

This *Music Video* program is composed entirely of local productions. With the whole of the Musée's exhibition spaces currently devoted to a Triennial of Québec art, this third edition of *Music Video* is featuring young creators from Montréal's music scene. < <

Many of the most interesting works were made by artists and musicians who enjoy experimenting together. Aside from the initial idea, and achieving the perfect balance between concept and treatment, between image and music, a video's success depends on sustaining energy from start to finish. And this energy often has its source in the relationship between artist and director. < < *Walk the Walk* and *Interlude 2 (Whispers from the Grave)* were directed by Ian Cameron, a member of the band The National Parcs. Fascinated by the rhythms and sounds of nature, The National Parcs worked on the production of their concept album *Timbervision* in Parc de la Vérendrye. The result is a series of audiovisual "scores" that fuse samplings of sound and image. "We've found a way of working. When people say things they embellish their ideas with a metaphor, and ours is drawn from nature." Inspired in part by Coldcut's single *Timber*, which was made in collaboration with Hexstatic, their approach makes nature part of the image and nature's sounds part of the composition. The music and the video, developed together, are recorded as a single entity. "My goal," explains Ian Cameron, "was to integrate the video completely with the musical creation process. I was fascinated by the idea of using raw and chaotic samples of actions in nature, and manipulating them to make order out of them through editing and loop making." < <

Socalled's *You are Never Alone*, directed by Benjamin Steiger Levine, became the project of a whole community of artists living in Montréal's Mile-End – possibly the neighbourhood with the highest concentration of artists in the country – who generously volunteered their time to work on the video. "A labour of love," says producer Patricia Boushel. The focus of the concept, which is reminiscent of Peter Gabriel's dazzling *Sledgehammer* (1986), is a head, whose painstaking creation by renowned special effects artist C. J. Goldman required hundreds of hours of work. < <

Another technically innovative piece, *Lever l'ancre*, is the product of a successful directorial collaboration between Pascale Bussières and David Clermont-Béique. The video is composed of over 5,000 photographs taken against a green screen and subsequently animated. David Clermont-Béique also collaborated with Pedro Pires on his meticulous image-by-image work for *Buffer Zone*, whose visuals seem to resonate disquietingly at the same rhythm as the dark tones of the music. < <

Pop Culture was directed by Sid-Z, drummer with the band Creature. Sid-Z has smoothly fused his two loves, cinema and music, to produce a work in the purest dance video tradition – the ideal form for a group that likes to dance and to get its fans dancing. "The song *Pop Culture* is about having the strength

to break free, to express whoever is inside you," says Sid. "I believe somewhere deep inside of this body of mine lies a singing, dancing frog (in a top hat) just bubbling to burst out. So for this video, I let him out for a while and went inside his head. What I found was a love for the choreography in 30's Hollywood musicals, the magical worlds of Terry Gilliam and the childlike explorations of Michel Gondry." < <

Kaveh Nabatian – video director, professional filmmaker, dedicated music-lover, trumpet player with Bell Orchestre – also allows his imagination free rein. The story behind the narrative music video *The Upwards March* was inspired by an image that came to him while he was performing the piece onstage with Bell Orchestre: a little girl walking alongside a highway in the dark. Featuring a girl lost in an amusement park on a summer night, a masked magician, brilliantly lit rides and a group of musicians in a car outlined in neon tubing, the work – which is virtually a short film – allowed Kaveh Nabatian to combine his two passions. *The Upwards March*, his first music video, won the Special Jury Prize For Experimental Film at the South by South West Music Festival. < <

Gabriel Coutu-Dumont's remarkable *Luscious Life* grew out of the stage visuals he designed for concerts by Patrick Watson, which he subsequently fully animated to create the music video. The delicate and slightly nostalgic images seem to echo the aesthetic sensibility of Watson's song, as if the voice itself shaped their fabrication. For *Fight and Kiss*, from the *We Are Wolves Total Magique* album, Jérémie Saindon has employed the marvels of magic to break the performance video mould: submerging the musicians entirely in water, he alludes subtly to the famous Houdini, who regularly plunged into a tank of water entirely in chains, risking his life with each performance. < <

Outstanding videoclips are often the result of a successful collaboration, but also sometimes of the artistic freedom that arises from a relationship based on trust. Paul Cargnello's *MySpace* includes a warm tribute to the director of *Une rose noire*: "My second video," writes Cargnello, "is directed by the ultra-talented Geneviève Albert. We did this one on a shoestring budget as well... Geneviève is not only my favourite director ever; she's also one of my favourite people." < <

No one knows better than director Dave Pawsey how to juggle with Sam Roberts's charismatic image. "The concept behind *Them Kids* stems from months of random conversations over coffee with Sam, and being lucky enough to have filmed the making of his most recent record. Spending time in the studio really opened my eyes to the passion the band has in creating an album... Lyrically, 'the kids don't know how to dance to rock and roll' conjured up imagery of my parents' generation. The idea of aging Sam at various stages of life came out of the generation gap thematic... The idea of basing the video in a Sims-like environment came from my fascination with the game. The thought of creating virtual characters that mirror our lives is pretty strange." Dave Pawsey directed *Them Kids* with the support of special effects supervisor Jonathan Legris, who also worked with him

on *Bridge to Nowhere*, winner of the 2007 Juno for best video of the year and the MuchMusic Video Award for best post-production. < <

