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The Québec Triennial 2008



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Josée Bélisle
Paulette Gagnon
Mark Lanctôt
Pierre Landry

The Québec Triennial 2008

May 24 to September 7, 2008
Musée d'art contemporain de Montréal

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An exhibition organized by the Musée d'art contemporain de Montréal and presented from May 24 to September 7, 2008.

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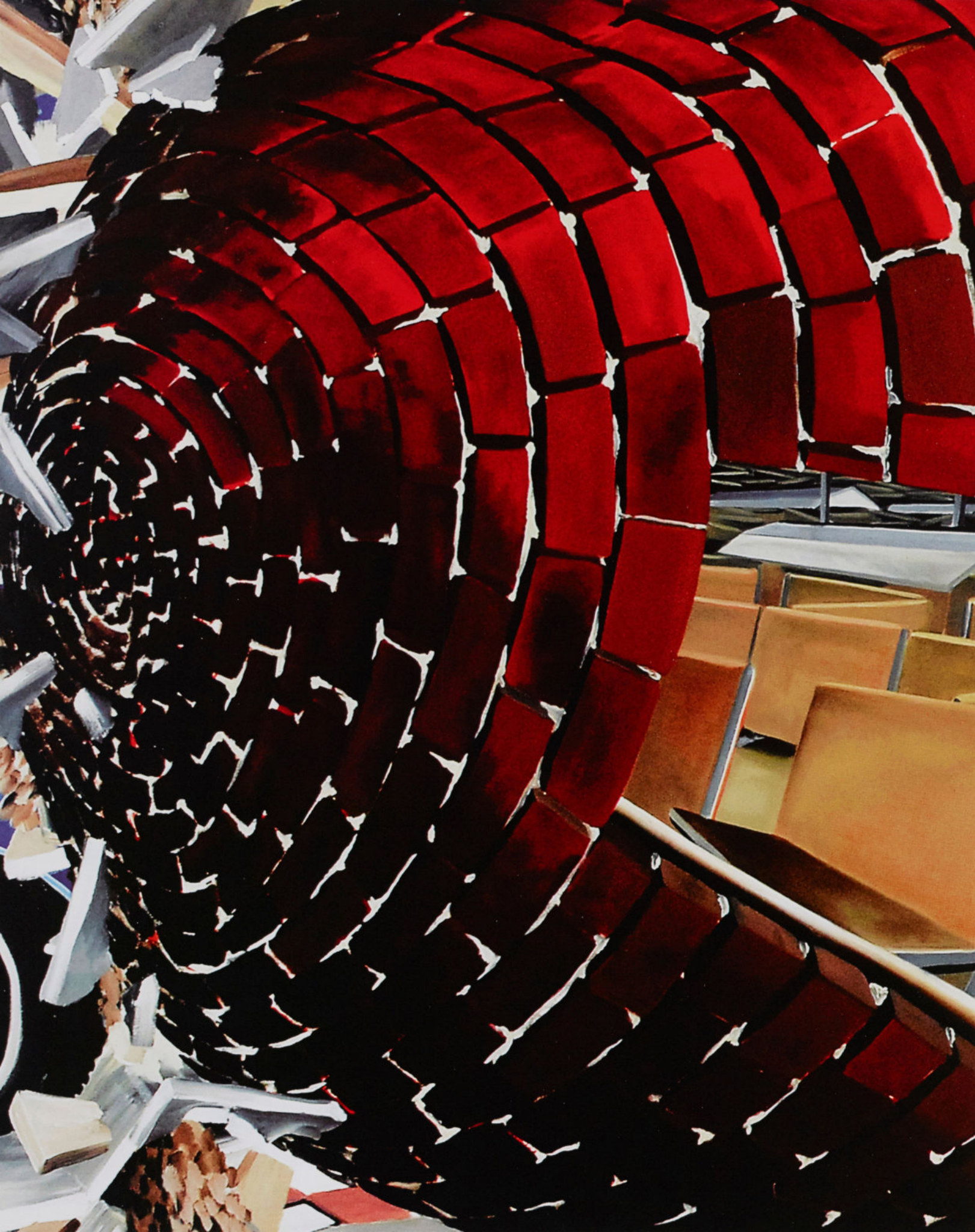
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We took a gamble with this exhibition. We bet that having the opportunity to take a good look at some of the best art being made in Québec today would interest enough people, notably Quebecers themselves, to warrant repeating the exercise every three years. Needless to say, we also wagered that our successors would see the usefulness of it as well and not cancel a tradition that should be well established by the time we pass the baton. We think that our artists have long deserved such a celebration and that they probably always will.

If initiating a triennial exhibition commits us to repeating the effort with scheduled regularity, the risk that we might some day run out of art worth looking at is not at all high. The amount of excellent art made here, art that can inspire awe, has steadily increased since the 1920s. Montréal as the metropolitan centre of Eastern Canada, not to mention Toronto's great rival for cultural ascendancy, has always had the highest concentration of artists in Québec, which explains the establishment here of this provincial museum in 1964. Opportunities for exhibitions, reasoned criticism, access to materials and production services, to say nothing of the possibility of sales to prestigious private and public collections, are greatest here. But, for all its advantages, Montréal does not have an exclusive hold on artistic brilliance in Québec. We wished to broaden and, yes, nationalize the picture.

Of all the Canadian provinces, Québec is the most notoriously self-aware, owing to its linguistic singularity in North America. But will Québec recognize itself in the work of its leading young artists assembled in this inaugural Triennial? Can seeing new art from Québec help qualify that self-awareness in interesting ways? Will it provide useful information and, maybe, pride? I believe it can. In this exhibition, Quebecers will see an advanced culture of extraordinary diversity and daring, a diversity of practices and of interests.

Without forcing diversity in any way, the curators strove for objectivity in applying the criteria of originality, intelligence and timeliness in their selection process. They chose Lavoisier's wonderful formula as their title only after their selection was complete, so no theme imposed itself from the outset. The four curators, Josée Bélisle, Paulette Gagnon, Pierre Landry and Mark Lanctôt, sought out the most ambitious works that fit their rational criteria and found a surprisingly large amount, most of it with very little in common.

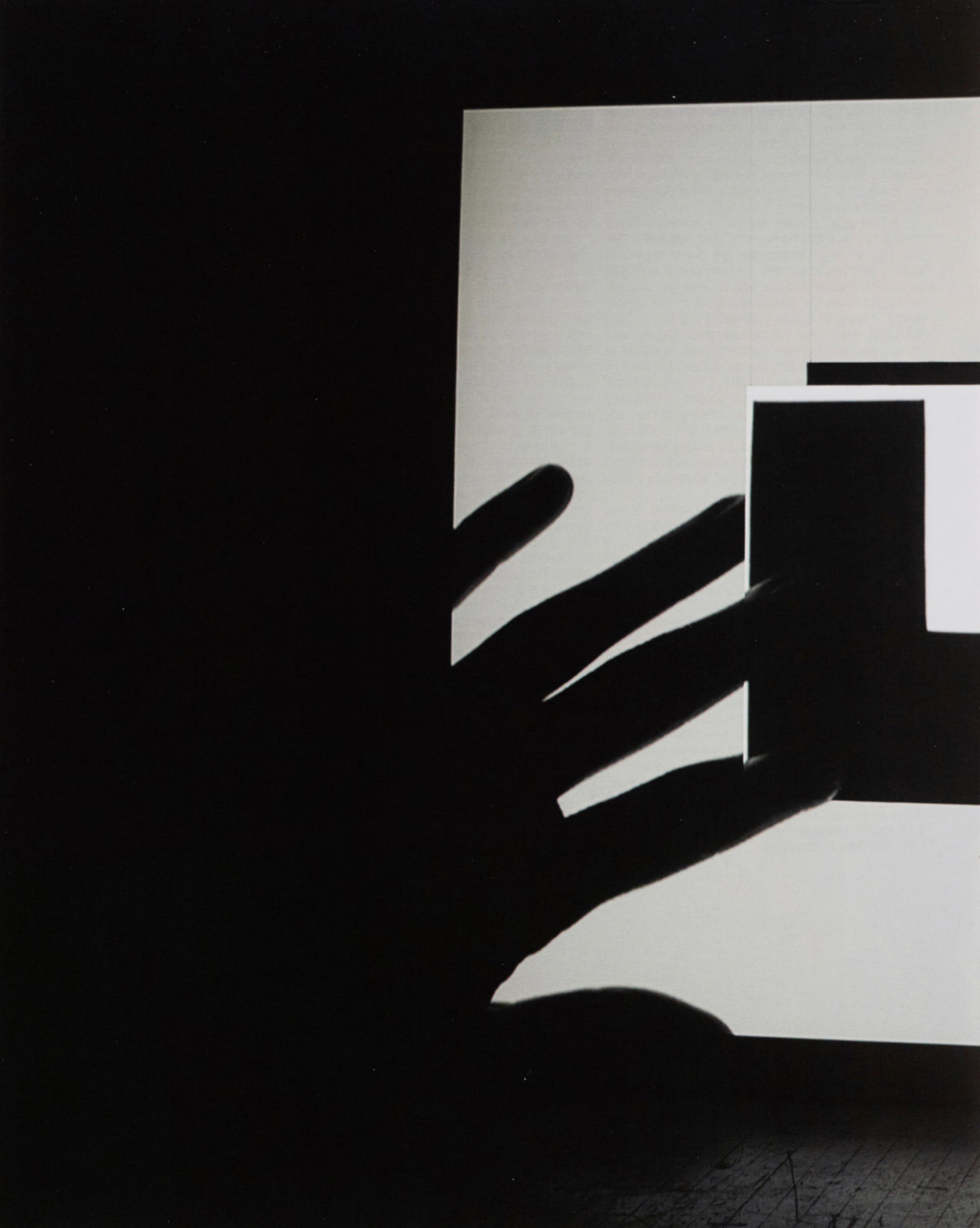
I take that to mean that our scene has expanded both its depth and its reach significantly since the still recent decades of the Automatists/Plasticien/Neo-Plasticien continuum, with its phalanx-like coherence. Not only has the artistic culture of Québec changed remarkably, it even appears that a different kind of culture has installed itself here, one that reflects the extreme diversity of the global art world generally, but along the lines of a radically democratic diversity of individual sensibilities, rather than the ethnic diversity that one might expect from a polyglot city like Montréal.

Has the art scene here become both schizophrenic and xenophobic? I hate to think so, though I can imagine that our curatorial team may themselves suffer such denunciations unfairly by those who do not agree with the likeness of the portrait we have drawn. Every art museum established by a free, open and pluralistic society that attempts such an exhibition must, like us, ask itself difficult questions. In an effort to be more inclusive, should we stretch our definition of professional artist? Should we attempt to make allowances for exceptional examples of traditional arts? Should we lower our standards of originality, intelligence and timeliness for the sake of inclusion? We answered no to all of these questions, as we have since our inception over forty years ago. We know that relevant voices are necessarily left out of every selection process, but we are consoled by the fact that the strength of our art scene, with its freedom and the broad variety of sensibilities that have found encouragement in Québec, will eventually make its mark in the world. That was also a purpose for this exhibition. In time, as the popularity of challenging new art continues to grow, I am convinced that the diversity of our visual art culture will only broaden and deepen its plurality and its appeal.

With the help of Lavoisier's talisman, we hope to spread the inspirational news that this progressive society has bred an extroverted artistic culture of great intelligence, ambition and range. If this first Québec Triennial is successful, and even if it is not, we will have attempted to contribute to the prestige of Québec in its own eyes, and to the cause of Montréal which we hereby reaffirm as a unique and dynamic cultural centre attractive to the world.

Marc Mayer

Foreword







This first Québec Triennial offers the viewpoint of the Musée curatorial team on the current state of art in Québec. The exhibition has been curated by Josée Bélisle, Paulette Gagnon, Mark Lanctôt and Pierre Landry, with Lesley Johnstone as project coordinator. Our operating method was as follows. In the exploratory phase, we first drew up an exhaustive list of artists, with no prerequisite as to discipline or generation; we then targeted a good many of these for studio and exhibition visits, and meetings throughout the summer and fall of 2007. This was followed by intense research conducted with minds totally open to the practices but seeking innovation and mastery in terms of both formal strategies and themes. Along with regular discussions, the research served to explore and probe the works that engaged us, and led to a preliminary artist list. Based on these choices, we identified certain aesthetic and social issues that characterize present-day art production in Québec. Stylistically the selected works are unrelated, but they all reflect openness to the present in their way of addressing fundamental issues. For most of the artists, this is the first time their work has been shown at the Musée. At the end of the process, the exhibition title presented itself quite naturally, since every one of these works is anchored in the maxim “Nothing is lost, nothing is created, everything is transformed.”¹ Tackling this vast question in its entirety would be impossible, and so we have chosen to address it from various angles in our essays.

The Curators

1 This maxim attributed to Antoine Laurent de Lavoisier in the latter half of the eighteenth century is based on the thinking of the Greek philosopher Anaxagoras of Clazomenae (500-428 B.C.).



Things and Their Opposites

Pierre Landry

Any exhibition organized without a preset theme, as is true of certain biennial shows and this first Québec Triennial, is bound to raise the question of how the artworks were selected. Yet adopting a theme at the outset does not fully resolve the issue, for this method also induces preference, albeit less obviously. Thematic exhibitions generally appear to be more “objective” in that their orientation masks potentially arbitrary decisions — first in choosing the theme (why this one rather than that one), and then, when multiple works fit the chosen theme, in opting for one over another for reasons of “intrinsic quality.”

This exhibition was undertaken without prior discriminating criteria. There were explicit rules for the selection process, of course — for example, the choices had to be unanimous — but no curatorial norm of a thematic nature was set; thus, with each curator bringing his or her own judgment to bear, a given work may have been selected for very different reasons.

In my case, the criterion that gradually emerged — initially as a vague intuition, then more clearly in the course of visiting studios and talking with my colleagues as the project evolved — encompasses both art practice and art discourse to such an extent that it makes the distinction meaningless.

Considered from a distance, so that the details blur and give way to an overall view, the works assembled in this exhibition seem to me to strike a remarkably skilful balance between, on the one hand, adopting an ideation/action framework for their conception and production, and, on the other hand, questioning this framework through the works' functioning and effects, which simultaneously shed light on and challenge, if not defeat, it. In other words, these two components of the creative act interact and mutually nourish each other, without fusing, in a dynamic that avoids both demonstration and “pure expression.” The resulting framework can vary considerably; the six types that I have identified seem to characterize some practices more than others but are generally found in combination in each of the works.

Formal devices

Formal devices are fundamental to any artistic practice, but in some they appear to play a primordial role, constituting both the basis and the framework of the art, and even its *raison d'être*. One case in point is Gwenaél Bélanger's “machinations of the gaze,” which challenge our perceptive faculties with a limit situation by means of a device that paradoxically reaches out to the viewer while in ostensible retreat. The same tension between the visible and

the hidden exists in Valérie Blass's sculptures, some of which are made of objects held in juxtaposition by a girding band that at once reveals and hides them. In Manon De Pauw's work, a well-defined surface serves as the ground for a series of simple actions that affirm the importance of the framework by occasionally transgressing its boundaries. The duly drawn perimeter thus forms a representational space (in the visual and theatrical sense of the term) offering virtually unlimited possibilities.

Collection

The notion of collection supposes a whole to be constituted, an undertaking that can be difficult, or even unfeasible. But this is of little importance, since the various activities inherent to collecting (research, negotiations and dealings of all sorts) result in contacts that cause the collector to digress from what might appear doubtful from a single-sighted angle. For the artist, the challenge then consists of avoiding total absorption in the objective and taking advantage of avenues that open up to the collector like side roads along the way. In attempting to reconstruct Robert Smithson's record collection, Jon Knowles does not merely evoke (homage or simple reference) the earthwork artist's memory; he also creates a network of potentially infinite ramifications.

Social context

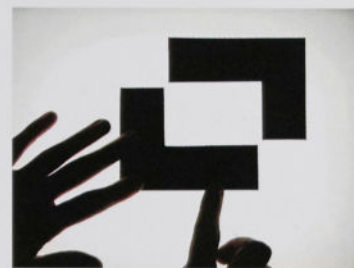
This field of action and investigation serves as a framework for various sorts of interventions whose purpose is at once clear (to denounce injustices, stereotypes or prejudices, or simply the absurdity of a world governed by the imperatives of consumption) and ambiguous, for spotlighting what one sees as a questionable or utterly unacceptable situation often (and cruelly) comes down to signalling its omnipresence and banality. Transformed and formatted, so to speak, by their implementation, the issues raised take on an, if not totally acceptable, at least strangely palatable appearance: for example, Emanuel Licha's “extreme” tourism; the fragility of the individual — whatever his crime — contrasted with the harsh coldness of prison life, in Romeo Gongora's piece; the troubling breeziness of the cultural prejudices revealed by Karen Tam. Each artist offers a slightly out-of-kilter vision of a given social context, which encourages a critical perspective that brings us closer to the context while keeping it at a remove.

Context and artistic practice

If all artworks “express themselves” about art, some do so more than others. Indeed, there are many ways to talk about art in art, to explore the clearly



Valérie Blass p. 66



Manon De Pauw p. 92



Romeo Gongora p. 116

circumscribed yet teeming framework that constitutes the practice of art, which, today, is inconceivable outside of its context. This context is rooted in the personal realm, of course, as seen in the importance of the studio in Anthony Burnham's work. But it is also public, as illustrated by the various places of art painted by Michael Merrill, and interpersonal, as pointed up by the encounters engendered by Raphaëlle de Groot's practice. In a word, it is above all hybrid, as beautifully shown in Etienne Zack's painting, where vastly diverse components of art history come together in no apparent order or hierarchy.

Fictional framework

This is the place of infinite possibilities and thus infinite pitfalls. It is a framework of great richness (the least little intervention can lead to a story), and it is also a highly risky territory (the least little intervention can lead to a story...). Whatever its apparent subject, fiction usually exceeds its primary framework. This can take the form of adopting an unusual viewpoint (Cooke-Sasseville); multiplying the roles played by a single element (such as the Fashion Plaza building, serving as production location, décor, a lead actor and presentation place for Patrick Bernatchez's tales); mixing media (such as photography and film in Bettina Hoffmann's piece); or simply using joyful proliferation (as in Cynthia Girard's painting, whose astonishing extravagance must surely hide some mysterious story). In fact, it may well be that strictly linear fiction is nothing but a mental construct with which we proceed only insofar as it maintains the idea of framework, of boundary to go beyond.

Process

The notion of process no doubt renders better than any other the tension in play between the framework and its exterior — provided that it contains both the idea of boundary (all processes have limits) and that of transgression (whether actual or merely suggested, a process invariably involves the idea of movement, thus possible overstepping). And the attention paid to this notion by artists in recent times (particularly the past decade) likely has to do with the fact that it serves to transcend certain opposites (form/content, initial act/secondary times, upstream/downstream, work in progress/completed work) by condensing the (spatial and temporal) components of the artistic experience. We see this, for example, in Tricia Middleton's strange construction fashioned from recovered materials (including her own earlier work), whose shape (that of a factory), appearance (raw, incomplete) and production date (1996-2008) summon up and meld space and duration.

In various ways, the artworks in this triennial show seem to define themselves in terms of one or other of these frameworks — or of several, as many do. This is true of the work of Stéphane Gilot, for instance, whose interest in scale models relates to both fictional framework and formal strategies, and that of Adad Hannah, where the fictional narrative is strewn with references to the practice of art. Similarly, the mascot created by Doyon-Rivest offers a sort of critically humorous social fiction, while Julie Doucet's collages, at first glance dominated by a quasi-abstract formal framework, are in fact fraught with social significance and fictional appearance.



Bettina Hoffmann p. 130



Cynthia Girard p. 112



Adad Hannah p. 120

Notwithstanding the opinion that sees nothing but breaks with tradition and provocation at every turn, the history of art has also been marked by undeniable continuity since the mid-nineteenth century — at least according to the theoretical approach developed close to fifty years ago by the American art critic Clement Greenberg. From Manet (and even earlier) to Pollock and beyond, he says, modern art history is first and foremost a quest for the factors unique to each artistic discipline. Through self-criticism, "each art would be rendered 'pure,' and in its 'purity' find the guarantee of its standards of quality as well as of its independence. ... And I cannot insist enough that Modernism has never meant anything like a break with the past. ... Modernist art develops out of the past without gap or break, and wherever it ends up it will never stop being intelligible in terms of the continuity of art."¹

Damned as too directive, this formalism was roundly criticized for its essentialist nature, its autonomist conception of art, the primacy it affords to painting and its America-centric inflexions — not to mention the evolutionist aspect of the references to "purity." In response to his critics, Greenberg pointed out that the quotation marks around pure and purity should have been clear signals of his reservations. "'Pure' art," he explains, "was a useful illusion, but this doesn't make it any the less an illusion. Nor does the possibility of its continuing usefulness make it any the less an illusion."²

This clarification (albeit formulated nearly twenty years after "Modernist Painting" first appeared) is of capital importance. Beyond any cynicism one might perceive, it is in fact a call for the establishment of an action framework — and, to this end, to the possible use of notions considered from the angle of their operational or utilitarian value (their "usefulness"), rather than from that of their (hypothetical) value of truth.

Art is often credited with intentions about human well-being. That the making of art is aimed at or results in shedding light on some social problem usually swept under the rug, that it serves to cast a critical eye on the world and thus helps to raise awareness are things to which no one can or would want to object. But if these functions lead to art being perceived as a "space of truth," there is a problem.

The issue is not so much to oppose the "inestimable" aspects of art — its transcendental power or the immanence attributed to certain of its features — as to recall the critical distance that should be maintained from these aspects, which are of a constructed and necessary nature. In this respect, the nuance that Greenberg makes in defending his approach is most interesting. While freely recognizing that artworks possess an elevating power that allows them to approach the essence of art, he takes pains not to grant this "essence" the status of absolute truth.

My choice to relate Clement Greenberg's theoretical stance to the question of artists self-imposing and exceeding a conceptual framework may seem surprising, since Greenberg was not an artist. However, referencing the work of a critic and theorist, precisely because it involves a field generally considered separate from art practice, serves to make this not new but often forgotten observation: The distinction between practice and discourse, between doing and theorizing, is in many ways obsolete. The conditions of each profession certainly remain very different, but a common basis — which has always existed — is gradually coming to the fore. The point here is not to restate the widely known and accepted fact that individuals can be both artist and theorist. Rather, it is to assert the need for both fields to establish a framework that limits action in order to enhance it, to use strategies based as much on constraint as on freedom.

Each of the works presented in this Triennial manifests masterful equilibrium between these two aspects of the creative act. Neither cynical nor credulous, they neither ironize nor preach. And their use of paradox is highly judicious. As David Armstrong Six puts it, "I find it both challenging and reassuring to know that the configuration of meaning is more expansive when it resists resolution."

(Translated by Marcia Couëlle)

1 Clement Greenberg, "Modernist Painting," *Art and Literature*, no. 4 (Spring 1965); reprinted in *The New Art. A Critical Anthology*, Gregory Battcock, ed. (Dutton: New York, 1973), p. 68 and 75 (full article: p. 66-77).

