for Art.es magazine, *¡Toro!* is a poetic work in which a man challenges the ocean waves like a bullfighter, using his suit jacket as a cape. A senseless struggle, a quest worthy of Don Quixote, "the work," writes

Louise Simard, multimedia event organizer and curator for this exhibition, “becomes a metaphor for an attitude towards the world and life.”

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.

The **Musée d'art contemporain de Montréal** is located at **185 Sainte-Catherine Street West**, Montréal, Québec H2X 3X5, **Place-des-Arts metro**. Information: **514.847.6226** or www.macm.org. The museum is open Tuesday through Sunday from 11 a.m. to 6 p.m., and until 9 p.m. on Wednesdays, as well as for its *Nocturnes* on the first Friday evening of every month. Admission: adults \$8, students \$4.