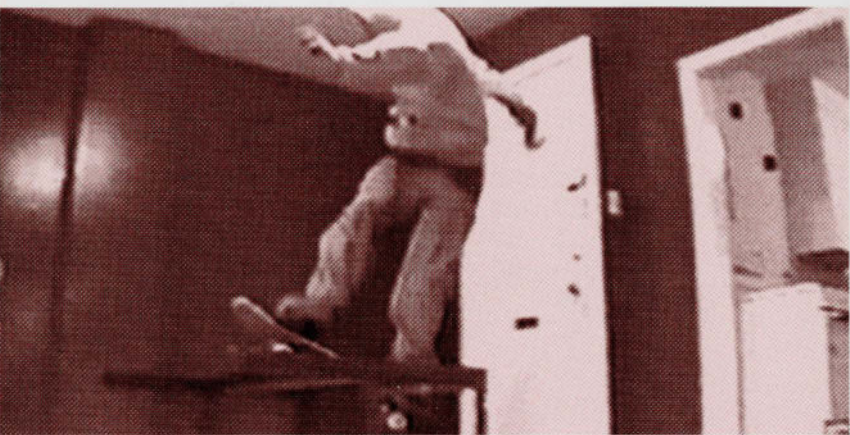






PROJECTIONS



Alex Morrison, *Homewrecker*, 2001



Arthur Kleinjan, *Skipping*, 2004

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MARIE BRODEUR

Lives and works in Montréal.

**Héro**

1996, video, colour, 27 min 30 s

Collection of the Musée d'art contemporain de Montréal

JULY : 13, 17, 19, 22, 28, 30

AUGUST : 3, 7, 9, 12, 18, 20, 24, 28, 30

SEPTEMBER : 2, 5, 8, 10

Marie Brodeur was a professional modern ballet dancer for 15 years before becoming a director. Since 1991, she has directed numerous documentaries on dance. Her 1997 film, *Les Mots Dits*, (Spoken Words) a survey of contemporary Quebecois poetry, won her a nomination for best documentary at the 1998 Geminis. In 2002, she won the UNESCO special jury price for *La Danse du guerrier* (The Warrior's Dance) at the Festival international de Vidéo Danse in Paris. Inspired by her experience in dance, she continued to be interested in movement. She directed a series on boxing in 2003, *K-O La boxe en rounds*, (K-O Boxing in the Ring) exploring gesture and aggression, subjects of particular interest to her that she had already begun to explore in *Héro*. < < <

*Héro*, Marie Brodeur's third video work, is the most representative piece in her oeuvre. Nominated best video of the year at the 1997 Rendez-vous du cinéma québécois, *Héro* follows the voyage of a woman as she is initiated into the world of boxing. The work is comprised of seven scenes corresponding to seven levels of training. Each carefully composed scene has its own particular lighting, colour, and emotion; and each is dominated by an archetype. Marie Brodeur drew inspiration for the piece from Carol S. Pearson's *The Hero Within: Six Archetypes We Live By*, which identifies and studies six archetypes as profound models that govern our lives. Marie Brodeur uses them—the Innocent, the Orphan, the Wanderer, the Warrior, the Martyr, the Magician—to draw a parallel between learning a sport and personal growth. <

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ALEX MORRISON

Born in Britain.

Lives and works in Vancouver.

**Homewrecker**

Colour DVD, 1 min 54 sec, loop, 5 editions

Collection of the Musée d'art contemporain de Montréal

JULY : 14, 16, 20, 24, 26, 29

AUGUST : 4, 6, 10, 14, 16, 19, 25, 27, 31

SEPTEMBER : 4, 6, 9

Alex Morrison presents himself as an adept skateboarder engaged in the perpetuation of the myth of the skater. His identification with this subculture defines the conceptual framework of his autobiographical oeuvre. In his art, Morrison explores the relationship between the public and the private, between memory and the defense of subjective identity. His work is a radical proposal, a reflection on extremism, social conscience, authority and individual liberties. Since 1998, his work has been presented in numerous group shows in Canada, the United States, and Britain and has rapidly garnered him solo exhibitions. *Homewrecker* was presented for the first time at the Mercer Union Gallery in Toronto in 2000, then at Frankfurt in 2003 and Berlin in 2005.