2 Clement Greenberg, 1978 postscript to the essay "Modernist Painting," accessed March 2008 at www.sharecom.ca/greenberg/modernism.html

Being alert. Making the rounds. Moving along. Crossing over to the other side of the mirror. A mirror that is, by turns, transparent or tarnished, scratched or broken. Wandering along a totally reinvented *Boulevard of Broken Dreams*. Glimpsing dazzling reflections of a disconcerting and even overwhelming reality. Giving in to the experience of a strange mobility of forms. Becoming aware of private fictions. Discovering new, engaging, complex artistic scenarios. Examining some of the symbolic systems involved in the creative endeavour.

The Night Watch

Josée Bélisle

All this — and more — can be said in beginning to describe a triennial exhibition that brings together, in an ordered and less ordered way, remarkable works by thirty or so Québec artists selected with care, and by consensus, by four curators working closely together. This group show bears an evocative, perhaps slightly cryptic, title that is nonetheless firmly rooted in universal memory: “Nothing is lost, nothing is created, everything is transformed.” This axiom widely attributed to the founder of modern chemistry, Antoine Laurent de Lavoisier (Paris 1743-1794), stemmed originally from the thinking of Greek scientist-philosopher Anaxagoras of Clazomenae (c. 500-428 B.C.). Arising as it does from the foundations of Western thought, Lavoisier’s well-known principle seems perfectly apt as a characterization encompassing all of the practices gathered in the exhibition, without in any way attempting to reduce them to a (lower) common denominator. Quite the contrary, it is precisely the breadth of this programmatic statement (*nothing* and *everything*) and its immediate connection to the paramount notion of acknowledging that which exists, and to the transformative power intrinsic to beings and things, that seems largely to define the main parameters of the selected projects — with the artist viewed, not as an omnipotent demiurge, but rather as an inspired alchemist of all possibilities.

Overall, the exhibition could be seen as a snapshot of current artistic creation in Québec: an extraordinary group portrait — full-length, in silhouette, backlit or even close up — of what has recently stood out (and appeared to us) as the most powerful, innovative and relevant. That’s a given. But as holds true whenever you shoot a picture, if you adjust your lens a few seconds sooner or later, if you move a few centimetres forward or backward, turn slightly left or right, *everything* changes dramatically, and *is transformed*. And that amounts to saying that this first Québec Triennial corresponds — at least, such is our hope — to a wide-ranging, enthusiastic, revealing assertion of the tremendous vitality and diversity of art here and now, a freeze frame, neither definitive nor absolute, but steadfastly critical and convincing.

To go back to *The Night Watch*, the famous 1642 Rembrandt painting that hangs in the Rijksmuseum in Amsterdam, this masterpiece by the Dutch painter and engraver depicting the activities of *The Company of Captain Frans Banning Cocq* (the work’s original title) is considered to have literally cast a whole new light on the group portrait through its use of the figures’ movements, the props and the complex play of light. It apparently acquired its better-known title a few centuries later, from the way its

patina had dimmed because of the gradually darkening varnish. And so the captain’s diurnal doings became, *ipso facto*, nocturnal, all of it unwittingly foreshadowing, in pictorial (and masterly) fashion, the film technique known as day for night (*nuît américaine* in French) — which will be discussed later, particularly with respect to the photographs of Isabelle Hayeur — and the primacy of idea (the idea, the impression I have of this painting relative to its reality) over form that would compellingly crystallize the contemporary aesthetic.

Let us briefly outline the main characteristics of this group portrait. A glance at the list of artists reveals that, for the majority of them — more than two-thirds — this is the first presentation of their work at the Musée.¹ That fact clearly demonstrates the interest sparked by these voices of depth and substance that have emerged, some already disseminated widely, but others more sparingly. All disciplines are represented, with certain artists happily combining more than one. Painting: Anthony Burnham, Cynthia Girard, Michael Merrill, Etienne Zack. Sculpture: David Altmeld, David Armstrong Six, Valérie Blass, Patrick Coutu, Michel de Broin, Adrian Norvid, Jonathan Plante. Drawing: Raphaëlle de Groot, Stéphane Gilot, Adrian Norvid. Collage: Julie Doucet. Photography: Nicolas Baier, Gwenaël Bélanger, Romeo Gongora, Adad Hannah, Isabelle Hayeur, Bettina Hoffmann, Emanuel Licha, David Ross, Carlos and Jason Sanchez, Chih-Chien Wang. Video, installation and projection: Gwenaël Bélanger, Patrick Bernatchez, Manon De Pauw, Louis-Philippe Eno, Stéphane Gilot, Romeo Gongora, Adad Hannah, Bettina Hoffmann, Manon Labrecque, Emanuel Licha, Lynne Marsh, Yannick Pouliot, Jocelyn Robert, Karen Tam, Chih-Chien Wang. Installation: David Armstrong Six, Cooke-Sasseville, Raphaëlle de Groot, Doyon-Rivest, Stéphane Gilot, Jon Knowles, Tricia Middleton, Karen Tam. Performance: WWKA (Women with Kitchen Appliances). Some artists, such as Cooke-Sasseville, Doyon-Rivest, Charles Guilbert and Serge Murphy, Carlos and Jason Sanchez, and WWKA, work in a collaborative or collective setup. Finally, it should be noted that they all incorporate references — to actual experience, reality, history (their own or others’) and art history — into the very material of their practices, the mythical *tabula rasa* changed, in other words *transformed*, into a kind of revisited individual defence of idea, link, trace and next-to-nothing-ness (where *nothing* becomes *everything*).

Manifold, polysemic relationships to the image and to representation (and the method of representation) are present throughout the exhibition, even when it comes to the demonstration (disarmingly simple but terribly effective) of the combined merits



Adrian Norvid p. 150



Isabelle Hayeur p. 124

of the abstract figure, the plane and the screen interacting in space — something that Manon De Pauw pulls off in exemplary fashion in *Fantasmagorie lumineuse* (2008). We might, as a matter of course, expect to see more shared concerns within reciprocal disciplines: questions of colour, ground, form and motif, for painting; concerns about volume or lack thereof, mass and density, in sculpture; and so on. But specific notions and elective affinities migrate beyond their original media and trigger engaging cross-border discussions. It would appear to be more in terms of the intensity of registers of effect and affect (for example, a semblance of bonhomie and irreverence that is quickly understood as caustic, in the works by Doyon-Rivest, Cynthia Girard, Adrian Norvid, Karen Tam and WWKA) or with respect to the impact of specific materials or components (such as the preponderance of mirrors, glass, transparency and lustre, for David Altmejd, Patrick Bernatchez, Nicolas Baier, Gwenaël Bélanger, Adad Hannah, Jocelyn Robert and Michel de Broin) that “aesthetic families” may be artificially formed for the duration of the show. A to-and-fro emerges between *gravitas* and lightness — of beings and things — along with the acknowledged impossibility of containing within a single atmosphere, however eclectic, the expressive essence and critical potential of such highly diverse artistic approaches, distinctive for both their excess of sparks and decibels, and their great economy and concision, as well as the importance of the subtext.

Apart from the necessity of building dark, confined rooms for the projected works, it is nonetheless true that many pieces rely on the presence of light seen through the prism of its scarcity (if not absence), its slow, gradual emergence or its total absorption in photographic or graphic plates; others are constructed of dim or darkened physical components (David Ross, Nicolas Baier, Michel de Broin, Isabelle Hayeur, Chih-Chien Wang, Tricia Middleton). This suggested incursion into the dark side of reality, a side shrouded in twilight, seems to temper — by mimicking and thereby evoking the night-time portion of the cycle of hours — the generalized exuberance and agitation masking (over-shadowing) the consequences of the current chaos (*The Night Watch*, once again.) But it also places in a new context the pre-eminence of the *camera obscura* in photographic practices (including video and film), in which, paradoxically, the combination of the still and moving image takes concrete form (Hannah, Gongora, Hoffmann). The notion of wandering, circularity and loop (Robert, Hoffmann, Bernatchez, Bélanger) also prevails as a distinct mode of experiencing a work within a sense of time.

Different avenues, if not actual hyperlinks, could guide a reading of (or journey through) this hybrid, multiform composite of an exhibition, *Nothing is lost, nothing is created, everything is transformed*. The following remarks pertain to a few of them, arranged as suggested by the particular potential and striking aspects of each of the projects.

Grand illusion

At first glance, David Altmejd gives his magnificent giants a spectacular aura that then becomes fragmented and stretches to infinity outside the shimmering exterior of their armour. Within their imposing stature and scale, he conceals the fragility (precariousness?) of these monstrous yet splendid colossi destined to confront the world. The recurring theme of death as the ultimate end of the cycle of growth literally fills the polymorphous world of Patrick Bernatchez, in which the human drama is played out, displayed on a broad scale and at high sonic intensity, against a contrasting backdrop of mundane hyper-consumption (with a tragic ending) and apocalyptic upheaval (hinting at eternity). Gwenaël Bélanger conducts a subtle investigation into illusion, the confrontation between reality and its image, the processes that go into its creation, the levels of perception and an orchestrated, noise-filled break with appearances. Adad Hannah chooses the grandeur of a sumptuous museum (the Prado in Madrid) as a setting for exploring his interest in the phenomenon of twinship, the idea of the double and its inevitable complement. In the pause — the *stasis* — of the projected moving image, he portrays a pair of twins transfixed, reflected, superimposed against the connotation-laden Velázquez painting *Las Meninas*; he also renders, through interposed protagonists, the impossible union of Eros and Aphrodite (in sculptural form). His photographs define the seeming endlessness of a chaste kiss, as well as the other side of the décor and production mechanisms used in his *tableaux vivants*. Etienne Zack's consciously baroque paintings set the intention of representation within a lush accumulation of levels of perspectives, strata and contents. He introduces multiple references (a dissolving figure taken from the frame of a picture, a detail from one of his own paintings, helmet, sphere, books, stairs, labyrinths, materials) and boldly lays out amazing, two-dimensional spatial depictions. Anthony Burnham meticulously and deliberately paints unusual constructions and sculptures that he has first carefully fashioned. The result is appealing, mysterious, plastic configurations that attest to the affirmation of the object, and to the states and stages in the (creative) process and the attachment to the very notion of studio.



Etienne Zack p. 180



Anthony Burnham p. 72

Evoking is not describing

Jocelyn Robert's two projections/installations suggest, among other things, in scenes of both past splendour and humble everyday reality, the symbolic functions of that institution *par excellence*, the French Republic. Working in two registers and on two scales, Robert places the individual at the centre of a moving circularity anchored in the architecture of the mind and the Cartesian flood of ideas. David Ross both pursues (tracks) and reveals, in his dark, spare photographic images, the slow emergence of light and its gradual graphic appearance over very long exposure times in near-total darkness. Paying sustained attention, albeit *in absentia*, to storage spaces used by artists and cultural institutions, he restores a visible space-time to works and objects destined for invisible oblivion. The conceptual notions put forward by Jon Knowles revisit, among other things, the essential role played by cult figures in contemporary art: specifically, American artists Robert Smithson and Carl Andre. Through a judicious display of factual information — Smithson's eclectic, personal record collection, a sound environment, Andre's combinative sculpture, a Pink Floyd concert in Montréal — and subtle formal strategies, he conjures up Pop Culture and High Art. Manon De Pauw reinvents the didactic and symbolic potential of the act of demonstration by encompassing in the gallery space, with a performative intent, the specific natures of the screen, plane, form, motif, colour, gesture and process. Michael Merrill's small-scale paintings mainly concern art, the work in itself, the places where it is shown (museums, galleries, public spaces) and stored, and so on. With these works produced from his own photographs, the artist puts together, in various scales and an intimist mode of apprehension, a critical survey and a personal repertoire of meaningful events and moments.

Scripting is not saying

Doyon-Rivest presents and stages *Logopagus*, a male duo of Siamese mascots joined at the top of the head and sharing one brain. Our two heroes with a single seat of language and discourse witness a whole series of social, commercial and even artistic events, from their own birth to the unfolding of various ceremonies. Drawing on the immediacy and effectiveness of advertising imagery and marketing strategies, *Logopagus* merrily and caustically meddles with the art scene. The much-noted actions of WWKA (Women with Kitchen Appliances), an anonymous female collective with a variable membership, posit the kitchen as a mythical, updated place of expression for the female gender. Kitchen appliances become the preferred instruments

(visual and acoustic) of an uncategorizable, event-based, ephemeral ... but lasting artistic practice. The deceptively personal — yet after all generic — dimension of these critical manifestations could also apply to Cooke-Sasseville's monumental *Jeu de blocs* which features paradoxically innocuous but potentially aggressive role playing inside trivialized and even sanitized residential spaces. This re-creation of family units freely offered up to public view turns the spectator into a voyeur and heightens the sense of helplessness in the face of impending tensions. Stéphane Gilot's *Mondes modèles* could likewise share this destabilizing atmosphere, conducive to questioning, generated by its architectural and video systems transposed into the archetypal modelling of animated film and science fiction. In his wandering, the main protagonist encounters a destiny whose end is based on the meeting of art and life. The intimist graphic (collage, *découpage*) fictions of Julie Doucet propose subtle escapes into the world of the everyday, feminism, satirical tracts and eroticism. The exquisite suggestion of the various statements rests on the virtuosity, ambiguity and humour of existential observations.

Saying is not defining

Raphaëlle de Groot has chosen to remain inconspicuous so that others — spectators, visitors — may reveal themselves by providing their own description (or that of someone close to them), and participate, by literally guiding them, in the very gestures of artistic practice, here focusing on the portrait tradition. From the humble paper mask quickly shaped, then patiently filled in with the dictated pencil strokes, to the drawn portrait faithfully (almost realistically) expressing the photographic (Polaroid) shot — the plausible outcome of the preceding subjective operations — a relationship of listening, receptiveness and interpretation conveying the presence of the other is established. This poetic search for identity is echoed, though in a very different vein, in Karen Tam's installations and videos, which draw on her Chinese cultural heritage. Tam questions the authenticity of traditions perceived in the West as original, in spite of the transformations they have undergone over time. She superimposes on her personal acquaintance with family traditions the experience of such eclectic phenomena as that of karaoke, with its strains of American pop hits sung in Chinese. In his video reportages of tightly focused tourist excursions, Emanuel Licha examines the gap between the sordid, destabilizing reality of scenes of conflict, disaster and tragedy (Paris suburbs after the riots, Sarajevo, New Orleans, Chernobyl and Auschwitz) and the chatty explanations of local guides eager, at all costs, to charm and



Jocelyn Robert p. 158

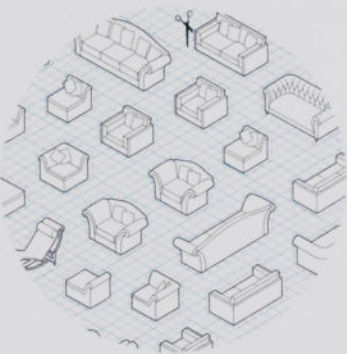


Michael Merrill p. 142

entertain the customer. This investigation of otherness, authenticity and *truth* also underlies the project of Romeo Gongora, who offers us the confessions and apologies of prisoners serving sentences for murder. Are the truthfulness and persuasive power of speeches that have been prepared, written and accepted enough to sanction an eventual redemption? How are we to react to the stirring yet disturbing expression of pleas for forgiveness in a context that merges experience with aesthetics? The Sanchez brothers photographed the self-proclaimed murderer of the little American girl JonBenét Ramsey, the man who recently falsely confessed to the crime. The morbid, voyeuristic fascination of the explicit, carefully framed image of this figure (John Mark Karr) brings us back to the thin thread that connects fact and fiction.



WWKA p. 176



Cooke-Sasseville p. 76

It's all in the doing

Cynthia Girard's paintings form an inspired composite that blurs the specific natures of still life, landscape and interior scenes. In them, the domestic world (knife, bottle, tablecloth) is unexpectedly juxtaposed with the plant and mineral realm (flowers, rocks), and the animal kingdom (dragonfly, caterpillar, turtle) is found side by side with pieces of furniture (chairs, etc.). These eclectic, colourful elements reconstitute, by association and in fanciful relations of scale and perspective, disjointed fictions that clearly suggest sexuality, fertility and contraception. Adrian Norvid tempers his graphic palette, particularly in his oversized black-and-white drawings, and illustrates, with virtuosity and precision, a strange world teeming with references to various cultures — hippie, rock 'n' roll and Victoriana — and filled with countless figures that share a vague resemblance. His mastery of the pun intertwines music and visual art, and an accumulation of motifs and *mises en scène*, and sets the unbridled tone of the resolutely heterogeneous whole. Tricia Middleton recreates a factory — *Factory for a Day* — out of, among other things, elements from her previous works (fragments of installations). This self-recycling operation highlights the notion of repetition inherent in factory work, but it also refers to the alternately alluring (palette of pink and blue, sparkling and filmy) and toxic (dark, opaque, viscous) nature of the materials of daily life. The painstakingly put together, trashy, vaguely *gothic* style emphasizes the highly symbolic yet decadent and artificial look of the construction erected as an ephemeral monument to the resilience and staying power that are necessary in the face of potential alienation. The sculptures and installations of David Armstrong Six assert themselves in the control and know-how displayed in the risky process of producing them, and in the

coincidence and impact of their intentions. Play, social commentary and environmental discourse coexist with a quiet, and phenomenal, expressive force. Jonathan Plante uses paucity as a starting point for dazzling, though deliberately modest, conceptual and formal pieces. The specific material quality of his works — note, for example, a predilection for Scotch tape — seems rooted in the intangible, the virtual and the near-ephemeral. Valérie Blass also incorporates the predominance of process into her sculpture, although she subordinates to it the addition of multiple materials (coloured, transformed, enveloping, hairy) and the accumulation of objects to maintain the critical tension between abstraction, a relative minimalism and the irresistible figurative frenzy of recognizable *things* (sometimes animal and anthropomorphic representations).

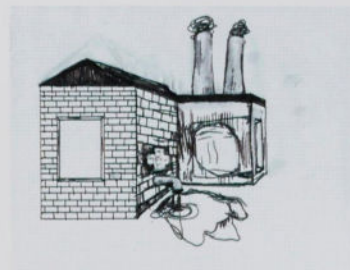
Speaking volumes succinctly

From the start, Nicolas Baier's photographic work has maintained a dialogue with painting. The polypytch *Vanités 2* arises out of a juxtaposition of images of mirrors whose reflective property has been altered in the digitization process. The visual polyphony of the monumental assemblage is based on the surfaces' opaqueness and the many irregularities that mark them, as well as the exponential symbolic power of everything these surfaces have previously reflected (including, potentially, the spectator). Patrick Coutu produces, in sculpture, composite landscape essays that fit into universal mnemonics. The growth impulse expressed in bronze and the systematic drips on paper proceed from a rare formal concision in which the organic and the arborescent seem to unfold according to prefabricated natural canons. Isabelle Hayeur chose the metaphor of the film technique known as day for night (*nuît américaine*) to produce her "territories of shadow," fictional urban (or suburban) landscapes registering the environmental and social disparities that shape the architectural fabric of life in the Americas. The end result is striking, twilight-toned landscapes, faithful, albeit reinvented, moments of the daily reality of various layers of society. Michel de Broin's black geodesic sphere *Black Whole Conference*, reconstructed out of ordinary chairs (from public spaces), borrows from architecture to reveal the disparity of a world turned (and looking) inward, in both self-protective and permeable (through its interstices) mode. The reversibility of worlds, inner and outer, is highlighted here and given shape in an exemplary manner. Bettina Hoffmann's films and photographs also explore the notions of interiority and exteriority by making use of the opposite trajectories of the circular movements of her camera and of the arrival or exclusion of figures in the frame of her images.

The passage of time, cycles of childhood and adolescence, and notions of communication lie at the heart of these works with liberal references to Jean-Jacques Rousseau's *Émile*. Lyrical, sung recitatives eloquently punctuate the video made in Argentina by Chih-Chien Wang. He drew on local tradition and memory for the outline of an inner voyage — which he also took himself — revolving around water, rain and engaged social theatre. In his recent photographs titled *Dim Light*, he dwells on another inner voyage, that of solitude, through the emergence of light.

And so *The Night Watch* comes to an end, leaving viewers of The Québec Triennial full leeway to re-experience, as they please, these works that reflect today's world as seen from Québec, without either filter or net — an illuminating and electrifying observation of a tremendous creative effervescence.

(Translated by Susan Le Pan)



Tricia Middleton p. 146



Patrick Coutu p. 80

1 David Altmejd, David Armstrong Six, Patrick Bernatchez, Valérie Blass, Anthony Burnham, Cooke-Sasseville, Patrick Coutu, Michel de Broin, Julie Doucet, Doyon-Rivest, Romeo Gongora, Adad Hannah, Bettina Hoffmann, Jon Knowles, Emanuel Licha, Michael Merrill, Tricia Middleton, Adrian Norvid, Jonathan Plante, Jocelyn Robert, David Ross and Karen Tam — 22 out of 33 — plus Louis-Philippe Eno and Lynne Marsh, making it 24 out of 38 (including video spots)

The dreaming ... was the only real and lasting part of the life I led.¹

Distress and Re-enchantment

Paulette Gagnon

The ineluctable transformational power of artistic creation challenges our accepted views and prods the mind towards openness in the way we relate to ourselves, our space and our environment in a sometimes troublingly heterogeneous world. Raising aesthetic issues around a shifting theme linked to the phenomenon of overarching change, the artworks in this exhibition question our perception of their finality and thus take on a temporal dimension: they contain experiences of the past already transformed and expectations already declared. Through multiple means of expression, they address fundamental subjects involving art, the society that conditions our existence, and our faculty to project ourselves into the work. In this universe of visual horizons, which touches and grips our collective imagination, the notions of distress and re-enchantment engage both the cognitive and the affective to reveal the profound and ordinarily hidden reality of the human psyche; and this approach, however paradoxical, is amply upheld by the art of twenty-some artists. The archetypal works I have chosen to discuss share similarities and may be syncretic, precisely because of their fundamental differences. They tend to point up the potential of this puzzling paradox, in that many call for the reappropriation of enchantment while others ignore it; each in its own way hints at a certain confusion before the unexpected and leads to the discovery of wonderment through the artist's vision of the present.

If there is such desire for *re-enchantment*, it is because there is also an explicit element of *disenchantment* in the ideology of these creations. Several revive aspects of the aesthetic experience that merges the ineffable with a resurgent desire to invert the sense of hierarchy between *re-enchantment* of the world and disillusion, between distress, as in the uncanny,² and rapture. It is this nuance that is enlightening, and the difference between the two notions animates the concept of many of the works. They are imbued with these elements, not in the manner of their making, but in their aesthetic, phenomenological and psychological dimensions, and in the poetry that they exude. Their existence depends on everything that constitutes their unicity, and in this sense they are all strewn with the elusive, where the essential lies.

These works bear unsuspected imaginary realms and invite us to question our own relationship to reality, and to the dream that goes beyond representation. How do we perceive reality in Gwenaël Bélanger's video projection *Tournis*, which comes alive as if by magic? An incubator of images, this work is also rhythm and resonance. Mirrors crash to the floor and the sound rings out, like an enchantment.