This program, which brings together some of the artists and musicians who contribute towards the vitality of the city that has shaped them and nurtured their talent, would not be complete without the work of Louis Philippe Eno. Over the past four years the extraordinarily inventive Eno has directed some eighty music videos. He won the MuchMusic Video Award for best French video with Malajube's *Pâte filo* in 2007, which was also the year that he completed his first short film, entitled *Souffle*. Eno's ability to make music videos one after the other but to instil each one with the same high level of creative energy is the mark of his considerable talent. He is one of those prolifically imaginative and original creators able to transmit their vision and the desire to realize it to their collaborators. In 2006, during the first edition of *Music Video*, we presented *Montréal -40 °C*, directed by Eno for Malajube, which introduced the marvellous post-production animation work of Mandarine 24, with its little manga figures, slightly irreverent tone and dancing skeleton. Skeletons and skulls appear frequently in Eno's work, almost like a signature. "It becomes a game," he says. "The skeleton, the skull – these are images that don't age, striking images that never lose their power to haunt." < <

The music video is a creative form closely tied to societal development. Last year, we acknowledged the impact of *Here It Goes Again*, made available online on YouTube in July 2006 by OK Go, an indie rock band from Chicago: in less than a week the clip had been viewed over a million times, giving a huge boost to the group's career and revealing the power of YouTube as a distribution platform. The fate of *Here It Goes Again* marked a turning point in the history of music videos. < <

Especially notable this year is the interactive music video created by Vincent Morisset, who works closely with Arcade Fire and directs their Web projects. Morisset's aim was to "develop a cinematic project that would take advantage of the possibilities offered by the Web." Arcade Fire's goal was to present a Web functional video that would be an instance of technological forward thinking. For our program, Vincent Morisset has recorded one of his own manipulations of the interactive video *Neon Bible*. To create your personal animation for *be oNline B*, go to www.beonlineb.com. < <

In the world of the music video – as in life in general – time flows inexorably on. Moving with its currents, we can only take John Cage's advice and remain "open to whatever comes next." <

LOUISE SIMARD



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Photos Cover: Ian Cameron, *Interlude 2 (Whispers from the Grave)*, The National Parcs, 2007. With kind permission from the artist and from Audiogram.

Inside: Kaveh Nabatian, *The Upwards March*, Bell Orchestre, 2007. With kind permission from N uFilms.

Design epicentre.qc.ca



Walk the Walk, **The National Parcs**, 2007, 4 min 17 s

Directed by Ian Cameron
The National Parcs/Audiogram

Une rose noire, **Paul Carnello**, 2007, 2 min 58 s

Directed by Geneviève Albert
Geneviève Albert/Les Disques Anubis

You Are Never Alone, **Socalled**, 2007, 3 min 59 s

Directed by Benjamin Steiger Levine
Patricia Boushel/BSL Productions/JDub Records

Lever l'ancre, **Alfa Rococo**, 2007, 3 min 57 s

Directed by Pascale Bussièrès and David Clermont-Béique
Moment Factory/Tacca Musique

Fight & Kiss, **We Are Wolves**, 2008, 3 min 22 s

Directed by Jérémie Saindon
Dare To Care Records

Buffer Zone, **Bob**, 2007, 3 min 56 s

Directed by David Clermont-Béique and Pedro Pires
Éric Bernier/&records &00

Luscious Life, **Patrick Watson**, 2007, 3 min 9 s

Directed by Gabriel Coutu-Dumont
Silent Partners/Secret City Records

Montréal -40 °C, **Malajube**, 2006, 3 min 17 s

Directed by Louis-Philippe Eno
NúFilms/Dare To Care Records

Au gré des saisons, **Dumas**, 2006, 3 min 20 s

Directed by Louis-Philippe Eno
NúFilms/Tacca Select

Neon Bible, **Arcade Fire**, 2007, 2 min 30 s

Directed by Vincent Morisset
NúFilms and AAtOAA/Merge Records

Interlude 2 (Whispers from the Grave), **The National Parcs**, 2007, 1 min 18 s

Directed by Ian Cameron
The National Parcs/Audiogram

Pop Culture, **Creature**, 2008, 3 min 28 s

Directed by Sid-Z
Dada Films/Bonsound Records/Universal Music Canada

The Upwards March, **Bell Orchestre**, 2007, 4 min 11 s

Directed by Kaveh Nabatian
NúFilms/Rough Trade Records

Bridge to Nowhere, **Sam Roberts**, 2006, 3 min 9 s

Directed by Dave Pawsey
NúFilms/Secret Brain/Universal Music

Them Kids, **Sam Roberts**, 2008, 4 min 1 s

Directed by Dave Pawsey
Spy Films/Opak Media/Secret Brain/Universal Music