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*In Homewrecker, Alex Morrison skateboards in an empty apartment. He glides from one room to another, from the counter of a yellow kitchen to the radiator in a blue room. The empty apartment is the set for a performance: Morrison transposes a sport performed in public spaces—an audacious social and spatial experience—into a restrained interior space. As the word “home” in the title is associated with physical comfort and private morals, the place one returns to, Morrison’s coming and going evokes an exorcism of torment and anguish. But we are conscious that this is a directed scene: we never lose sight of the artist’s performance. His presence and actions maintain a tension between that which is authentic and that which is representation.*

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ARTHUR KLEINJAN

Born in the Netherlands.  
Lives and works in Rotterdam.

**Skipping**  
Colour DVD, 3 min, looped

JULY : 15, 21, 23, 27, 31

AUGUST : 2, 5, 11, 13, 17, 23, 26

SEPTEMBER : 1, 3, 7, 11

Arthur Kleinjan began his training at the Rotterdam Academy of Visual Arts. He stayed in Montreal for a few months in 1999, then in Berlin the following year, before attending the Rijksakademie van Beeldende Kunsten in Amsterdam. On a quest for interesting images and situations, Arthur Kleinjan continued his travels. In his work, the notion of "reality" takes on a whole new meaning: in his own way, he captures simple things and transforms them into unique moments. His work has been widely shown: he has had solo exhibitions in Vancouver, Berlin, Vienna, and in the Netherlands; he has also participated in exhibitions in Thailand, China, Spain, and Denmark. Recently, *Skipping* won the first Red Dot at the Amsterdam Art Fair.

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*Skipping* was shot in China, during a visit to Beijing. Arthur Kleinjan filmed a girl skipping rope in an alley while a man jumps along to her side. After a few jumps, a slight gap intervenes, and the girl's rhythm accelerates while the man's slows. After two resumptions, the girl should start again, but the man doesn't stop jumping. Only a furtive look towards the camera suggests complicity and unveils the choreographed nature of the action. What part of this unique moment captured haphazardly in an alleyway in China is directed? Arthur Kleinjan is able to capture a sense of fragility that transforms a simple scene into an enigmatic sequence. The rhythm of the skipping takes on a whole significance unto itself and encourages us to revisit the sequence. The music, sung in Japanese by Hibari Misora, admirably completes the dreamy mystery of this work.

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*Projections* is the title we have chosen for the ongoing film and video program presented at the Musée. Recent output is rich and diverse. Many artists from a wide variety of backgrounds — video makers, visual artists, photographers, playwrights, choreographers and composers — are drawn to the poetic power of the image projected on the big screen. *Projections* also refers to the energy of a thrust forward, toward the future of the moving image.

The second of our Projections programs is made up of three works: Marie Brodeur's *Héro*, Arthur Kleinjan's *Skipping*, and Alex Morrison's *Homewrecker*. Two of these were conceived as loops: *Homewrecker* owes all its savagery, *Skipping* all its poetry, to their infinite recommencements. Once launched, these works roll without interruption: we do not really know, watching *Homewrecker*, at which point the loop is restarting; whereas we inevitably glide through *Skipping*'s announced resumption. To respect the nature of these looped works, we have chosen to present them on following days throughout the summer. The screening dates appear here after each description. < < <

The video work of Marie Brodeur is an intricately composed parabola that ends by proposing a return to a newly discovered starting point. "The only way out is through the quest itself." So begins *Héro*, an allegorical hymn to life and to overcoming oneself. The work follows a woman's progress in the boxing training ring. Marie Brodeur transforms this into a fantastic story: each step in the heroine's apprenticeship is a quasi initiation, as physical as it is psychic, in her personal evolution. <

LOUISE ISMERT

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