They fall like a spell, the sparkling shards creating an inscrutable tangle of successive impressions. They cascade in a jumble and splinter, making the points of reference — the background objects — whirl like a merry-go-round, strangely entwining the familiar and the elusive, levity and gravity. Fascination diverts our perception from the mad, deafening, strident rush of the cascade to the rapid cycle. Sustained dazzlement strips us of all contact with reality and causes momentary vertigo. We are stunned by the spasmodic noise and lulled into reverie by the effect of the shattering mirrors; everything resonates within and around us as the distinct, direct, repetitive sounds eventually blend together. In the well-modulated, fitful clamour, chanted like a refrain, where silence serves as a pause, we attempt to grasp sounds and tones, for want of grasping the time of the countless images. Irresistible, clear, limpid and very persistent, this rigorously spare creation lays hold of us, and we enjoy the repetition. We sense that time is flying like the successive bursts of glass, and that it is fast disappearing or suddenly taking wing. The effect is grandiose, like the panoramic view of the accompanying photograph. The associations lead us to metaphor in order to better probe the meaning of the images and explore their boundaries. Projected like a timeless spray, the images "create perceptual shifts," says the artist, and become almost abstract. They take us deep into a subjective experience inseparable from the form of the video projection.

Meticulously crafted and true to the artist's approach, David Altmejd's pair of giants are awe-inspiring. Their colossal scale creates an ambiguity that troubles the order of appearances. Metamorphosis or transmutation, these artificial bodies rise inevitably as emblematic figures. Their gaze is irresolute and they are infused with the amphiboly of the imaginary and the real. They "are haunted by their duality, their ambivalent humanity. ... They compose a theatre of mutating forms and organisms whose enigmas and marvels belong to memory and time."³ The mirrors used in their construction give them the strange, anonymous look of robots and produce a pervasive reverberation; their appearance is somehow mythical but at the same time debonair; their presence is disturbing. These disarming giants and their overwhelming size are not easily forgotten. Sombre yet gleaming, they seem to call out to us, suggesting an imaginary, phantasmagorical world. They give the startling impression of having led a lifelong search for something without finding it. Bewitching in their uncanniness, they might easily speak the poet's lines: "I walk beside a joy/A joy that is not mine/A joy of mine that is not mine to enjoy/



Gwenaël Bélanger p. 56



David Altmejd p. 42

I walk beside myself in joy.⁴ But perhaps it is precisely all that which makes them elusive! These sculpted giants, capable of confounding our expectations and blurring our perception of an immutable world, appear to have come from elsewhere without knowing where they are going, frozen in a sort of brilliant, shimmering greyness. Even before amazement strikes, we sense their expression of fantasy and rapture, as if we had dreamed these silhouettes and they had actually existed! The metaphoric dimension hieratically conveyed by these giants is admirable, and the amalgam of juxtaposed elements that animate them strikes a chord. David Altmejd never ceases to surprise.

There exists a theatricality of absence, where the void lies in what is given to see. Inspired by the spaces of the Fashion Plaza building, the plot woven by Patrick Bernatchez's images draws on both the imaginary and the suspenseful, as if existing outside of space-time. Tragic, mysterious and moving, his work adopts the language of myth and dreams for *I Feel Cold Today*, of irony and travesty for *Chrysalide : Empereur*. And as always, the effects, camera work and lighting contrasts coincide. *I Feel Cold Today* takes us from the concrete to the evanescent, from the familiar to the strange. The story begins; we enter a waiting room, then a banal office space, which, in a blizzard of flying papers and drifting snow, turns into a place of unspeakable falsehood and inexpressible voluptuous pleasure. This contemplative work renders the marvellous escape that comes with a final snowstorm, conjuring up an artifactual discovery that borders on the surreal. Watching it, I was at a loss, filled with wonderment yet intoxicated by consternation and uncertainty. This constant ambivalence inhabits the work, and what at first may seem exhilarating gradually reveals itself as anguishing and unreal. The snowstorm scene bathed in enchanting light brings a moment of plenitude and elation; it could be the setting of a fantasy tale. This work deftly exploits the themes of passage and non-communication, as does *Chrysalide : Empereur*. However, the latter work differs in that something of the human soul remains attached to the ironic drama of a life ending and the connoted image of the clown. A shudder foretells the certain and inevitable death. The painful wait turns the mind to the decisive encounter with fate, an experience of death in itself. The narrative is heavily accentuated by the crescendo of sound. In the clamour of the night, like a long wail, the dense music combines with the dreadfully lugubrious torrent of water spilling from a car, clearly marking the end of an outcast's tragedy.

The intensity is equal to the performance playing out, that of a clown reaching the ultimate depth of his solitude and losing all illusion. The poet Horace observed that the fear of death often permeates humans with such hatred that, in the excess of their distress, they willingly deliver themselves to death, forgetting that the source of their grief is this fear itself.⁵

The vision of chaos is also central to Nicolas Baier's *Vanités 2*. The series of photographs assembled in juxtaposition like real mirrors with missing silver gives rise to a fascination, even a feeling of discomfort, linked to the dark side of the unconscious. Like a photographic chimera, *Vanités 2* invites us to question our own reality before signs of time that are beyond representation. The assemblage becomes a sort of deconstruction of reality and reveals the potential of the composition's paradox, symbolically evoking the fate of humankind, its memory and its identity. Here, the falsehood is closely linked to the imagination. The photographs are not conceived in the traditional manner but as openings onto a play of associations and combinations. This approach discloses a photographic architecture at once highly structured and random. Baier contravenes the canons of art by introducing a constant dialogue between photograph and installation. The work is structured around appropriating a single image related to absence. Elusive, it questions our reading of the image with something akin to pure truth and pure travesty. It is also a counterfeit iconography of an elsewhere, between real and fiction, which finds its meaning in the viewer's imagination.

There is more to be learned about what a work can conceal in the art of Patrick Coutu, which offers an opportunity to escape the present. Returning to investigation of the landscape, *Friche 1* is an organic sculpture composed of elements loosely tangled together, as if in an ever-growing state of deconstruction and disruption that imparts the hidden meaning of things. As such, it is a depiction of absence. The artist joins two worlds in this highly metaphoric piece, bending reality with the sole strength of his art to infuse it with his vision of the landscape and thus fostering a series of conscious and unconscious associations. He fuses and alters the material, which bears the traces of its transformation like "a sort of entropy." In the process, he revisits the sculptural practice, and his method can be interpreted as a break with tradition, owing not only to the materiality of the surface, with its curious iridescent, diffracted details, but also to the effect of



Patrick Bernatchez p. 60



Nicolas Baier p. 50

the sublime provoked by references to Japanese prints and Chinese paintings. This work inspires an existential quest.

Jonathan Plante's *Instantané* represents the studio experience with an artist's drawing table and chair; it is an expressive and allusive form, like a manifestation of mind over matter resisting appropriation. The work constitutes a fusion of symbolized precariousness and transparency, in which the object's reality is clearly called into question. The translucence of the sculpture accentuates its diaphanous, near-photographic aspect while revealing a poetic discourse fraught with the symbolic potentialities of the unspoken, here represented by emptiness. Whereas the cobbled-together look of the table and chair emphasizes their materiality, the pellucidity confers an immaterial dimension of dazzling virtuosity. Having diligently reconstructed the artist's furniture, Plante infuses the work with poetry in which metaphor engages the discourse of art on the concept of dematerialization. The result is an original and irresistible renewal of the sculptural art.

The issue of the dematerialization of sculpture is most timely addressed through the art form of drawing. A complex combination of performance, sculpture, drawings, and sound, photographic and video recordings, Raphaëlle de Groot's installation *Tous ces visages* offers reflections on the psychology of the portrait. The drawings, done sight unseen, underline the conceptual reference and shed additional light on the entire process. The artist's approach consists of reproducing a portrait described by someone else on her masked face. Imagining someone's portrait and rendering the expression that makes it credible in a drawing says a lot about others and about oneself, since the points of view are very different. Now, describing is not knowing, but it constitutes the delightful conceptual element here, for no portrait is truly faithful, and none is truly false. And that is of no importance — it's the exchange that counts. This work can be characterized as social, in that it replaces a material by a ritual involving two individuals but without the interpersonal relationship being its final result.

Like two worlds in a momentary state of symbiosis, Doyon-Rivest's *Logopagus* reflects the artists' primary intention and plays on the feelings of form and derision with social satire and performance. The Siamese twin mascot stands welcoming visitors and open to the unexpected; it manifests the unconscious desires in which hopes take shape, neuroses flourish, and memories metamorphose —

hence its uncanniness. The mascot's ambiguous nature is one of those things that everyone sees but no one really knows, because our gaze is entrenched in preconceived ideas. The ambiguity invites close communication with the work, whose meaning brings to mind a relational aesthetic. We see this dimension in the subject's portrayal and in an affirmation of identity that represents the artists engaged in a singular relationship in order to assert difference. The characters are joined and would be nothing without each other. The correlated faces wear a single mask — never meaningless — and the protagonists who capture and retransmit the gaze of others evolve in a manner as personal as it is singular. We can feel their presence as a sort of parody of the way in which society deals with duality within a strictly codified framework, separating reality from the pseudo- or non-reality in which, it seems, we live.

The formidable humour of David Armstrong Six's art seems to proceed from a far-off, fragile land. Revolving around the ordinary and the quotidian, his work expresses the irony of fate, observations on our environment and a form of chaos. The piece titled *A Rake's Progress* is a visual metaphor for our consumer society, an unusual amalgam of a way of life, a surprising and merciless echo of life's chance events. The artist points up the deep-rooted contradictions of our value system. *From Below* seems to arise from beyond the grave and prompts us to search our memories for the diverse references. This work acts on the senses, and its atmosphere expresses a confusion that suspends the order of things and distorts their perception. *Look into the Light, Light, Light, Light* is a synonym of paradox, if there is such a thing, but it is also the expression of upset and turmoil. The sculptor becomes the shaman who urges us to take action in the real world by inverting the order of things that has proven to be destabilizing and even incongruous. Here, and in *A Rake's Progress*, the assembled elements belong to the realm of the absurd and are as striking to the eye as their message is disturbing to the mind. These creations reflect the artist's interest in social facts and concern with urban life. Beyond their enigmatic aspect, they intrigue and fascinate, offering a perplexedly critical look at our society.

The most interesting aspect of Tricia Middleton's *Factory for a Day* is the way it functions as an allegory, ceaselessly recounting its own creation to point out the excess it contains. The multiple manipulations of the material serve to empty the work of its resonance and significance, of the meaning it claims. As a result, it appears oddly incomplete,



Jonathan Plante p. 154



Raphaëlle de Groot p. 88

like fragments to decipher, a factory turned into its own ghost. This allegorical dimension — allusion vs. explicit representation — derives from the artist's deep-seated penchant for found and transformed objects, which occasions a series of distortions and reconstructions of the real world. *Factory for a Day* contains a proposal whose lack of clarity is typical of her art; through the mock factory, it insists on the loss of reality in favour of an imaginary world, on the art object as such. In this context of metamorphosing meaning, Middleton's approach acquires its full sense, with a strategy that contrasts material unicity and profusion of objects. The impeccably precise craftsmanship of her predominantly pink and blue palette recalls the sugary shades of pastel bonbons. She traces the contours of a strange world seen in the excess of a complex composition populated by a myriad of fantastical objects suggesting a tormented universe. Added to this fiction is another universe, born from the viewer's imaginary relationship with the work, which fascinates yet disturbs and contributes to the sense of precariousness inherent to the materials. All the visitor has to do is take possession of, occupy and inhabit this falsely fictional art.

Art has much to say about politics and society. When Stéphane Gilot strikes the collective imagination with a complex, science-fictional device, he is exploiting an enigmatic and bountiful universe in an elusive territory where, despite standardized appearances, nothing is clear. Narrative and make-believe come face to face, deploying new horizons that project us into the installation *Mondes modèles : Dernier baiser*, a fictional isolation space, an illusory habitat camouflaging a place of exchange. Paradoxically, this work, whose main component comprises models and videos, exerts oppressive control over the space while at the same time ensuring security and well-being. Inserted in an impersonal, homogeneous world, it redefines the need for both community and individuation, and offers a multifaceted experience of desacralizing modes of representation. The artist avoids the formalization of architecture in its collective, social dimension. In a way, the sterile model is the quintessence of this project. At the end of his urban roaming, the yellow-suited astronaut refers to a condition that evacuates all otherness. It aspires to neutralize all subjectivity and reveals itself as a permanent fiction that reconstitutes the illusory realm of a world of contingent space and time.

Between concept and realization, between real and imaginary, Julie Doucet's *Le Pantalitaire* — a term

coined by condensing the words *pantalon* (pants), *lit* (bed), *taire* (to silence) and *pamphlétaire* (pamphleteer) — opens with the ambivalence of a new tool for scripting reality in an illusion of globality. Bursting with a mixture of social commentary and poetry, the series of five *Pantalitaires* is tinged with a sense of paradise lost, aesthetically and playfully reshaped as a field of experiences, the field of nature, where things go without saying in a harmonious rhythm generated by the collages. Composed of images and words, the collages have a life of their own in five phases that form a narration on woman and her sexuality, and express thoughts on the philosophy of life, love and death. In them, the artist explores the border between normally hidden realities and art itself. Her narrative is built like a make-believe outing, a fantastical fabrication that she alone controls by means of the assemblage. *Le Pantalitaire* is central to a manifestation of her imaginary life in a relationship of exteriority and duality preserved by a sense of unity.

Exploring perceptual habits, two video works by Jocelyn Robert, grouped under the generic title *La République*, are masterful in their different ways of projecting a recast apologia of History, where bits of the past resurface in the present. Robert's practice is marked by several constants: shifts in meaning, temporality, reflection and manipulation of image and sound in space. *La République* is a looped video revealing the architectural space of the Châtelet theatre in Paris: inalterable and impalpable, like a visual representation attempting to establish a connection between the temporal and the paradisiacal, and to explain world order through the swaying motion of a chandelier spreading diffracted magnificence. Here, presence is affirmed only by absence. The second video work, titled *Liberté, égalité, sororité*, features the French flag, ultimate symbol of the Republic, rendered by its aura and movement. Attached to a nail, it appears to be frozen in a "choreography of time." Although these works closely address time and become its meaning, they nonetheless argue for the cyclical dimension of a story that falsifies the perception of perpetual change.

Some works have the rare and precious capacity to suspend time. There is something enchanting about the way the strange, dark photographs of David Ross attempt to extract a description of the unreal from an ambient reality. The notions of duration, space and perception traverse the work of this artist, who photographs spaces used for stowing art in artists' homes and the storerooms of museums. "Accumulations of instants," these pictures render



Doyon-Rivest p. 104



Stéphane Gilot p. 108

the visible and the invisible, presence and absence, and a certain finitude. They capture the elusive seen at a distance, they reveal a world while petrifying it and relegating the real to non-existence. Together, they lend themselves to multiple readings initially based on the intervals and gaps woven by time. Beyond a barely present narrative, this produces a temporality fixed in a description that plays on pictorial codes to compose a palette designed to assemble all temporal aspects on the same plane of representation, as if the photographed objects were dissolving into the surroundings and vice versa. What is important is the gaze that pierces the matter and dematerializes it.

In contrast, Chih-Chien Wang's photographs play on perception of the moment, struck by shadow, or on the alternation of sharpness and darkness to capture decisive instants. The artist also uses the possibilities of colour to create a seemingly timeless atmosphere. The twenty-eight photographs of *Dim Light* plunge us into an enveloping matter that articulates the various levels of time. Notable for its exploration of the sublime and the poetic, the at once contemplative and captivating work titled *Avellaneda* speaks to the metaphor of water and rain through the performance of four singers and eight actors in a Buenos Aires shantytown — street theatre as home in a country grappling with social problems. At the core of the artist's observations, this documentary/performance portrait reveals knowledge of everyday life as a permanent incubator of creativity, and gives it meaning and social value. It can also be read as documenting the creative moment that the artist sought to portray. But there are always elements of uncertainty in our ambiguous relationship with the real.

Attaining the essence of appearance and imagination, and describing the malaise and strangeness of certain relationships are part of the aesthetic vocabulary employed by brothers Carlos and Jason Sanchez to represent reality. Their art seems to seek a "semantic strategy [that] rests on the sheer impossibility of assigning a definite meaning to their images."⁶ The contained dramatic intensity of the portrait *John Mark Karr* makes visible the subject's emotional ambivalence. The expressive physiognomy reveals the singular story of a man met during a trip to Atlanta, who claims to be the killer of child beauty queen JonBenét Ramsey. Karr's false confession gives rise to puzzlement and a feeling of uncertainty. His closed face expresses confusion and fear, but also self-control, and the intense, unnerving gaze arouses affect. According to Gilles Deleuze, the

face could be the pure building material of the affect,⁷ and here one could recognize alienation as the subject's real feeling. The conclusion is inevitable: a tragic fate, like that of the characters of *The Misuse of Youth*, frozen in distress and all the horror of war, light-years from our quotidian. The components of this powerful and painstakingly constructed work prompt reflection and favour the narrative perspective in an appearance of reality. "As political filters of this phenomenon, the Sanchez' absorb and regurgitate random moments of this societal fear, sometimes poetically, sometimes literally, but always in a way meticulously styled to sift out all context except for the very moment of drama:" ... "the moment we face down annihilation, spiritual or physical."⁸ They cleverly transpose the object of the hostilities to the field of art history, as if with a pictorial or photographic approach, but without neglecting the work's semantic structure.

One of the characteristics of our society is manifest in the way we deal with interpersonal relationships. Using a direct appropriation of reality, Romeo Gongora's *Pardon* is based on encounters with outcasts, in this case inmates, in private conversations with the artist. The inmate experiences an existential solitude that can be broken only in attempted contact with others through what he believes himself to be. The work exposes the potentially dangerous disconnect between art and life, the unsuspected emotions, the experience of identity in viewing oneself and others. Taking confession as a theme, Gongora pursues his exploration of the performative value of language. "Language is allegorical. It says something other than it seems to say. Allegories underscore the notion of splitting — the power of being simultaneously self and other — while evoking the moral value of sincerity."⁹ In his interviews with inmates at the Luxembourg prison, the artist captures the emotions stirred up by language. He explores the feelings of the men who open themselves to the camera and foster a sort of empathy. These prisoners keep us alert, like a puzzle to which we will probably never hold the key. In this otherness we also encounter an opening onto distress, what Jacques Derrida might characterize as a "non-response."¹⁰

If Emanuel Licha's work escapes the commonplace, it is by inviting multiple layers of interpretation. It strives to shatter our certainties and offers ample opportunity for voyeurism and cynicism with guided tours of places racked by destruction, chaos and pain. Such is the destination of the "War Tourist" who visits the destitute outskirts of Paris,



Julie Doucet p. 98



David Ross p. 162

New Orleans, Chernobyl, Auschwitz or Sarajevo. This series of videos casts an ironic eye on the voyeuristic tourist's relationship with the guide who shows him an "idealized version of reality." For, in fact, reality is not to be had, since it is constantly mediated by representations. What the artist explores in *War Tourist* is the spectacular description of a world shaped by the media that references the horror of war, making comparisons with ideals and wielding the power of words to tell it. In organizing and videoing the city tours, the artist perturbs the perception of reality. Like a storyteller, the guide assumes a falsely casual air as he boils down a whole range of feelings into clichés designed to satisfy the visitors, in a fusion of imaginary and real. These tours reveal the challenge of being communicational yet not explicitly relational. The artist transgresses the boundaries of the leisure travel that he depicts with mocking irony.

Other, eclectic works display the essential characteristics discussed here: spectrality, gravity and inexpressibility. All of this is investigated in Michel de Broin's *Black Whole Conference*. Bringing to mind a closed-door meeting, this monumental geodesic sphere composed of seventy-four chairs explores silence, *confinement*, tension and constraint. Its compactness contrasts with the apparent weightlessness of an arrangement significant in terms of aesthetic experimentation of the immutable, of dream space and its extension. The utopian dimension of the device and its power of attraction and refraction — accentuated by the floating, rhythmic cadence — become the chosen instrument of a chimerical vision of collective memory. Despite the simplicity of its means, this piece draws us into a time outside of time and kindles fascination. Emptied of all presence, questioning the boundaries of social order, it suggests a subversion of meaning

while enchanting us with the strength and vital energy of its installation.

These works clearly lend themselves to multiple readings. However, their principal interaction within the exhibition creates a dynamic, since the meanings are equivocal, not univocal. While each work is different, they are all complex, profound and fraught with significance; in rendering the chaos of reality as a tangible break from the norm, they demonstrate that the imagination indeed participates in temporality. With their complex, shifting parameters, they tirelessly question and call for the viewer's imagined input. Like a topic extending across an entire field of research and reflection, the notions of distress and *re-enchantment* develop an analogical and metaphorical version of "Nothing is lost, nothing is created, everything is transformed," focusing mainly on the various understandings of our contemporaneity.

(Translated by Marcia Couëlle)



Chih-Chien Wang p. 172



Carlos and Jason Sanchez p. 166

1 Gabrielle Roy, *Enchantment and Sorrow: The Autobiography of Gabrielle Roy*, trans. Patricia Claxton (Toronto: Lester & Orpen Dennys, 1987), p. 257-258. Original French title: *La Détresse et l'enchantement*.

2 As defined by Sigmund Freud in the article "Das Unheimliche" (The Uncanny), written in 1919.

3 Louise Déry, "On the Other Side of the Looking Glass," in David Altmejd: *The Index*, exhib. cat. for Canadian Pavilion, 52nd Venice Biennale (Montréal: Galerie de l'UQAM, 2007), p. 59.

4 Hector de Saint-Denys-Garneau, "Escort," in *Complete Poems of Saint Denys Garneau*, trans. John Glassco (Ottawa: Oberon Press, 1975), p. 75. Originally published as "Accompagnement," in *Regards et jeux dans l'espace*, 1937.

5 Quintus Horatius Flaccus, 65-8 B.C., *Satires*, Book I, Satire VII.

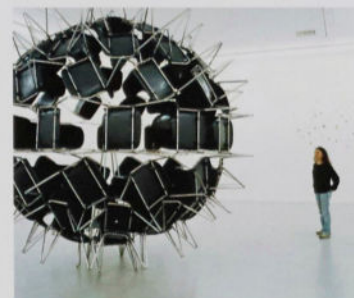
6 Catherine Somzé, "Inventing the Real," in *Carlos & Jason Sanchez: The Moment of Rupture*, trans. Nate Lunceford and Claire-Marie Thiry (Montréal: UMA, La Maison de l'image et de la photographie / Toronto: Christopher Cutts Gallery / Amsterdam: Torch Gallery, 2007), p. 8.

7 Gilles Deleuze, *The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (London: The Athlone Press, 1986), p. 103.

8 Joanna Lehan, "Staging Fear," in *Carlos & Jason Sanchez: The Moment of Rupture*, p. 17.

9 Romeo Gongora, "Allégorie," *Item* (UQAM e-zine), Feb. 2003, p. 4 [translation].

10 Jacques Derrida, *Adieu to Emmanuel Levinas*, trans. Pascale-Anne Brault and Michael Naas (Stanford: Stanford University Press, 1999), p. 6.



Michel de Broin p. 84

I dislike a sentimental antiquarian attitude towards the past as much as I dislike a sentimental technocratic one towards the future. Both are founded on a static, clockwork notion of time (what antiquarians and technocrats have in common), so let's start with the past for a change and discover the unchanging condition of man.

Aldo Van Eyck

Happy Trails

Mark Lanctôt

When I was invited to join the curatorial team in preparation for what would become *Nothing is lost, nothing is created, everything is transformed*, many ideas about how this exhibition was going to unfold ran through my head. But now, one concern seems to override my previous thoughts: how would this new triennial be *situated* in a broader cultural context, and in turn, how will it actively *situate* the cultural context it is reflecting upon? In other words, what does a relatively large event such as a triennial mean in terms of regionalism and internationalism? In considering the nature of a Québec triennial, can we approach these questions without limiting ourselves to the dialectical oppositions of centre (or core) and periphery? More specifically, in the current context of large-scale international art shows, how can an institution such as Montréal's Musée d'art contemporain "take on" a triennial exhibition consisting entirely of local art? By doing so, are we automatically embracing the stigma attached to such endeavours? Are nation-states such powerful ideas that any close examination of art made at a particular time (now) and in a particular place (Québec) should be interpreted as provincial or reactionary? As pressing as some of these questions are, I believe that the answers lie in the dialogue that we, as curators, have invited the participating artists to enter into with the public and with each other within *Nothing is lost, nothing is created, everything is transformed*.

"Nothing is lost, nothing is created, everything is transformed" is a maxim attributed to the French chemist Antoine Laurent de Lavoisier (1743–1794).¹ As much as it evokes process and historicity, it also draws us towards a universalist sentiment that, more often than not, corresponds to a general attitude to international contemporary art practices. Interestingly enough, Lavoisier's relationship with the history of art is incidental, but telling: Jacques-Louis David painted a portrait of him (*Portrait of Monsieur de Lavoisier and his Wife*, 1788), a painting that found its way into the hands of John D. Rockefeller, Jr. in 1925.² David's clientele of choice before the French Revolution — upper-class liberals — soon were seen as a menace to the Revolutionary ideals of Marat, Robespierre and the rest of the Reign of Terror. Indeed, Lavoisier was guillotined in 1794 and David, having cosied up to a new client base — politicians — was spared, in spite of the fact that Lavoisier's wife, Marie-Anne, took art classes with David.³ One of the motives behind Lavoisier's beheading was his defence of foreign-born scientists.

A contemporary of Lavoisier, Anacharsis Cloots (1755–1794), was guillotined two months before him. However, in 1790, motivated by notions of universal

freedoms and in a desire to export the Revolution's ideals of liberty and equality, Cloots had gathered thirty-six foreigners to present them to the National Assembly as symbols of the "oppressed nations of the universe."⁴ In a recent essay, Peter Wollen sees in Cloots' destiny an early example of prejudices against what he calls cosmopolitanism: "Cosmopolitanism accepts only one given — that of being a 'citizen of the world.' It asserts the need neither for nationality, nor for an identity based upon the lived vicissitudes of 'dispatiation.' In the twentieth century, of course, 'cosmopolitan' has become a fatally pejorative term, both on the left and on the right. All too often, as indeed for Cloots, it was a sentence of death."⁵ Wollen goes on to cite the various ways the nation-state, especially in its totalitarian incarnation, has systematized the elimination of the cosmopolitan by hastily lumping it in with the supposedly impure "other." If Jacques-Louis David eventually became the propagandist extraordinaire for the nationalism of Bonapartist France, the idea of a cosmopolitan French art would have to wait until the early twentieth century before becoming a model, albeit a contested one, for contemporary avant-garde art.⁶

The cosmopolitan worldview implies a new fastening of identity that does not so much break away from, but rather works around, the traditional dichotomies associated with class, race and gender. The "us and them" approach that prevailed through Colonialism and Empire, as well as the weariness of all things deemed originating from an "other," are thus undermined. Accordingly, cosmopolitanism consolidates the centralizing role of urban centres (especially those with a history of heavy commercial activity, such as port cities) in the construction of a new "national art" and identity.⁷

This new "third way" implied by cosmopolitan values undermines the established American mythologies and their preponderance. In 1976, the year of the American bicentennial, French historian Élie Marienstras published a study on the underlying ambivalence of the United States' founding myths.⁸ By underscoring the contradictory claims of a nation's identity as both a new Eden spared from the decadence of European empires and monarchies, and a civilizing force guided by the principles of the Enlightenment, Marienstras' argument rests soundly on a dialectical model. I have, for some time now, wondered how such an approach could be applicable to other nations in the Americas, such as Québec. Québec's "Americanness" (*américanité*) is a trump card. More often than not, it is pulled out when playing up to European fantasies of *les grands espaces* or to explain certain "national traits"



Emanuel Licha p. 138

like resolve or overall toughness. But Québec's "European flair," lauded in tourist guidebooks and largely attributed to a close relationship with international French-speaking culture (the *Francophonie*) — as present as it may be — is just as fabricated as any mythologized national narrative. Indeed, much remains to be said of Québec's ambivalent colonial identity, its "colonial" and "colonized" history, and how it relates to identity politics.⁹ But, somehow, Québec's colonial past is neither a hero's tale nor a victim's. This "between the cracks" history or narrative, this identity that is neither here nor there (and yet both), is in perpetual flux, oscillating from iconic nationalism to fragmented collective. When faced with the challenges of upholding democratic values in an increasingly globalized world, we should find new ways of defining our "nationhood." This challenge is all the more topical given the current state of global war and the hegemony of transnational capital. Michael Hardt and Antonio Negri have theorized the public body around the idea of the Multitude:

The Multitude is composed of a set of singularities — and by singularity, here we mean a social subject whose difference cannot be reduced to sameness, a difference that remains different. The component parts of the people are indifferent in their unity; they become an identity by negating or setting aside their differences. The plural singularities of the multitude thus stand in contrast to the undifferentiated unity of the people.¹⁰

It is not a stretch to see, in this attempt at a definition, a hint of the previously discussed cosmopolitan values associated with the art world. In the context of an art exhibition that is organized by a state-owned institution in a place which is not a country (but nearly became one twice over), and that has the (almost) anachronistic mandate of a "national survey," there will inevitably be a question of the politics of identity.

In many ways, this exhibition stakes a claim on how we define ourselves as Québécois. Therefore, the consequences tied to its ambitions contribute to the creation of place. Regional cultural identity is not only a construct but, to quote Arif Dirlik, "a condition of life" challenging the hegemony of global capitalism.¹¹ As recently stated by Hou Hanru: "The challenge that we face is how to imagine and realize a biennial that is culturally and artistically significant in terms of embodying and intensifying the negotiation between the global and the local, politically transcending the established power relationship between different locales and going beyond conformist regionalism."¹² But by choosing not to include international artists, in the traditional sense

of the term, we, as an institution, have engaged in a subtle shift. In the context of the Québec Triennial, the international guest artist — the "other" — through whose prism locals would have gained new perspective on the World, is replaced by an artist whose local character, contrary to popular belief, may not prevent an international perspective: it's just another "other," a closer "other" that may live next door, but isn't actually that close. The "other" is not only found "there," outside our borders, but, especially in the context of cosmopolitanism and migration, is found "here" as part of daily life. Furthermore, it has become a truism that, given the tremendous accessibility and pervasive use of communication technologies in the post-industrialized world, virtual networks of affinity far outweigh geographically close individuals in terms of the depth of communal interaction. Displacement, virtual or otherwise, is so commonplace that we've forgotten how recent a phenomenon it actually is. And as a society, we are just beginning to gauge its effects.

Indeed, increasingly mediated social networks have by no means mitigated our desire for travel. Independent of on-line social networking, we are experiencing an unprecedented popularity of long-distance travel and migration. To put it bluntly, more people are moving around. Jacques Rancière sees in contemporary travel a fundamental question linked to one's identity, and how intimately it is tied into the notion of place: "finding the same by moving to the place of the other."¹³ Yet to him, much is to be learned from guideless travel amongst the unfamiliar. Citing a pivotal scene from Rossellini's *Europa 51* in which the upper-class character played by Ingrid Bergman accidentally loses her way in the working-class neighbourhoods, Rancière writes: "Losing one's way may be a matter of chance. But what is enacted in this cinematic moment is no 'chance meeting.' It is a power of refiguration, a power of coming over the tracks of the first journey — the happy journey — and blurring them over. The power of refiguration itself is the enactment of becoming a stranger to oneself."¹⁴ The idea of "slum tourism" as an experience consolidating one's social identity underlines the power of the narrative of the "other."

Emanuel Licha (born in Montréal in 1971, lives and works in Montréal and Paris) has produced a video suite under the title *War Tourist* that alludes to this idea of self-discovery in travel. For each installment, Licha hires a guide to take him through infamous places of conflict or disaster. The artist thus indulges in the self-aware guilty pleasure of delving into other people's misery — especially now that the danger has passed. The relative safety of the journey



Karen Tam p. 168

is essential to the sense of malaise that is created: by visiting post-war Sarajevo, the Parisian Cités after the race riots, New Orleans in the seemingly never-ending wake of Katrina, Auschwitz and Chernobyl, the artist not only shines a light on the darker side of certain tourist destinations, but underlines the voyeuristic impulse behind such leisure activities. Licha plays with what Rancière calls “those little and dramatic narratives of short travel towards the slums or cellars of the suburbs.” Rancière sees in these stories not only an “appeal to fear and pity,” but also a capacity to localize within them an “underground”¹⁵ that offers the affluent a sense of security. Hence, as Licha has stated, “[a war tourist’s] curiosity functions as a means to keep these events at a distance. [He or she] travels to make sure that this is really happening elsewhere, that it’s not happening where he normally lives.”¹⁶ In the context of what Rancière posits, I would venture to say that the war tourist’s voyages are not so much a reminder of the peace that prevails in his homeland, but rather a means to give that “here” (as opposed to the “there” of the travel destination), and the identity it is related to, a proper framework:

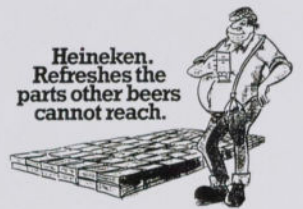
The paradox of identity is that you must travel to disclose it. The Same can be recognized on condition that it be an Other. It is identical to its concept in so far as it is elsewhere, not very far but somewhere else, requiring the little move. Now discovering his or her identity is framing the space of that identity. Identity is not a matter of physical or moral features, it is a question of space. ... [Spatialization] ensures that things and people stay at “their” place and cling to “their” identity.¹⁷

The tours are captured on video, edited by the artist to resemble generic tourist videos. They take place in English and, no matter how clearly the guide speaks, English subtitles are added. This presents the guide’s “otherness” and quite directly conveys the tourist’s feeling of superiority. In this regard, we see clearly where the artist’s sympathies lie. The war tourist is an insecure character, a proxy filled with uncertainty. In fact, he is us.

The relationship between identity and displacement plays out differently in the work of Karen Tam (born in 1977 in Montréal, where she lives and works). By designing a karaoke lounge in a style that can be described as minimal Chinatown kitsch, she subtly distills most Westerners’ experiences of Asian culture as well as their (our) tendency to throw all things Asian into the same kettle. In this subtly caustic karaoke, the transformations that a culture (specifically, Chinese culture) undergoes when lazily repackaged for the sake of commerce are set in an ironic, dumbed-down scenario. “Typically Asian”

designs contextualize the songs and videos looped and played back on the television monitor. Visitors are welcome to sing along to these Chinese versions of Western standards or “golden oldies” that are set to random video clips of landscape and scenes of leisure activities. The Eastern re-interpretations of Western songs testify to the pervasiveness of the West’s pop culture. Tam approaches the shortcomings of contemporary multicultural cohabitation not only by presenting longstanding caricatures of Chinese and Asian culture or by creating a space where clichés confront performativeness, but also by demonstrating how certain elements of Chinese culture have interacted with an “other” to create a sound track accompanying the ongoing story of an identity that is both here and there. *Tchang Tchou Karaoke Lounge*, which Tam has set against the long history of repression and prejudice inflicted on the Chinese diaspora, as well as her family’s experience in the Chinese restaurant business, continues the artist’s reflection on the changing forms in which the Chinese and China are apprehended by contemporary Western mindsets. Nineteenth-century chinoiserie has become plastic trinkets from any city’s Chinatown or the “Zen” interiors of its bourgeois-bohemian lofts.

This appropriation of pop culture’s commodities takes on a decidedly narrative slant in *History Has a Lot of Ankles in Its Maw, and Is Pulling Straight Down* (2008), a sprawling installation by Jon Knowles (born in Oshawa, Ontario in 1981, now lives and works in Montréal). On first contact, it is a confounding work that weaves together subjective memories, chance encounters, coincidence, universal truths, historical pretensions and anecdote. Fifty LP copies of Pink Floyd’s *The Wall* (1979) are laid out on the floor, in a grid, like tiles. This assemblage is accompanied by various bits of documentation that range from photographs of Carl Andre and his works to written material detailing Knowles’ correspondence with communities of Pink Floyd fans in search of bootleg recordings. The juxtaposition of Carl Andre’s late-sixties floor works with one of Pink Floyd’s seminal recordings is, at first glance, a formal one: in a way, both use bricks and tiles. But upon further examination of the artist’s “support material,” we discover how they share a more symbolic, or poetic, bond grounded in local lore. In 1977, on the North American leg of their *Animals* tour, Pink Floyd put on a show at Montréal’s Olympic Stadium. During this performance, an audience member reportedly set off a firecracker, interrupting the set. Bass player Roger Waters called the spectator up onto the stage and spat in his face. Waters attributes this moment of confrontation as an inspiration for Pink Floyd’s following album, *The Wall*.



Jon Knowles p. 134

The cover art for *The Wall* is an all-over outline drawing of a white wall. *Animals'* cover depicts an Art Deco power station similar to the one Tate Modern moved into in 2000, where Carl Andre's infamous brick piece, *Equivalent VIII* (1966), is on display.¹⁸ A museum that holds works by Andre — as is true of all important art historical artifacts — prides itself in following strict conservation guidelines. When Knowles recently visited Tate Modern, he was surprised to find a low barrier around one of the Andre floor pieces, preventing visitors from walking on it as Andre had intended. Without necessarily provoking in Knowles a cognitive chain reaction, this encounter confirmed his intuitions about the Floyd/Andre arranged marriage. By displaying these coincidences and indirect connections, Knowles explores the randomness of narrative constructs as well as the relevance of systematizing an intuitive creative process. As Sol Lewitt once stated: "Irrational Thoughts should be followed absolutely and logically."¹⁹ Finally, in a broader sense, Knowles, who arrived in Montréal in 2005, atomizes a local anecdote,²⁰ deconstructing the process that goes into the invention of a local "claim to fame," then riffing on the semantic slippages that his subjectivity can bring to the work, and so writing his own history of the city.

David Armstrong Six (born in Belleville, Ontario in 1968) is also a recent addition to the Montréal art scene, having started his artistic career in Toronto in the 1990s. His sculptures are a different take on some of the concerns Jon Knowles chooses to address. They are familiar in their anonymity. Inspired by chance encounters and observations of his surroundings in the working-class neighbourhood of Verdun, which he moved into soon after arriving in Montréal, the sculptures are closely linked to an almost anecdotal narrative of urban elements. A precarious plastic grocery bag, perched atop a mast of kitschy Christmas lights snaked around an abandoned walker, may be not so much a true-to-life restaging of a witnessed scene as an assemblage of typical (for lack of a better word) elements of Verdun's landscape: an outrageous amount of Christmas cheer, a centrally located and frankly weird IGA grocery store, and finally an aging population of retirees. This neighbourhood consciousness, as anecdotal or superficial as it may seem, attains a wider meaning through purely aesthetic means. The grocery bag is made of plaster and the walker, out of rebars. In this particularly poetic fashion, Armstrong Six makes visible that which already exists; it is thus not a discovery, but rather a demonstration. His work has a Beaudelairian feel about it: the result of a *flâneur's* meanderings rendered in object form. Unlike Licha, however, Armstrong Six

does not concern himself so much with the politics of the subjectivity of his gaze, but rather uses a more materialistic approach that hints at the alienation of contemporary urban life.

This sample of discussed works is just that: a sample. To a certain extent, most of the other exhibiting artists also deal with these questions of place, identity and displacement, albeit sometimes more discreetly. The four artists discussed here, however, are, in a way, "others." They are not "typical" in that they are not of French Québécois descent, yet they are "typical" in that they are artists working in a cosmopolitan city. How they express this state of being in their work is indicative of a greater problematic. Although often predominantly white and male, art scenes contribute to local cosmopolitanisms that engage and question the terms around which a "national art practice" can be determined. Under these circumstances, this inaugural triennial exhibition is significant in that the dialogue between Québec art and society has rarely been reconsidered since the 1970s, as the thorny issues of ethnic diversity and multiculturalism have been swept under the rug — issues that, in a broader sense, go back to Lavoisier, Cloots and the ideals of Revolutionary France. If the works, by thirty-odd artists, assembled within the Musée d'art contemporain de Montréal's walls allow us to better gauge the state of current art practices "here and now," they must also tell us something about this distinct society among distinct societies, how it defines itself and how it sees the world.



David Armstrong Six p. 46

1 This scientific principle was not discovered by Lavoisier. In fact, Anaxagoras, in 450 B.C., expressed the idea that: "Rien ne naît ni ne périt, mais des choses déjà existantes se combinent, puis se séparent de nouveau." Quoted in R. Taton, *Histoire générale des sciences* (Paris: P.U.F., 1957, volume I), p. 217.

2 In 1977, the painting was acquired from the Rockefeller Institute for Medical Research, later Rockefeller University, New York, by the Metropolitan Museum of Art, where it remains to this day.

3 Marie-Anne Pierrette Paulze acted as Lavoisier's assistant. Among other things, she translated English texts into French for him and illustrated his writings.

4 See Simon Schama, *Citizens: A Chronicle of the French Revolution* (New York: Alfred A. Knopf, 1989), p. 174.

5 Peter Wollen, "The Cosmopolitan Ideal in the Arts," in George Robertson et al., eds., *Travellers' Tales: Narratives of Home and Displacement* (London & New York: Routledge, 1994), p.189.

6 Cosmopolitanism was central to the two crucial periods and places in twentieth century art: Paris at the time of Cubism, before the 1914-1918 war, and New York in the 1940s. See *ibid.*, p. 191.

7 Paradoxically, the cosmopolitanism of Western cities leads to a new Euro-American-centrism when it comes to the international art world and its participants. See, among others, Thomas McEvilley, *Art & Otherness. Crisis in Cultural Identity* (Kingston, N.Y.: McPhearson & Company, 1992).

8 Élise Marienstras, *Les Mythes fondateurs de la nation américaine* (Paris: François Maspéro, 1976). See especially Part 2, Chapter 2: "La Nation américaine dans la bipolarisation du monde: La nation participe à la pureté sauvage," p. 184-208.

9 See the writings of Gérard Bouchard, especially *Genèse des nations et cultures du Nouveau Monde* (Montréal: Éditions du Boréal, 2000).

10 Michael Hardt and Antonio Negri, *Multitude: War and Democracy in the Age of Empire* (New York: Penguin Books, 2004), p. 99.

11 Arif Dirlik, "Place-Based Imagination: Globalism and the Politics of Place," in *Place and Politics in an Age of Globalization*, Roann Prazniak and Arif Dirlik, eds. (Lanham, Md.: Rowman and Littlefield, 2001), p. 30.

12 Hou Hanru, "Towards a New Locality: Biennials and 'Global Art,'" in Barbara Vanderlinden and Elena Filipovic, eds., *The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe* (Cambridge, Mass.: MIT Press, 2005), p. 57.

13 Jacques Rancière, "Discovering New Worlds: Politics of Travel and Metaphors of Space," in Robertson et al., *Travellers' Tales*, p. 36.

14 *Ibid.*

15 *Ibid.*, p. 33-34.

16 Quoted by David Norr, in *Elsewhere* (Tampa: University of Southern Florida Contemporary Art Museum, 2007), p. 35.

17 Jacques Rancière, "Discovering New Worlds," p. 33.

18 Controversy surrounding the work's acquisition by Tate Britain is well documented. This reaction marks a significant shift in the media's interest in contemporary art: from then on, emphasis on shock value and public outrage became the norm.

19 Sol Lewitt, "Sentences on Conceptual Art," 0-9 (January 1969), p.4; reprinted in *Art-Language* 1 (1969), p. 11-13; in Ursula Meyer, *Conceptual Art* (New York: Penguin 1972), p. 174-175; and in Kristine Stiles and Peter Selz, eds., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (Berkeley: University of California Press, 1996), p. 826-827. The phrase was also reproduced on an invitation to a group exhibition in which Knowles participated in 2007.

20 Might we say that the anecdotal is always local, a testament of intimacy and proximity that, depending on the actors' notoriety, allows for insight into a grander scheme?

David Altmejd
David Armstrong Six
Nicolas Baier
Gwenaël Bélanger
Patrick Bernatchez
Valérie Blass
Anthony Burnham
Cooke-Sasseville
Patrick Coutu
Michel de Broin
Raphaëlle de Groot
Manon De Pauw
Julie Doucet
Doyon-Rivest
Stéphane Gilot
Cynthia Girard
Romeo Gongora
Adad Hannah
Isabelle Hayeur
Bettina Hoffmann
Jon Knowles
Emanuel Licha
Michael Merrill
Tricia Middleton
Adrian Norvid
Jonathan Plante
Jocelyn Robert
David Ross
Carlos and Jason Sanchez
Karen Tam
Chih-Chien Wang
WWKA (Women with Kitchen Appliances)
Etienne Zack

**nothing is
lost, nothing
is created,
everything is
transformed**



Two years ago, I discovered a mind-blowing video game called "Shadow of the Colossus." The goal of this game is to defeat sixteen giants that are hidden in different areas of a beautiful and quiet landscape.

David Altmejd

Le Berger, 2008

Although killing these giants seems unnecessary and cruel, what is amazing is the shift that happens in your experience of the colossus. As you get closer and start climbing on it, it stops being a body and becomes an environment, a space. So I decided to start working on the sculpture of a giant, hoping the same thing would happen. As I'd get closer to it, the figure would disappear. And as I'd start working on it, the body would stop being one, and I would find myself absorbed in a space of architecture, biology, history and sculpture.









David Armstrong Six

Model for *From Below*, 2008

A Rake's Progress, 2008

Watercolour drawing for *Look into the Light*,
Light, Light, Light, 2007

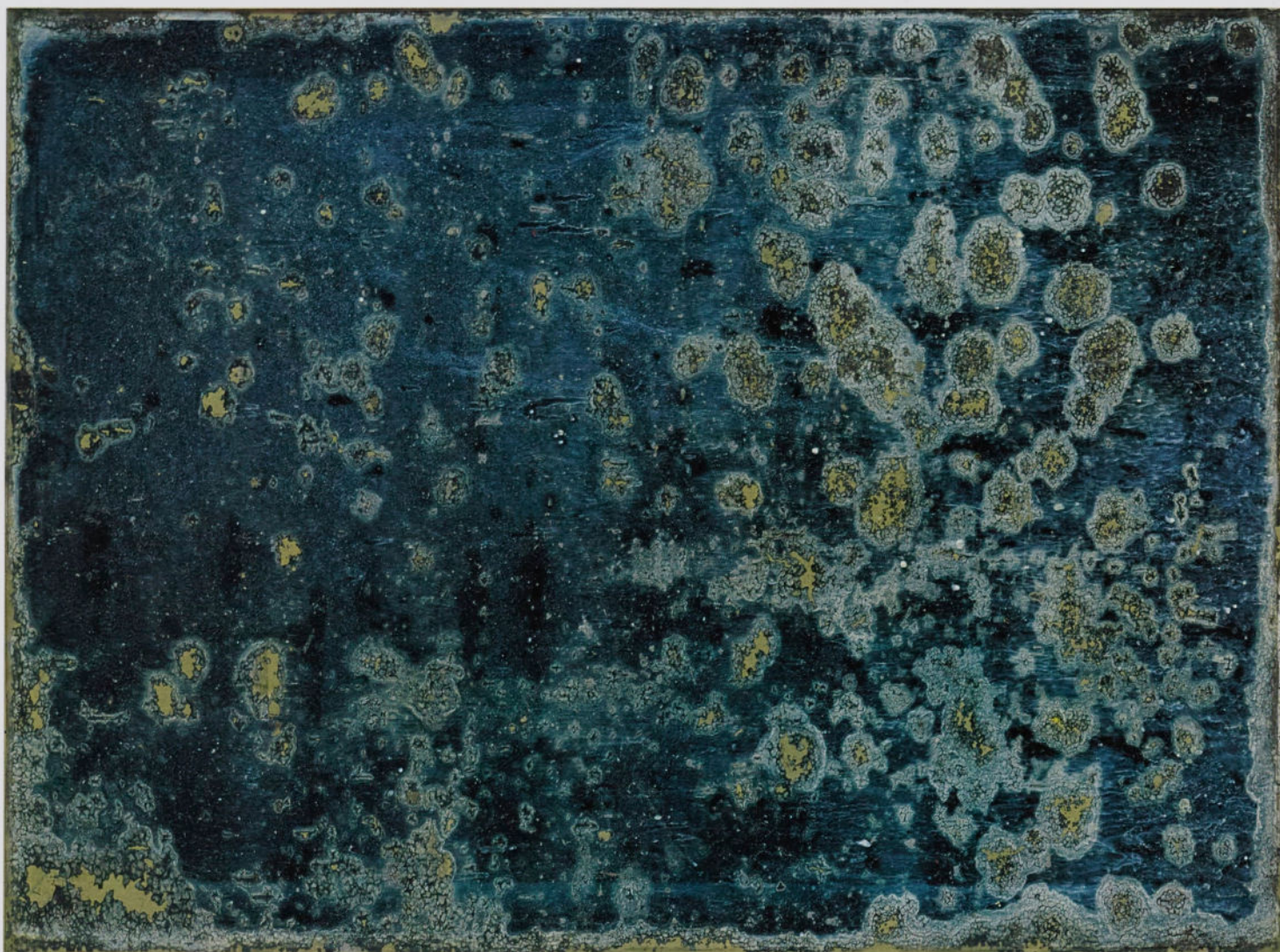
The more I absorb the world as it unfolds within and around me, the more I see time as a haphazard collection of incomplete thoughts and mercurial ambitions. Lenny Bruce once said that "pain plus time equals humour," and I cannot help thinking of this as an analogy for the way I think about and produce sculpture. For I am consumed by this informal mess born out of the residue of quotidian encounter, and my work is more often than not a collection of those loose ends, like the contrail of random forces.

As a vehicle and a medium, sculpture facilitates the protracted nature of my pursuits simply by its unfashionable status as an object in space which demands a physical form of negotiation. What results in the work is thus, by default, the unwieldy by-product of a collision between the individual and incident. As objects, they amount to nothing more than tenuous punctuations in the form of an anti-monument; but in a world that is increasingly composed of two-dimensional anecdotes, I find it both challenging and reassuring to know that the configuration of meaning is more expansive when it resists resolution, and that experience is still a subversive possibility.









Nicolas Baier
Vanities

Vanités 2, 2007

Agnès Martin once said that her paintings weren't about what was seen, but about what each of us has always known. Isn't that true of every work?

It seems to me that art nearly always acts as a mirror. People see and perceive themselves by exploring, unconsciously delving into their knowledge, their experiences, their learning.

Well if people want mirrors, that's what they'll get!

I have digitized scores, hundreds of mirrors. Each one is very obviously different. They are distinguished and differentiated by the traces and marks the various manipulations have left on them. Time has also altered their appearance. Here, a spot darkens the overall effect; there, the silvering has disintegrated and, with it, the reflection it created.

The scanner captures only marks or flaws. In a closed-circuit system, the reflective surface receives no information (since the mirror is facing itself). Once it is digitized, the avatar is revealed: a dark, deep, black expanse.

In these images, the surface consequently does not send back the viewers' representation. In their quest, their reflection will only work deep down inside. Moreover, as they instinctively do in front of any abstract painting, they will try to pick out recognizable forms.

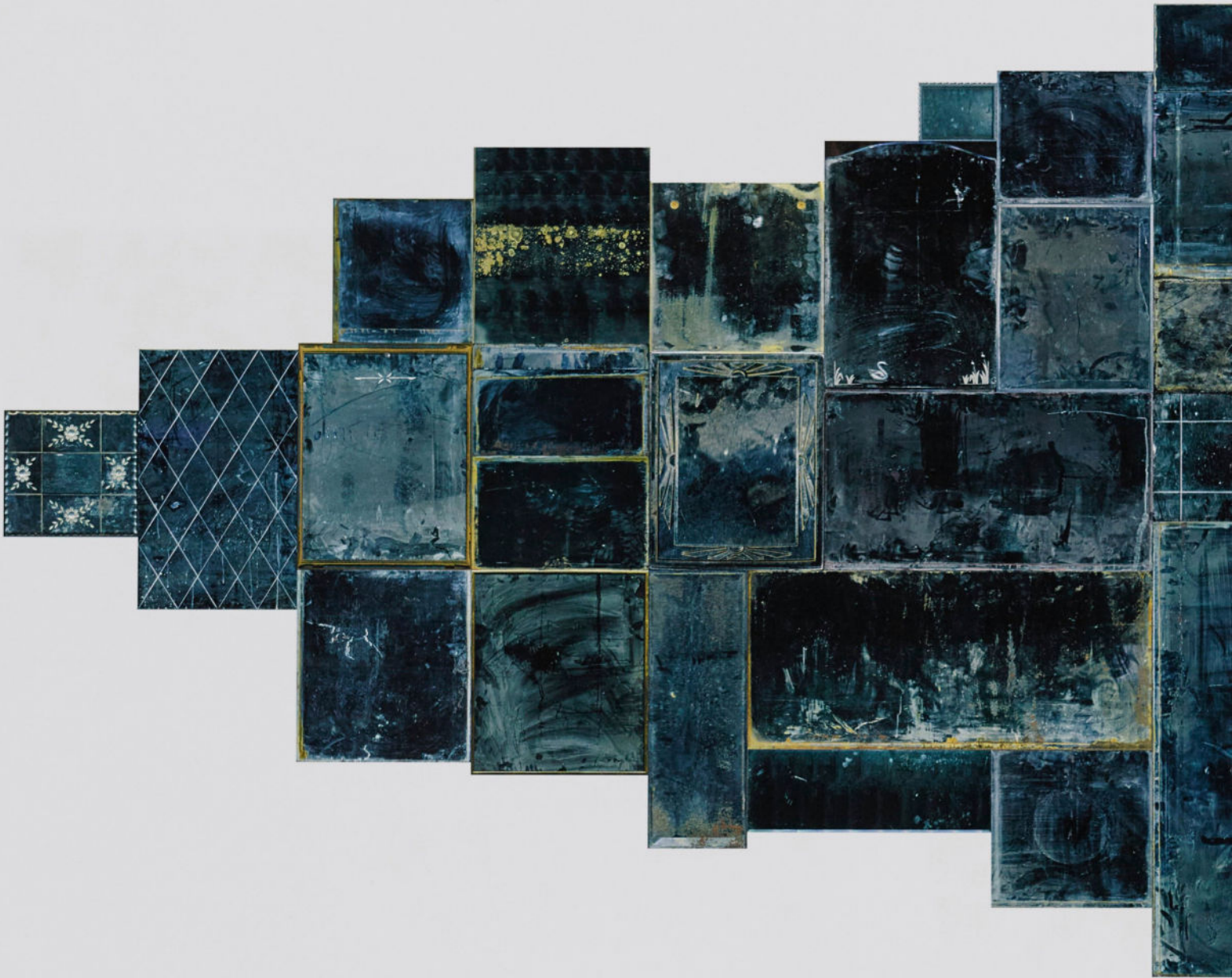
The mirror has been with art history forever. For my work, which has combined photography and painting since its earliest stages, it's a fantastical object of reflection (in every sense of the word), and an unexpected catalyst.

Might it not be photography that, in a way, has replaced the mirror as a tool for transformation and conversion? Both these instruments turn tangible, palpable, three-dimensional reality into a flat surfaces, images, moving reflections. They manage to change reality into "idea," existence into impression and representation. The pictorial, by appearing more real than real (surpassing the efforts of Zeuxis and even Parrhasius, with their artistic contest of the grapes and the curtain), offers us a space of objectivization, by facilitating the analytic gaze.

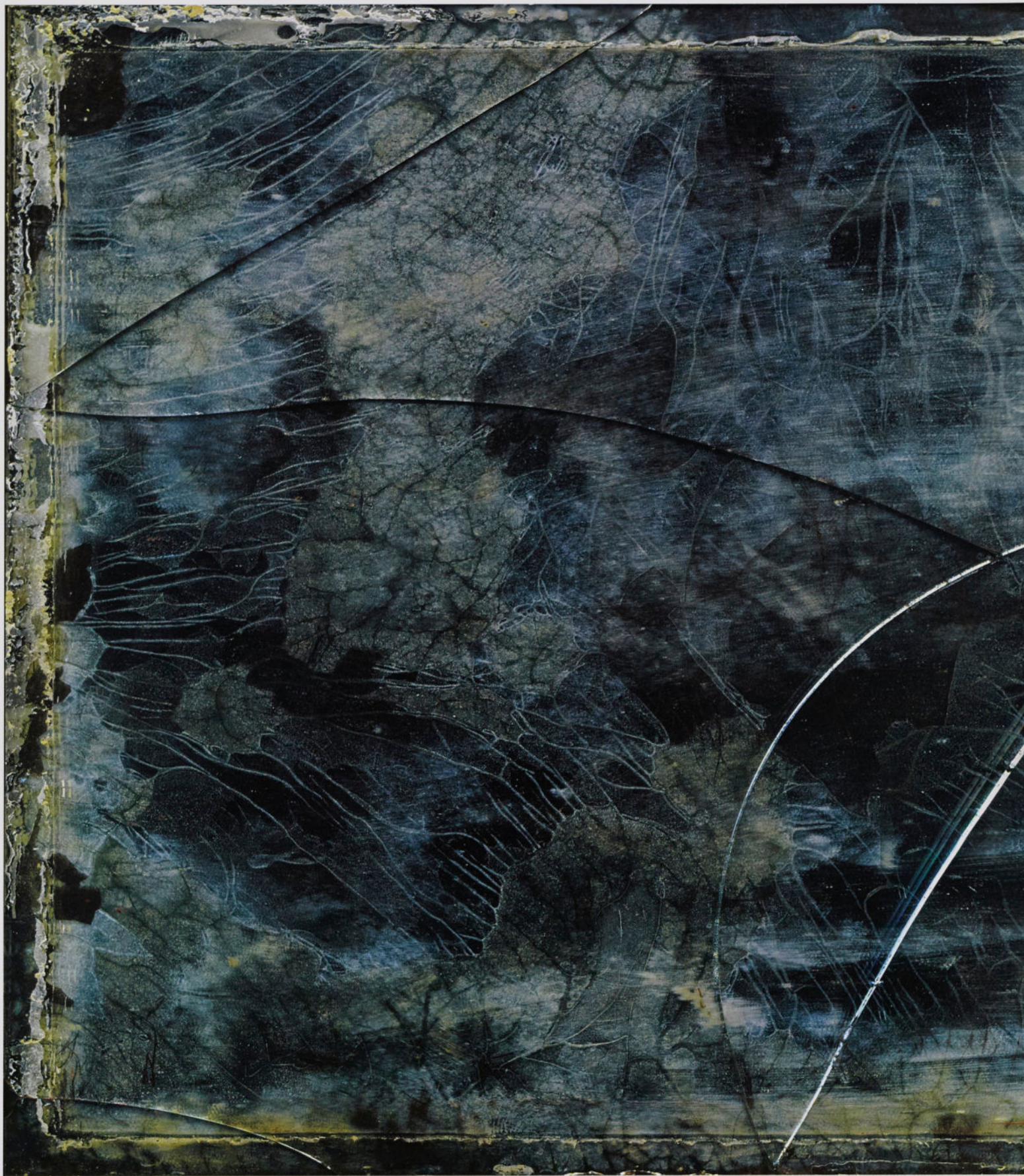
The mirror is perception: a vast playing field! Our eyes are like the sonar of our consciousness. Objects, people, the slightest surface or plane on which our eyes alight — no doubt it's all just a reflection of ourselves. Rorschach tests operate that way, like mirrors. We only see clearly what we already know...

In changing and increasing our points of view, the mirror offers a new, different, overall vision — but also one that is partial, fragmented and incomplete — of the world and those that play a part in it.













Gwenaël Bélanger

Le Faux Mouvement (details), 2008

A close, critical observation of what forms a vivid picture in our everyday world is the starting point for all my projects. My approach is characterized above all by a “bricoleur” attitude which consists of playing with the limits of the perception we have of reality and its grey areas, using graphic and photographic processes. I want to exploit the interaction between what we see and what we imagine, or what we recall, in various human activities. Like an anthropologist of images, I am interested as much in the media image as in the cultural object, both of which carry and convey connotations, denotations and references. What we think or say about the image and the object, and their polysemic content, is more important to me than

their materiality itself. These are the materials I work with, in order to create shifts in perception and in which I set up what I call machinations of the gaze. These are the early beginnings of a creative space, a kind of building site, where constructions, manipulations and transformations will take place, as I play misleadingly with the codes of media language. Finally, I attempt, through my projects, to question the status of the image — how it is produced, transmitted and received — and put to the test what we see and perceive.









Patrick Bernatchez

I Feel Cold Today, 2006

Chrysalide : Empereur, 2007

The main theme running through my work is a kind of "chronicle of a death foretold" through an immutable unreeling of time in which death, decay and rebirth are tangled together. I am interested in the characteristics of a certain social schizophrenia and obsessive behaviours linked to hyper-consumption, in particular. I use them to explore and depict the themes of vanity, decline and alienation.

My latest project developed like a work in progress. Still inspired by time and the cycles of existence, I put together a series of works that apply different artistic approaches while remaining closely connected to one another. They were presented at the *Chrysalides/Fashion Plaza* evenings, brief appearances lasting only a few hours that punctuated the seasons of an entire year (fall 2006-fall 2007). These ephemeral events were an opportunity to reveal to the public the work in progress in the very building that inspired the project as a whole, the Fashion Plaza.

In this dreamlike exploration against an end-of-the-world backdrop, everything seems to converge and even be carried away in the same spiral that throws us into a murky, indeterminate space-time.

The films *I Feel Cold Today* (2006) and *Chrysalide : Empereur* (2007), presented as part of this inaugural Québec Triennial, lie at the heart of the *Chrysalides/Fashion Plaza* project. The first is a journey through the immaculate whiteness of a snowstorm that promises to be unending and wild, as if, set off by the beating of a butterfly's wings, it followed the course of an inevitable process. The second, *Chrysalide : Empereur*, is more like a shrivelling up, somewhat like a cocoon that implodes in an unfathomable darkness. In short, it represents the spark, the epicentre, in a way, of this causal process ... its butterfly.

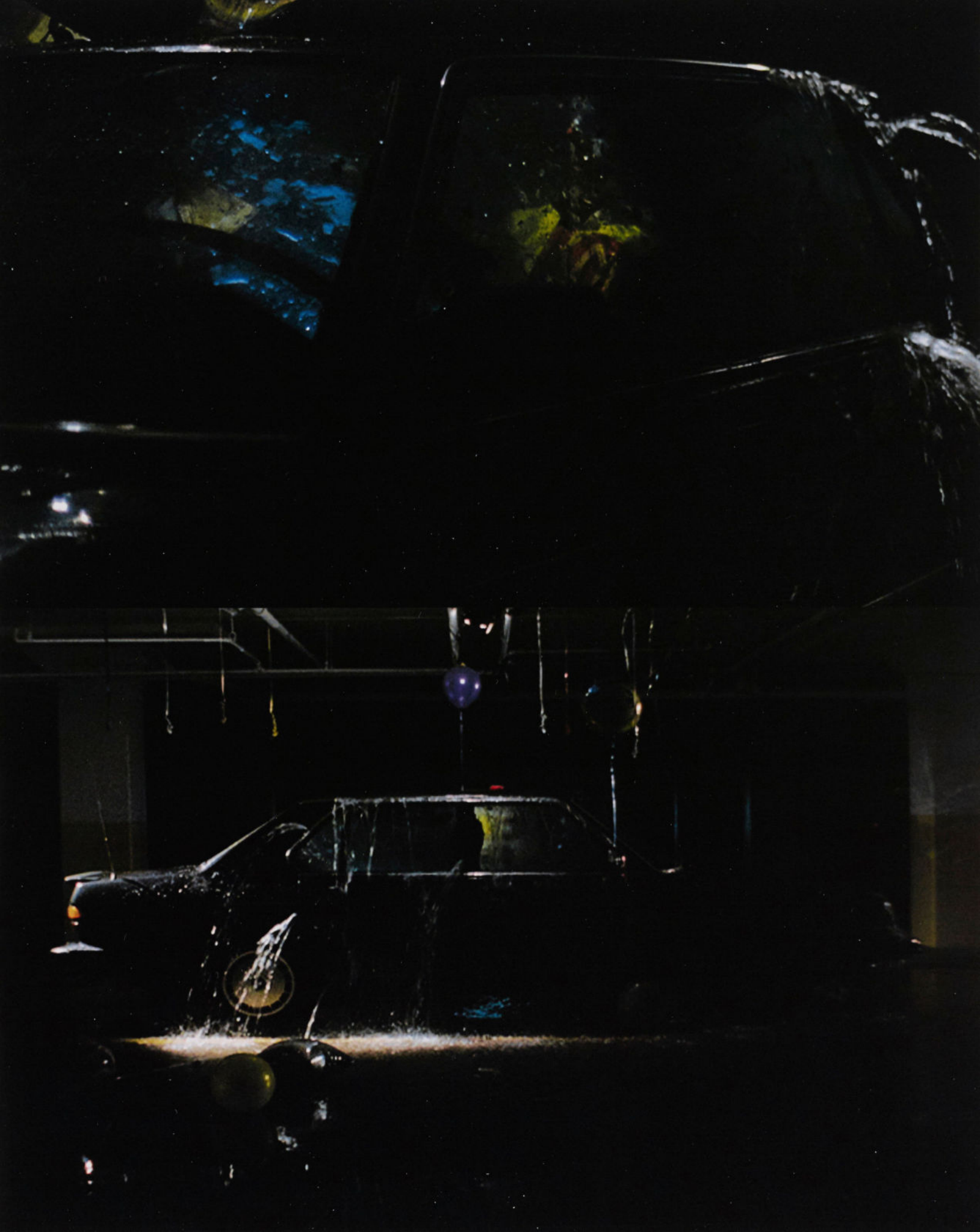
These films, which echo each other symbolically and formally, constitute the first two parts of a trilogy, the third of which will be made in summer 2008.













Valérie Blass
Directions for Use

Deux assemblages crédibles à partir de mon environnement immédiat, 2007

Distorsion et alignement animalier, 2007

Élongation en forme d'éclair d'une tête de rousse, 2007

Étant donné, le Loris perché sur son socle néo-classique (in progress), 2008

There's what you see and what you don't see. There's what you don't see and what you should see. There's what you want to see and what you can't see.

Deux assemblages crédibles à partir de mon environnement immédiat

We see a purely abstract form, a star or diamond, consisting of decorative lines that come from the covering of a floating floor. The commonplace material disappears within a pure form, the chaotic becomes mathematical, an incongruous rigidity appears. Next to it is its double, a strange mixture trying to look like it, made up of construction materials, figurines, knick-knacks and remains of sculptures. Each loses its specific meaning; we feel the violence done to these objects that are duty bound to resemble an abstract form.

Distorsion et alignement animalier

Under the moulding, there are forms we can just make out, small, incongruous objects stacked up. The moulding material is utilitarian; it is used to cover the electrical wires and was pre-painted with thin, coloured lines. Once it has shrunk, it reveals and conceals, all at once.

Étant donné, le Loris perché sur son socle néo-classique

My inspiration comes from a seventeenth-century caricature that made fun of those wigs that look like a lion's mane. The sculpture is treated like a bronze, with the emphasis on the posture and physical bearing of the figure, and the endless waves that form the muscles and the sculpted hair. There is practically no face. The second figure seems almost alive. Two adjoining modes of representation. A real, little animal is perched on an antique sculpture. Both are connected in a funny way because one touches the other, without this touch being reciprocated.

I work with the avowed and assumed intention of prompting arbitrary comparisons and associations that dismantle the hierarchies between abstraction and figuration. I want our capacity for recognition to be trapped, or rather bogged down, in a loss and an excess of meaning.













Anthony Burnham

Appliqué, 2007

Simulation, 2008

Model for Painting Smoke Sculptures, 2008

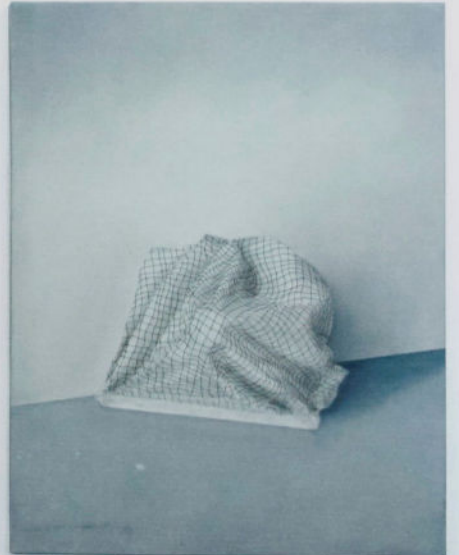
Maquette of Wall and Floor, 2008

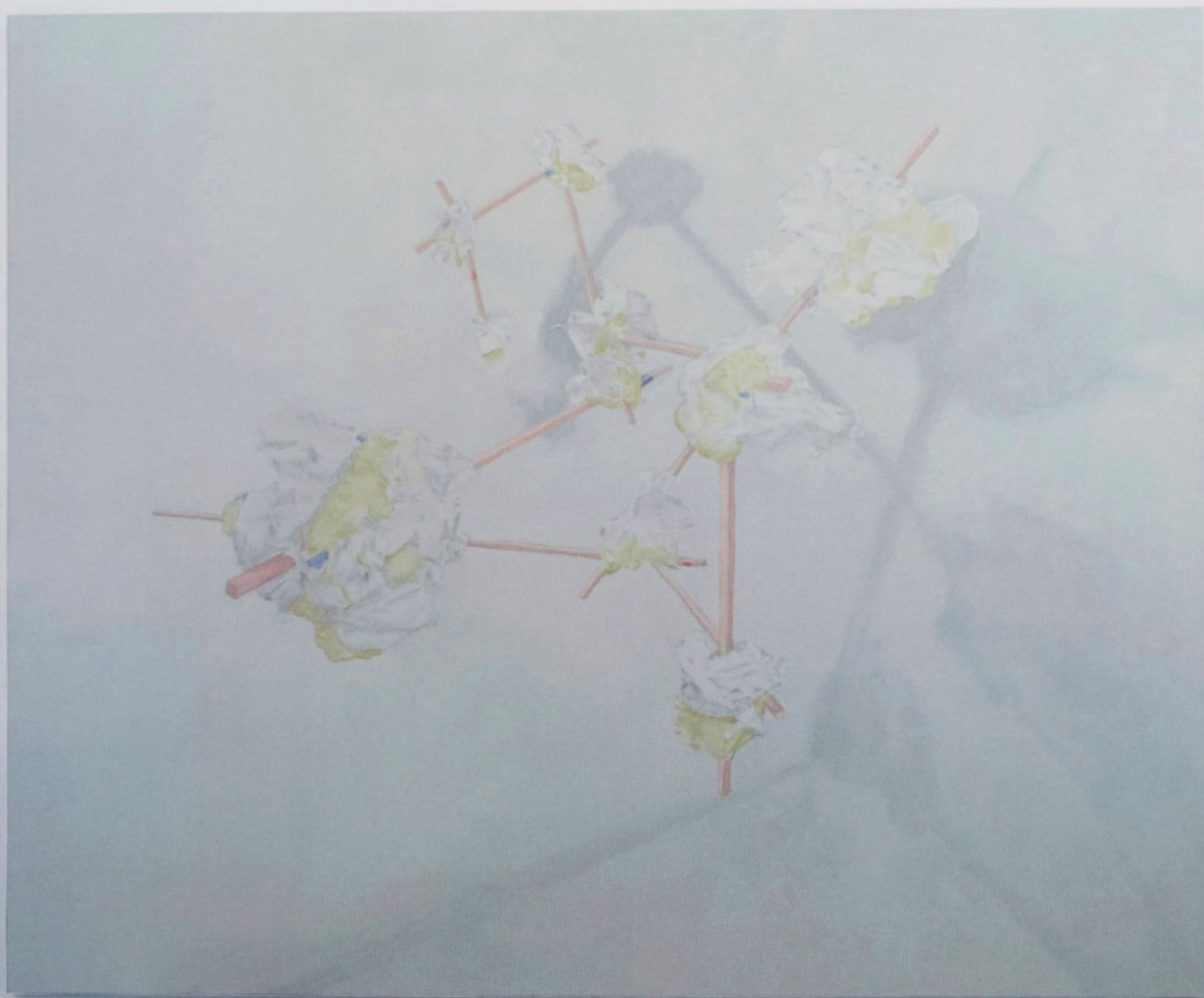
In the studio, my track lighting is capable of reproducing a sunset. I work on as many projects as possible at the same time. In the studio, I am producing a group show where I make the work for all the imagined participants.

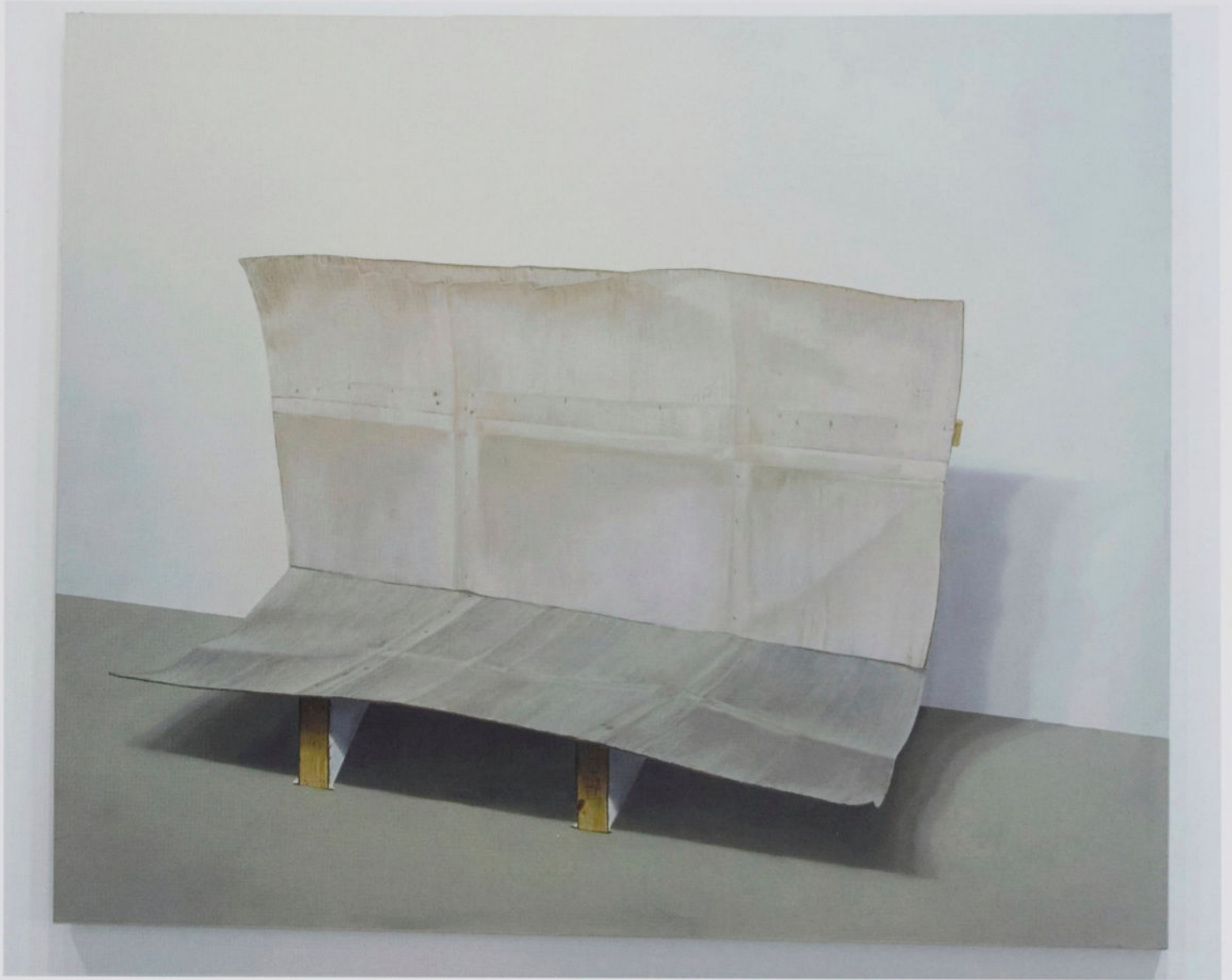
I paint images of sculptures. The sculptures are models acting out ideas. They represent a world that is soft, morphing, made up, constructed, perhaps impossible. A styrofoam construction stands in for an appliqué lamp, casting its own shadows. A cardboard wall and floor sit on top of another wall and floor. Canvases grow forth into space, having survived their fall with ease and agility. A foam and paper construction becomes a smoke sculpture. The materials stand in for what they are and become what they perform.

In the studio, forms come to life; given the opportunity, my sculptures come together on their own. Tape and staples hold concepts together. In the studio, I love the studio.

It accommodates a bird's-eye view of parallel projects. The projects rub shoulders and influence each other. There seems to be a chronological path to the work, yet the order is mixed up; past and future works sit side by side, working in reverse in a kind of "detrospective." In the studio, I'm free to do what I wish. The paintings I make organize the confusion of my freedom. I try to tie smoke down, observing the invisible. I want to slow time down.







Cooke-Sasseville

Jeu de blocs : Cuisine, 2008

Jeu de blocs : Divan, 2008

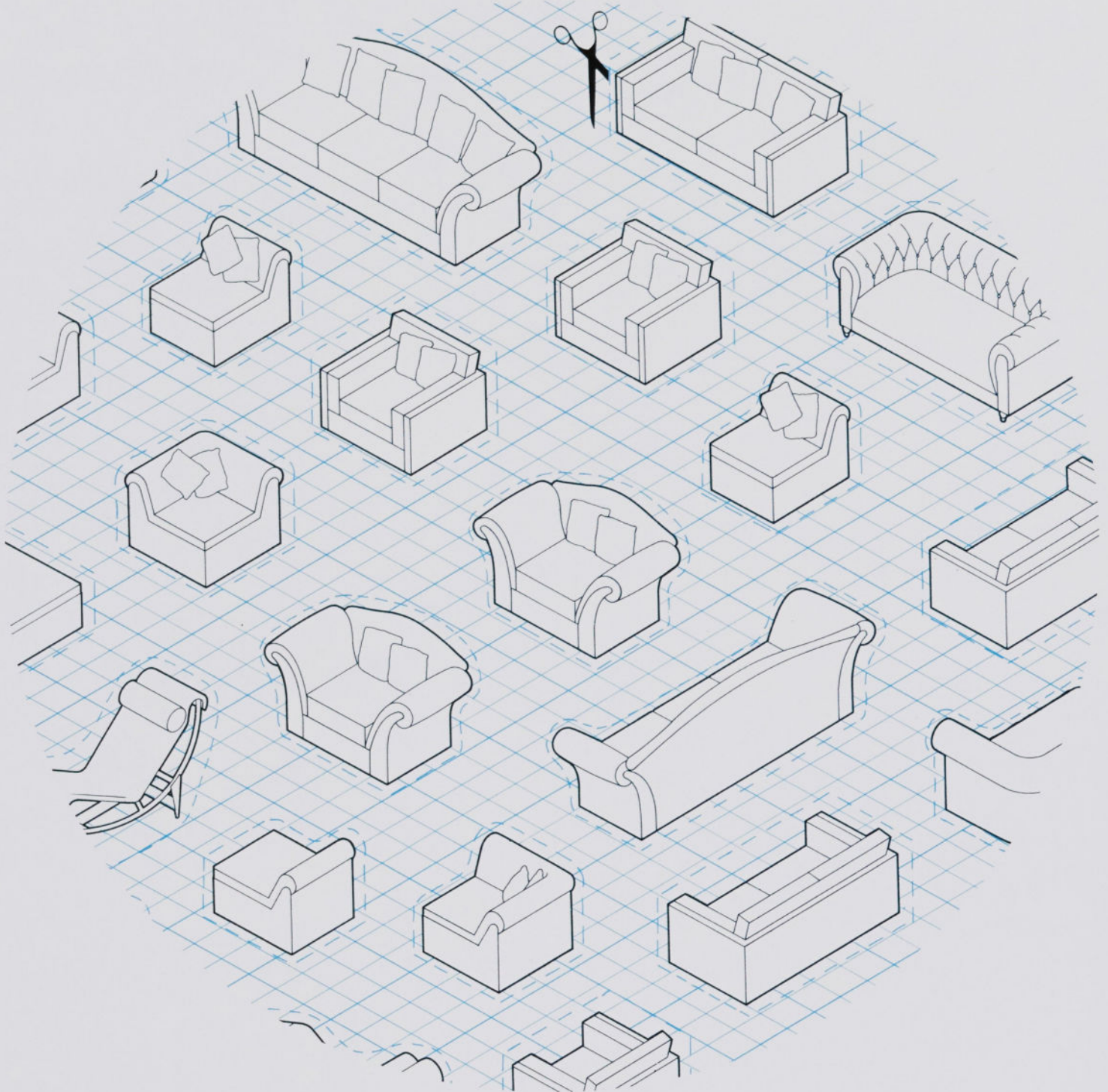
Jeu de blocs : Toilette, 2008

An improbable encounter observed from an impossible point of view, as the invisible confuses and expands the meaning and references associated with the visible, the known. A gesture of impatience becomes the fulfilment of an unspoken fantasy; passivity morphs into consent tinged with voyeurism. The system of consistency of intentions and actions is not static: it continually changes from one state to another.

Paradox of the blind encounter where bodies communicate without physical proximity, where chance transforms the original meaning of the action without anyone realizing it except the spectators, who find themselves, reluctantly, in a position of "omnivoyance."

To see what exists through a point of view that does not exist.

A reality built out of blocks of privacy stacked one on top of the other, in which the behaviour of some influences that of others. The anecdote reflected on a mirrored surface, an opening onto another view of the same scene, as this near-symmetry gives rise to a distortion of that which is perceived. Nothing immutable exists, even when time seems frozen. *Jeu de blocs* is an installation where nothing budes and yet everything moves.







Patrick Coutu

Friche 1 (in progress, details), 2008

Duo : Arlequin, 2008

Pointe, 2005-2006

I'm especially interested in phenomena that are part of the structures around us. The physical world contains a wealth of examples of potential transformations, whether by human hand or through the perpetually moving forces of nature. Consciously resisting any uniformity of style, I explore the concrete in works that reveal the process by which they were fashioned, even though they seem to have come into being all on their own.

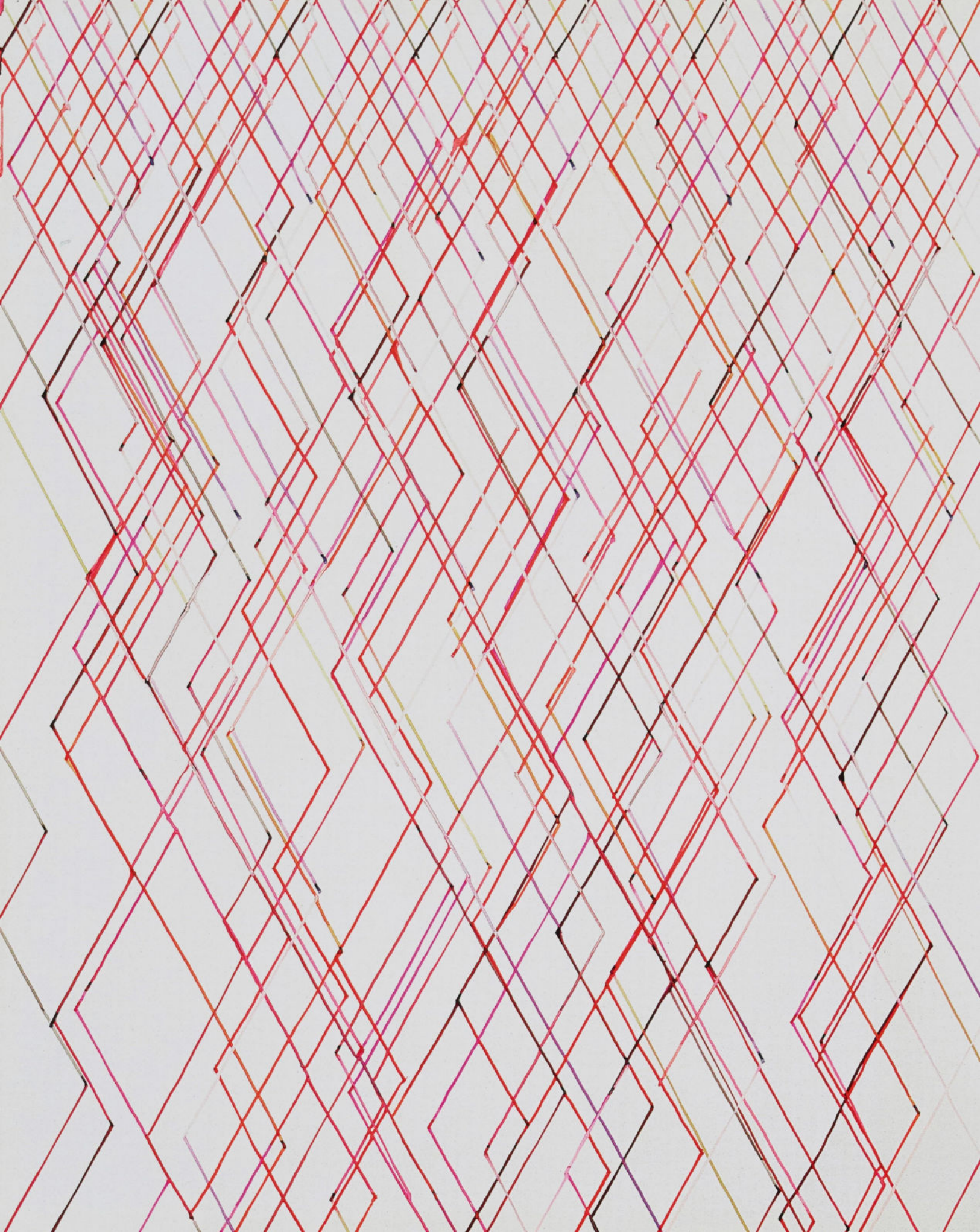
My recent pieces stem more from an interest in structures found only in nature. Sculpture can't match the utter complexity of natural forms, but exploring and manipulating these forms yield a better understanding of our world. Any attempt to imitate these phenomena is striking, because any attempt to reconstruct all the forces that went into their creation inevitably fails.

The sculpture *Friche 1* developed out of a combination of processes, both human and natural. The branch-like growths are based on existing forms. These slowly built-up drops of matter, subjected to natural constraints

as well as human action, seem driven by an impulse that allows them to move about in space. The growth of these excrescences has been altered, and they appear as new forms: hybrids gone wild.

The *Duo* drawings are attempts to show the loss of control when reproducing familiar patterns. Grappling with the same movements of rotation and flow that govern us, the pattern becomes defined by spontaneously taking on new form, once my involvement has been reduced to a bare minimum. Strangely enough, some of these drawings reveal floral motifs, though they started out from the most rigid of grids. As if to say that the designs of nature are everywhere, ripe for display.







Michel de Broin
Living inside the World

Black Whole Conference, 2006

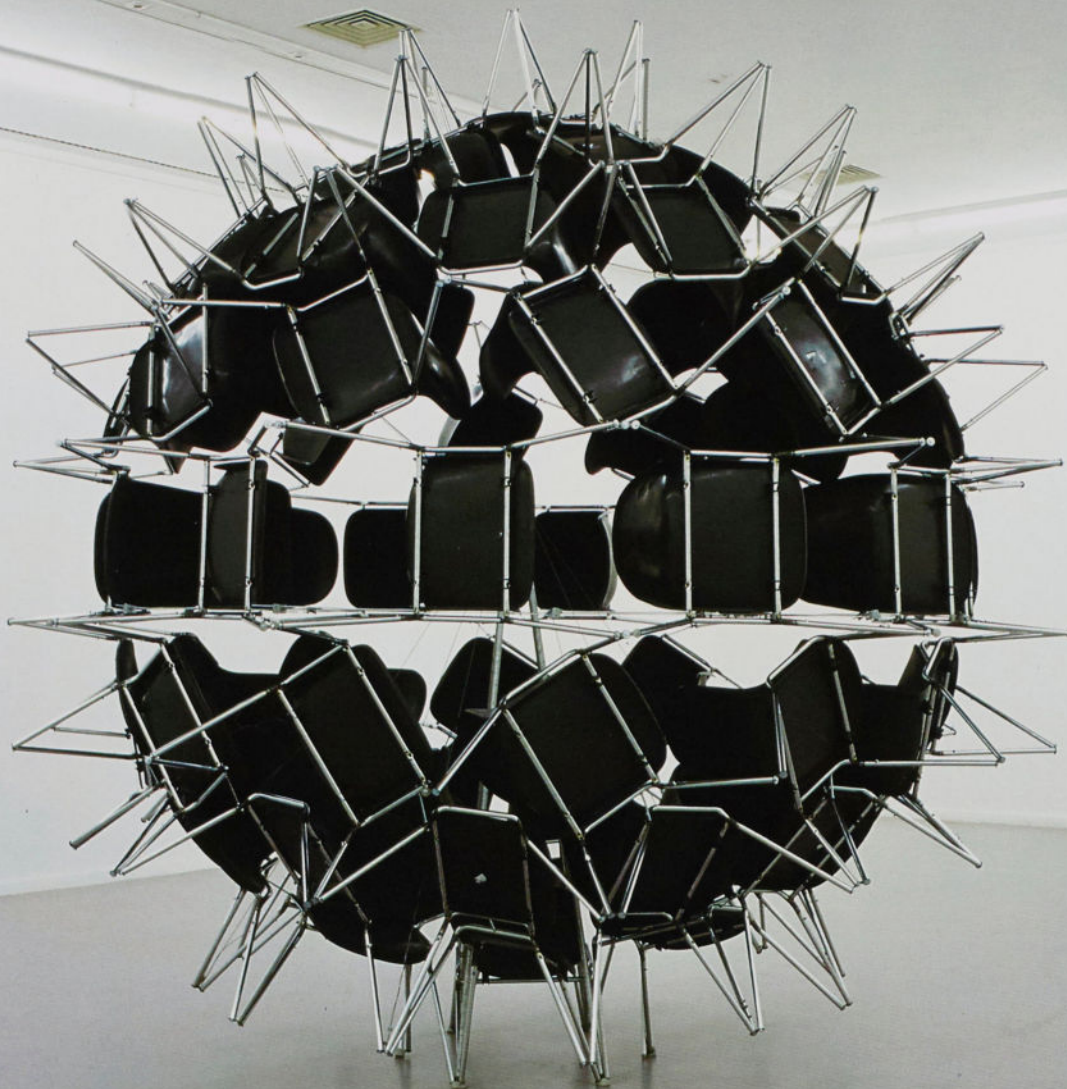
Silent Shouts, 2008

Everything holds together through the force of attraction: this is something we know and experience every day. But what would happen to the world if it started spinning and centrifugal force exceeded gravitational force? Imagine the world turning against us, its inhabitants. Imagine it expelling us and throwing us violently outside. Living beings, things, everything that gravity held together would then be ejected into the expanding universe.

Once centrifugal force has triumphed over gravitational force, *Black Whole Conference* offers the alternative of a world turned inside out. This community has invented a novel way of living inside the world. A world built inside out to fight against fragmentation and create a new solidarity that was no longer possible outside. The sphere is made out of institutional furniture assembled so as to create an architecture. This furniture, designed for coexisting in a world ruled by gravity, is mobilized to form a modular

planet. Each element jointly ensures and shares the stability of the whole; there is no more hierarchy, either up or down. The structure forms an immune system, a geometry configured to protect the inner world from the outer.

Silent Shouts — On the windows of the moving streetcars, protagonists attempt to draw an inner world. By scrawling coded messages on the glass surfaces, they render opaque the relationship between passengers and outer world. The windows covered with marks grow dim and cease to perform their function. They are no longer windows, but opaque screens. That is why I have removed them from their original location in order to install them here, in the museum, where they go back to being windows by opening onto an inner world now recognized as exteriority.











Raphaëlle de Groot
All These Faces

*Fragments: Après Sylvia; Après Enrico;
 Après Kikko; Après Luigina, 2007-2008*

I pull on a white bathing cap and we're ready to go. My face disappears beneath a sheet of white paper that I shape following your instructions. Little by little, the form of a face then appears — the one you would like to bring to view, and to mind.

Behind this mask, my gaze turns inwards. Your whole presence speaks to me. Because I don't see, I hear you. I hear your eye working, and your memory.

You look for the face of another — your sister, your father, a friend you have lost, your unborn child, your fiancée — or your own.

It is through your words that I draw, with all the difficulty you have expressing the exact shape of the features you want to recognize. With the difficulty you have, as well, guiding a hand that does not see the line it draws.

How to express a face with a few pencil strokes, patches of colour and some crumpled paper? Materials so far from the living image you have in mind, an image that belongs to

you that you now have to sketch with another person's hand, an unseeing hand. We draw using what we are missing.

Once the facial features are finished, you choose the hair. We capture the result with a Polaroid camera. You ask me to strike a pose. Even in the picture, you are looking for the face you have in mind.

After our meeting, I am still haunted by your quest. I need to get the mask out of my memory, pull the inner sketch up before my eyes.

How do I enter the mask and bring what's behind out in front?

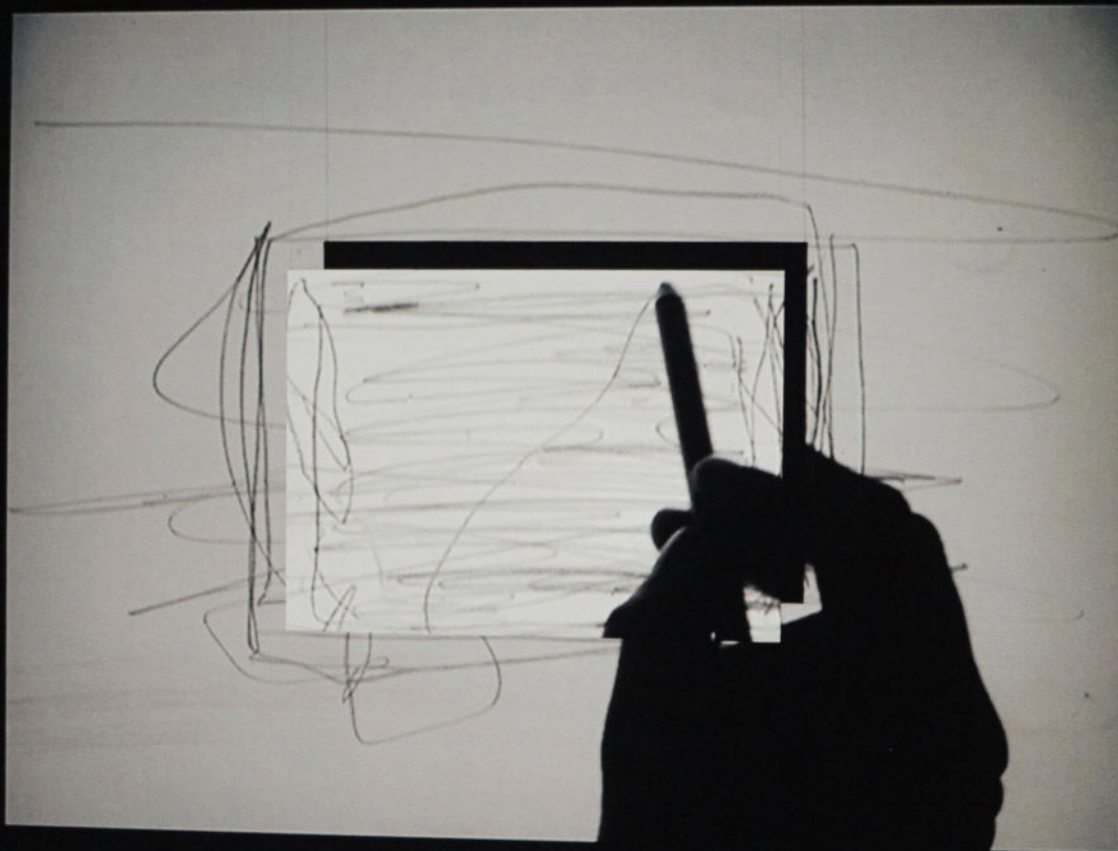
In the distance, I take up the thread of the traces. I look for what you saw in the lines we drew. Like you, who often had me correct an outline, I don't see. I stumble over the image, whereas I am looking for a person.

A drawing will never be enough, and yet I draw. I draw a face that exists only in its pursuit.









I am always looking to throw the viewer into an active thinking space rather than a passive seeing space.¹

Manon De Pauw

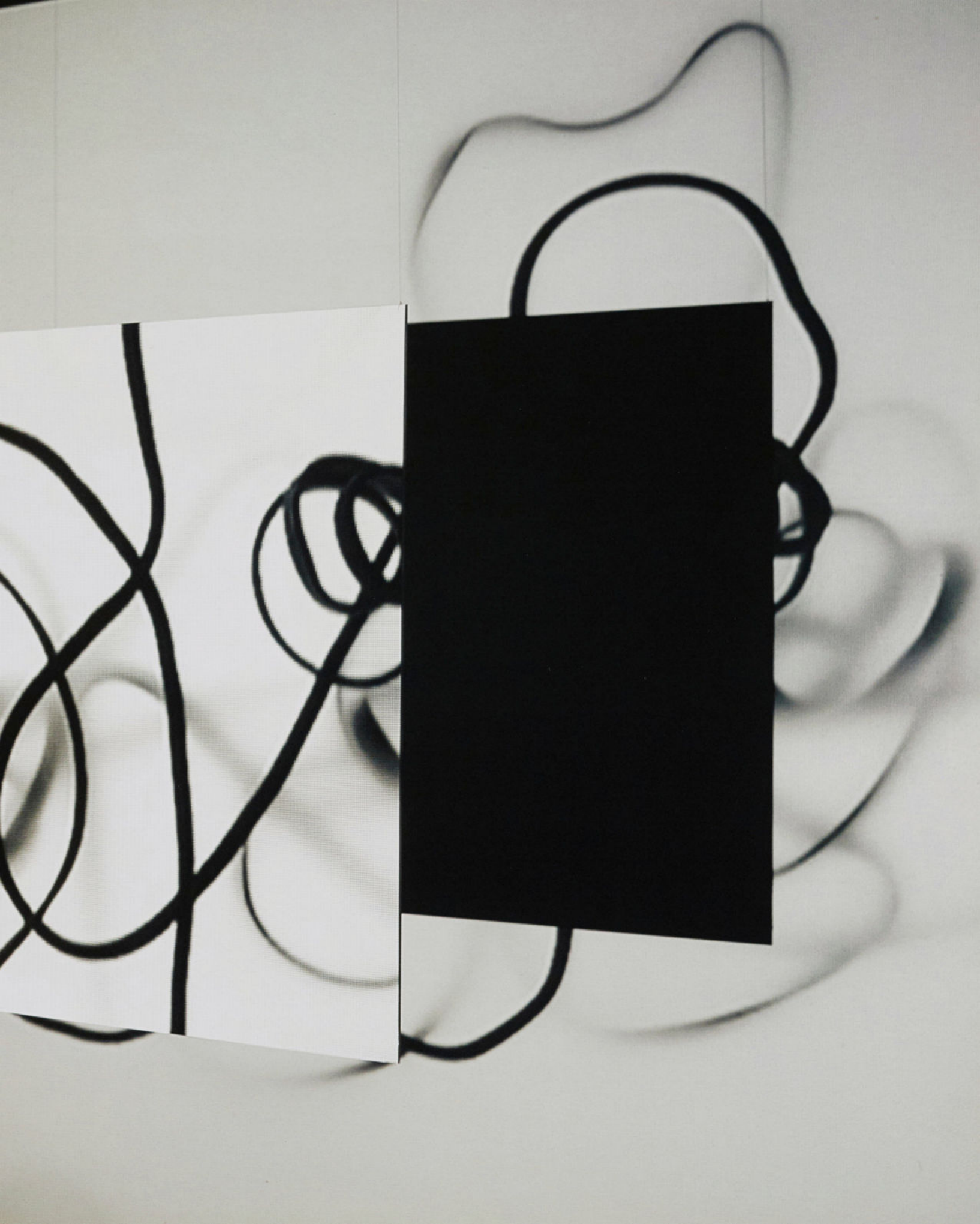
Fantasmagorie lumineuse, 2008
Views of installation

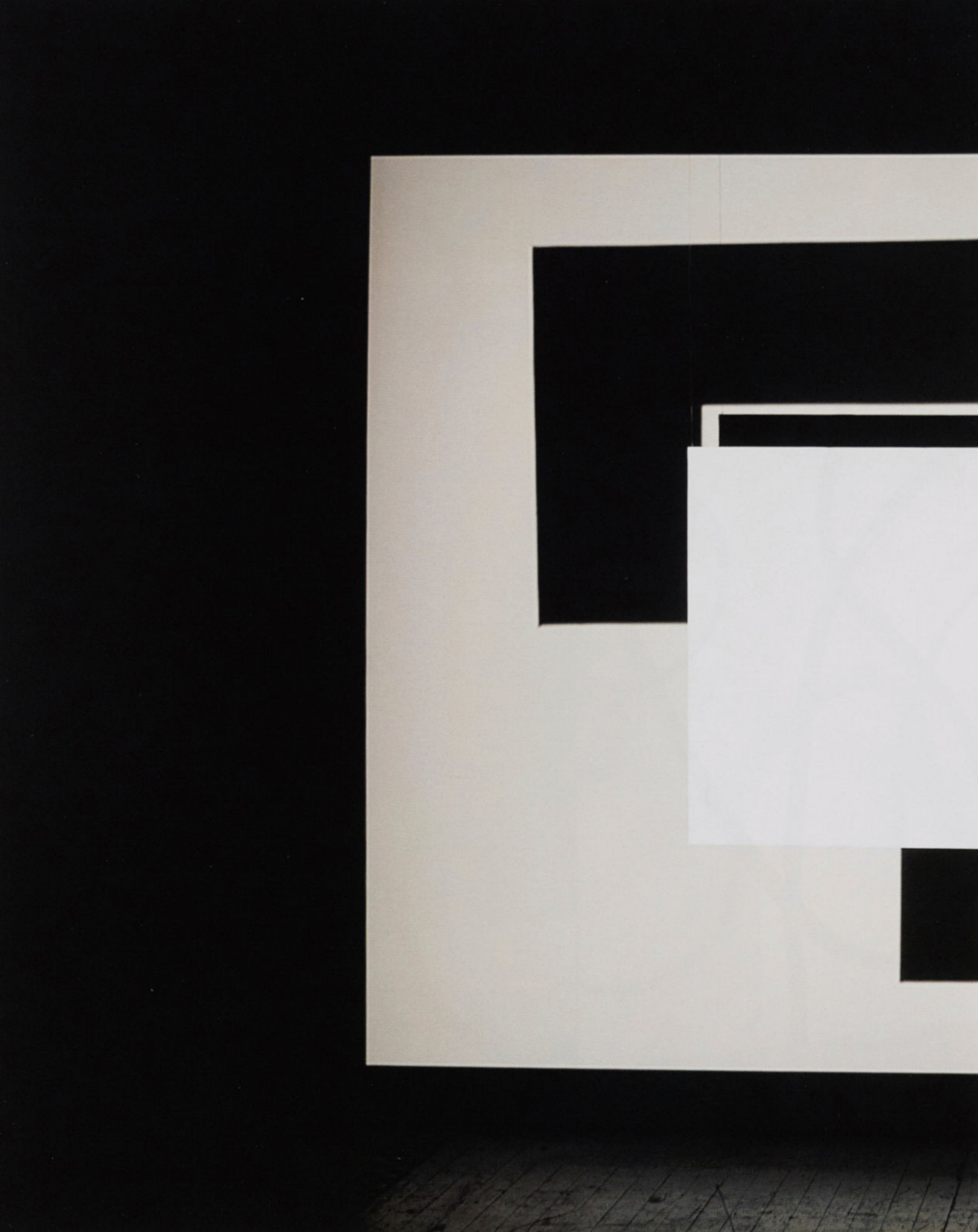
Fantasmagorie lumineuse takes its inspiration from work carried out during an artistic residency with the dance company Le Carré des Lombes.

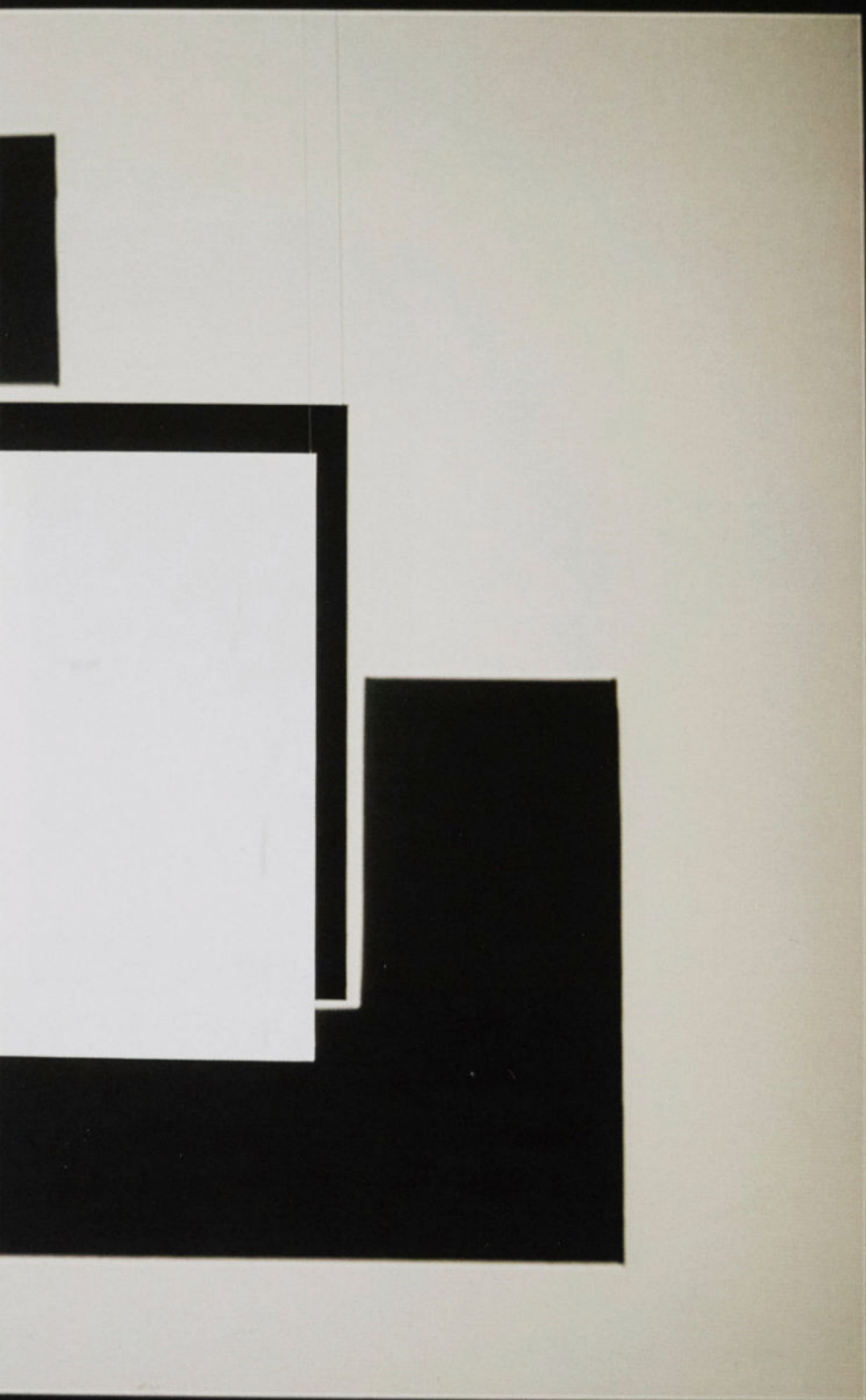
In the installation *Fantasmagorie lumineuse*, a suspended screen is flooded with a video projection that overflows its edges. This screen — we could say picture — is literally at the centre of the work. It is at once the subject, material and support of the video that revolves around this cutout from the picture. The projection contains geometric forms and visual effects that resemble digital effects (filters, masks, scans, fades, etc.) but that are the result of the manipulation of assorted materials and objects on a luminous work surface. Right in front of viewers' eyes (for this is indeed a show), an abstract painting comes together and breaks apart. The screen is black, then white. Opaque, then translucent. Concave, then convex. Its physical presence is alternately heightened then obliterated by the areas of shadow and light thus created. Visual intrigues, *trompe-l'œil* effects and optical illusions follow one after the other. Formal problems arise: following a form, hugging a contour, shifting and repeating a shadow, scattering the lines, making them denser... It's all a question of control. The precision of the gesture ensures the balance of the image, which can be brushed aside and made to dissolve.

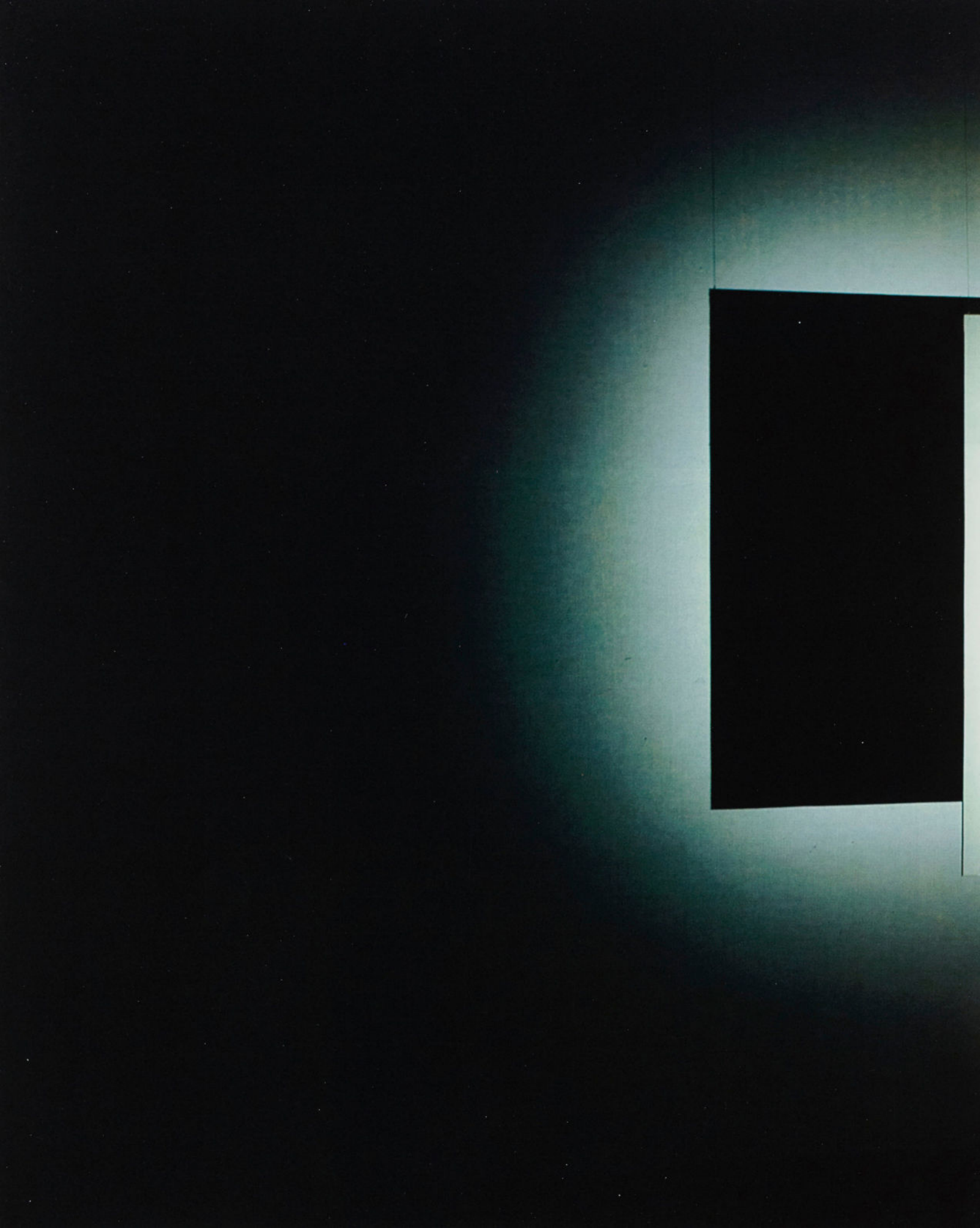
Like most of my works, this installation springs from a desire to link formalism and performative process, as well as to create complex visual situations out of a handful of elements. It emerges out of different kinds of observation, such as the impending disappearance of standard-definition video and television — replaced by high-definition video and home theatre systems — the current porosity between film and the visual arts, and the growing sophistication of virtual environments and digital effects. Finally, it is the fruit of my investigation of image technologies, both new and old, such as magic lanterns and other phantasmagorias of the eighteenth and nineteenth centuries.

¹ Gary Hill, quoted in *Broken Screen. Expanding the Image, Breaking the Narrative. 26 Conversations with Doug Aitken*, ed. Noel Daniel (New York: D.A.P./Distributed Art Publishers, 2006), p. 160.













Julie Doucet

Le Pantalitaire, 1 (details), 2007

Le Pantalitaire, 2 (detail), 2007

Le Pantalitaire, 3 (detail), 2007

Le Pantalitaire, 4 (detail), 2007

Le Pantalitaire, 5 (detail), 2007

I am the works of my life. I am its main subject. Here I am very much in the foreground, all alone, day and night, all the time. I expose myself to your eyes: white body black text; thanks to you, I am. My life is a fiction. I am nothing but an assemblage of words and images; I exist only on paper, from head to toe, every day until the end. I am a bestseller. My life is made of paper to be folded pasted cut out scribbled on crumpled torn and sent to all of you who love fine printed nice things. My selling price is very reasonable.

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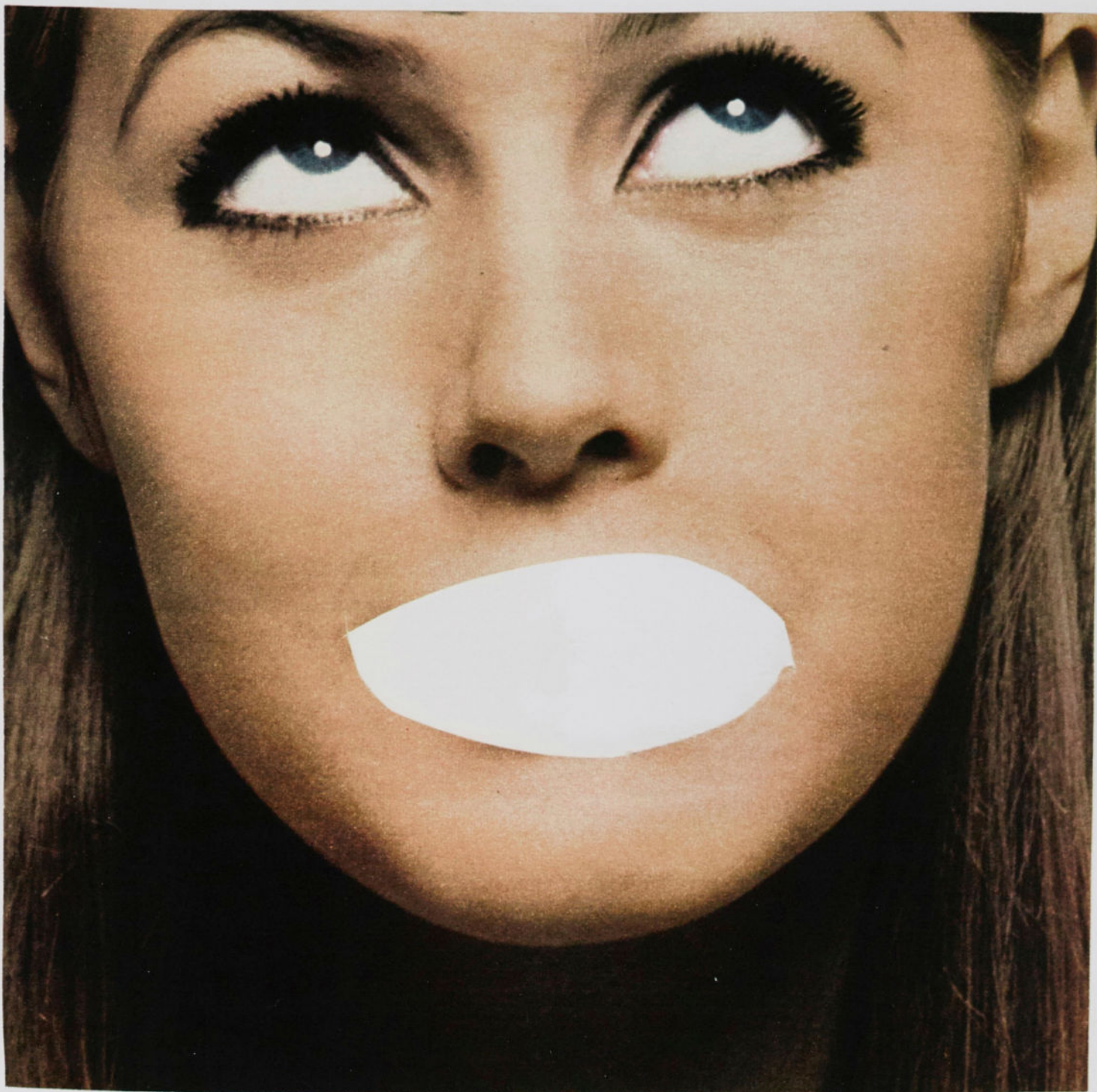
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Bon appétit Logopagus, 2008
Merci Logopagus, 2008

Let's listen to what they have to say about him:

"*Logopagus* is a friend to children, animals, lost causes, defenders of the environment, hard workers, athletes of all shapes and sizes, geniuses and idiots, newcomers and representatives of the First Nations, utter optimists and bric-a-brac collectors, hard drug users, soft drug users, bush pilots, programmer-analysts, animal painters and Sunday drivers, ornithologists, popular actors, Scrabble champions, the homeless and the excluded, pioneers and members of the chamber of commerce, cosmonauts and deep-sea divers, people with limited mobility, activists of pleasure, pachinko players, sex workers, worriers in general, rejects, paparazzi, young women having identity crises, lost travellers, elves, disappointed architects and enthusiastic cyclists, form writers, ferret owners, lovers of hot dogs or fine fare, chronic asthmatics, real McCoys, bipolars and mechanics, pranksters and conjurers, those who work in the shadows, leading lights of this world, divorcees, tendentious bloggers, pollsters of the state of mind, the oblivious, political strategists, volunteers, the retired and pre-retired, heavy-machine operators, award

winners, motherfuckers and bastards, amateur meteorologists, masked lawmen, Hispanics, the depressed, satisfied customers, the emotionally dependent, farmers and happy podiatrists, experts and grade two teachers, the comatose, the single, stage managers and ushers, oboists, guinea pigs, electoral organizers, cheese ripeners and patient people, weary waitresses and other artists. Be forewarned: *Logopagus* is not the kind to lose his good humour."









These lands, as we shall see, are actually perfectly natural. Soon we will find them everywhere. ... Natural as plants, insects, natural as hunger, habit, age, usage, customs, the presence of the unknown right next to the known. Behind that which is, that which nearly was, that which aimed to be, threatened to be, and which, between millions of "possibilities," was beginning to be, but was unable to completely settle in.

Henri Michaux, *Ailleurs*, 1948 [translation]

Stéphanie Gilot
Model Worlds: Last Kiss

Cinéplastique station, 2006-2007

3 frontières, 2006

Cinéplastique station : modèle, 2006

Study of Mondes modèles : Dernier baiser, 2007

Sortie 4, action à Bruxelles, 2007

The installation *Mondes modèles : Dernier baiser* consists of several models and three videos: *Cinéplastique station*, *3 frontières* and *Dernier baiser*, this last made specifically for the exhibition.

The *Mondes modèles* series has developed around an analysis of the notion of modelling/modality, which may be considered the third stage in the architectural design process: after the analysis and critique, modelling (anticipation and experimentation) is a micro-event that will allow the various relational, spatial and other possibilities to be tested. From the critique (social and political analysis of the macro-world), the "installational" or conceptual model becomes modelling: concrete testing of modes of action, of relations.

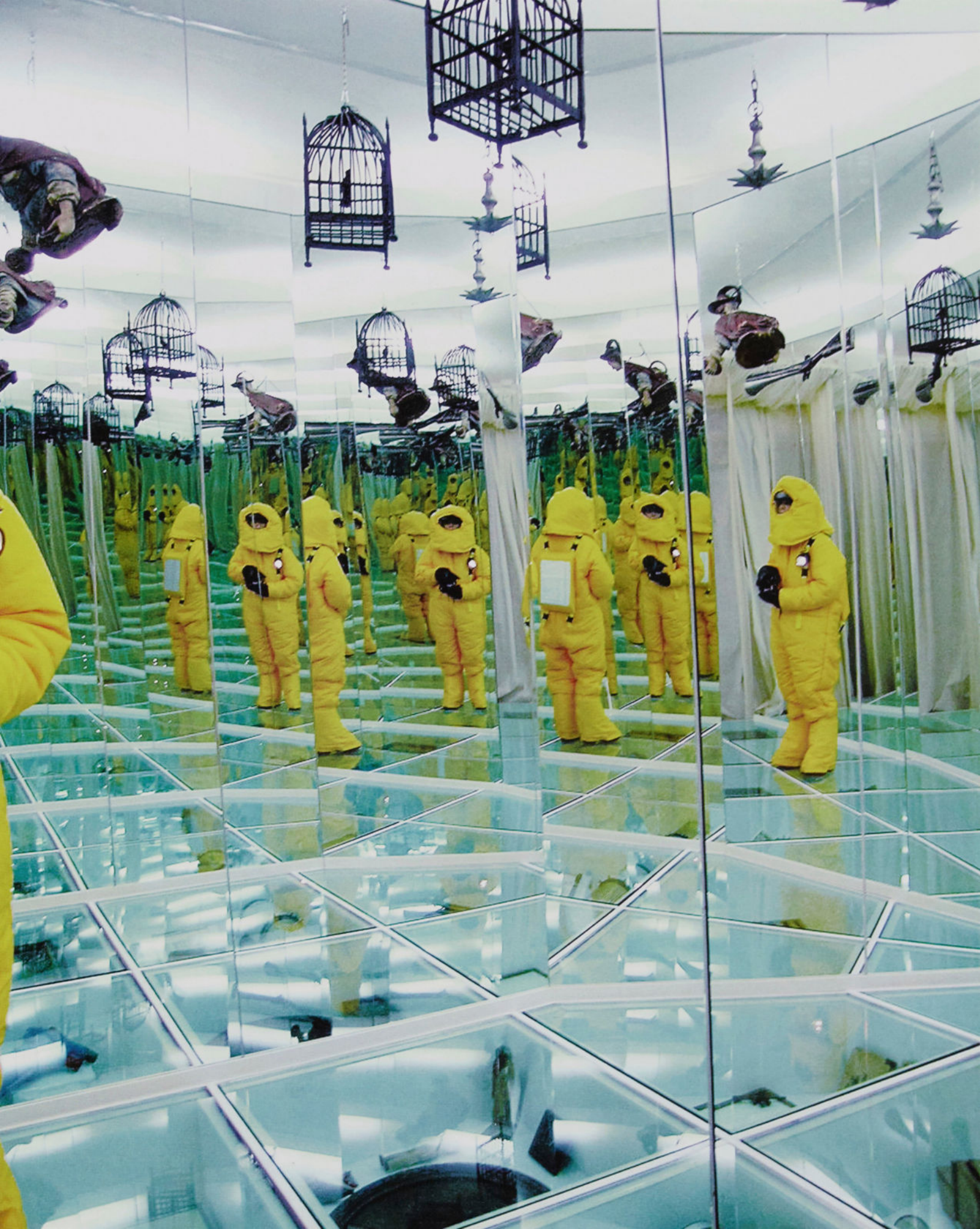
Modelling is also a way of envisaging film — among other things, through the combined use of animated film, acting and video performance. With this approach, the narration is what is perceived as modelling. The 1:1 scale of the installations in the *Escape Plans*¹ series is not suitable because the worlds and fictions to be explored in *Mondes*

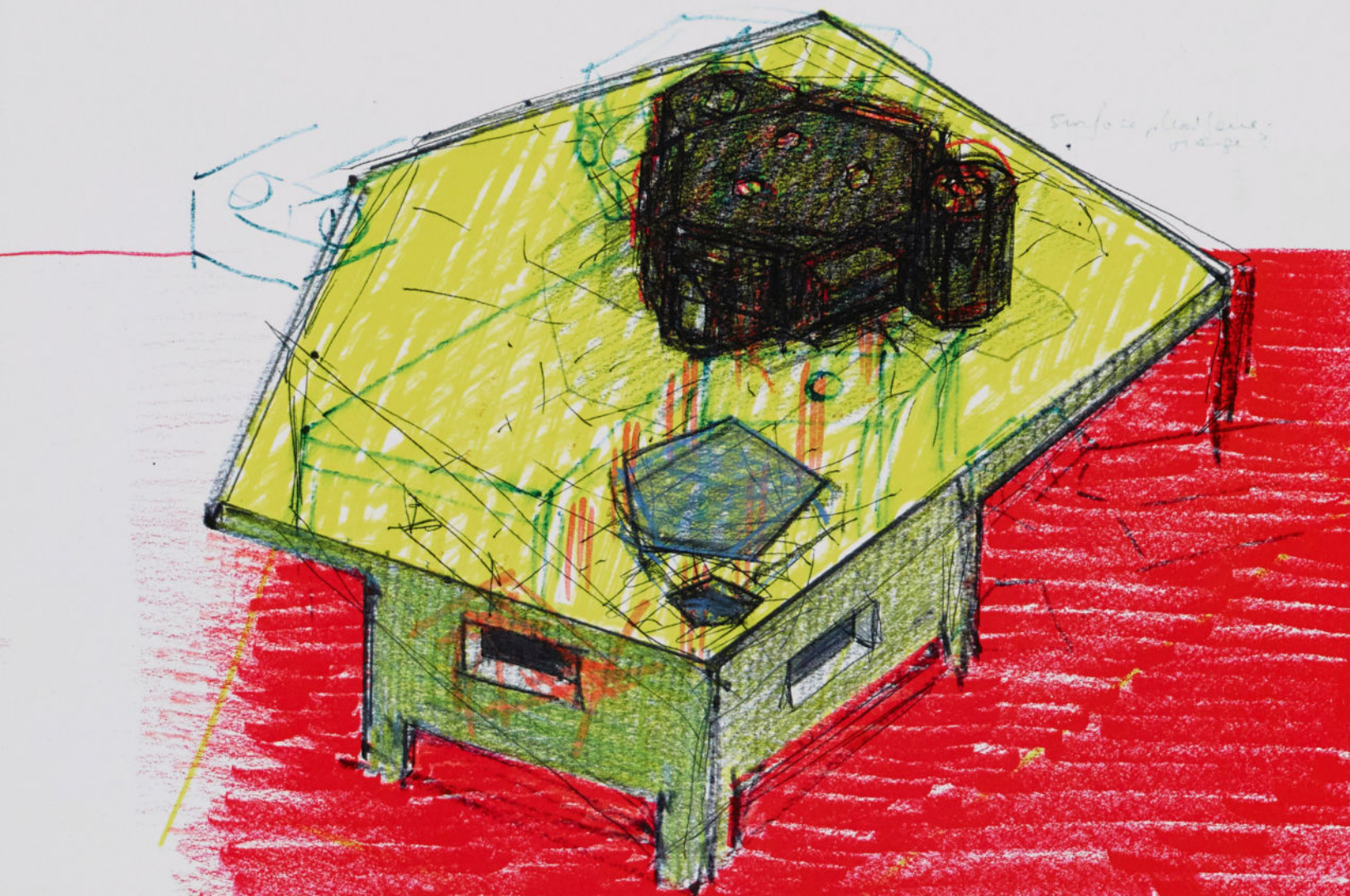
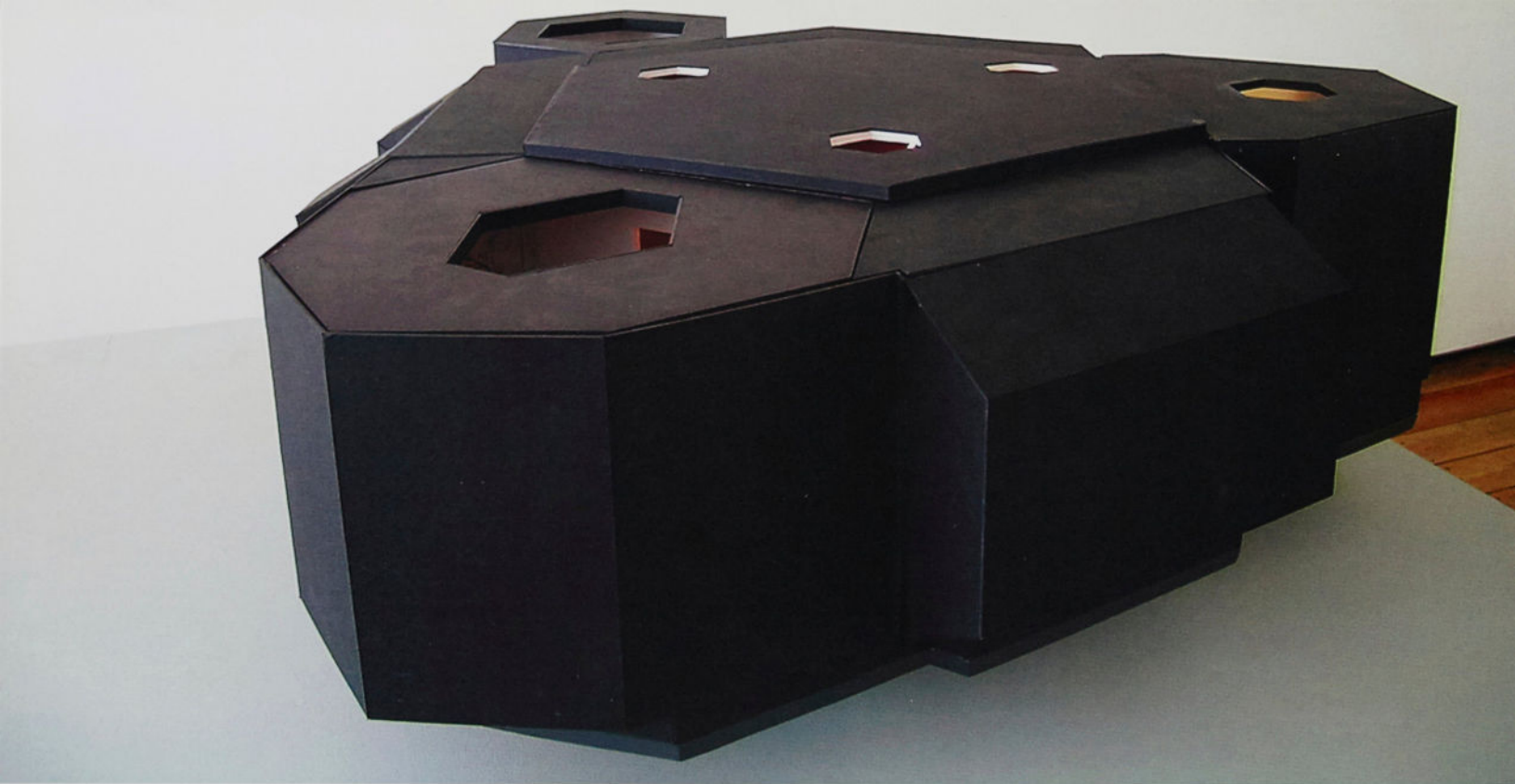
modèles are vast and unlimited. The architectural framework (ideological construction, geometry, urban planning) and the video framework (event, acting, narration) both intersect and connect, through screens inserted within the models.

The goal of this project is to generate a kind of *cineplastic*,² or a synthesis of cinema and architecture, not through immersive built environments (cinematic architecture) as in the *Escape Plans* series, but through a modelling process that summons up urban complexes as well as literary spaces and virtual (digital) architecture.

¹ *Libre arbitre*, 2001; *Unité de transformation génétique*, 2001-2003; *Le Pavillon de réorganisation des sens*, 2003; *Jeu vidéo-monde 1*, 2004; *Jeu vidéo-monde 2*, 2006; *La Station*, 2006; *Temps-libre*, 2007.

² Élie Faure.







Cynthia Girard

Libellule et ballons, 2008

Chenille, couteau et bouteille, 2008

Plante carnivore, balai et stérilet, 2008

In my head, I paint large, multicoloured pictures filled with insects, flowers and strange objects.

The caterpillar comes to life and the turtle for reasons of space is cut in two. Walking along the stick, it crosses over the grave in front of the religious door, while its friend the faithful IUD watches over it.

Mr. Candle looks frightened in a voluptuous setting of flowers and insects, and seems a little stunned. The caterpillars mounted on blue bubbles have gone on the attack, while mama butterfly is getting dangerously close to the image flame.

The bird wonders if the condom wrapper can be eaten like a breadcrumb, the penis has run away, all that remains is the picnic with the impossible ladder and the sun-vulva full of desire.

The tablecloth is too small and the murderous knife sticks out beyond the painting, it is in search of Mr. Penis. Our fugitive has taken refuge in the picture of breast-balloon land. The dragonfly is looking for him, but he has hidden under the perpetually blooming brown potato stone. Breast-balloon land is lustful and prolific, and the dragonfly both police officer and lewd character flits about merrily.

And I am the wicked witch, the hole, the checked tablecloth and the impossible ladder. I float on my black-and-white broom in a lubricious pictorial world where sexuality is carefully controlled. My friends and informers give me daily reports, I'm up on all the offences, and I deal severely and cruelly, with broad brushstrokes. The guilty parties beg me with languid eyes knowing that I can make them disappear with a mere sweep of the brush.







To Rui, Emmanuel, André, Steve, Glen, Edward, Nico and Guy, who filled my time in prison with joy and suffering.

Romeo Gongora

Emmanuel, 2007-2008

Steve, 2007-2008

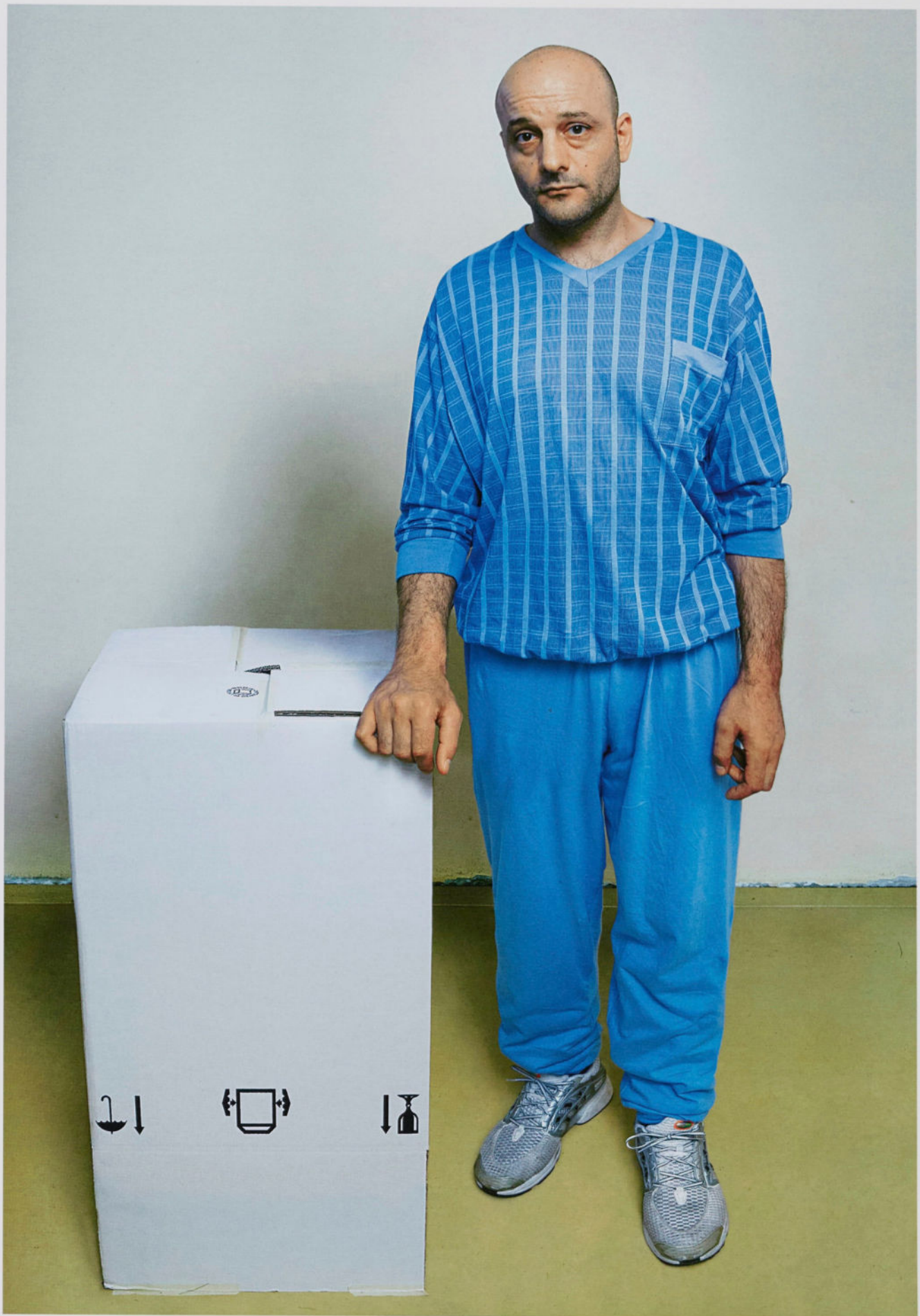
André, 2007-2008

Thanks go to Florence Dombret, Claude Frisoni, Françoise Pirovalli, Jean Reitz, Vincent Theis, Matyas Zlatnik and the socio-psycho-educational service of the Centre Pénitentiaire du Luxembourg. Contributors: Centre Pénitentiaire de Luxembourg, Agence luxembourgeoise d'action culturelle, Centre Culturel de Rencontre-Neumünster (Germany), Rijksakademie Van Beeldende Kunsten (Netherlands) and Conseil des arts et des lettres du Québec.

Luxembourg, October 2006: A paragraph in the local newspaper provided the germ of my artistic project. "Return to Reason" went the title. Distressed by the fact that the lives of two repentant prisoners lay in the hands of a judge, I inquired about the penology practised at the Luxembourg Penitentiary Centre (CPL). "I'm sorry" are the words used by these two young men, but after what "punishment" is forgiveness possible? What does it mean to forgive? And so, I submitted a proposal to the Ministry of Justice for an artistic project to be carried out, in that same prison, with the goal of offering the prisoners a space for expression and then, in an extension of the project, proposing an examination of their lives by the public at large. In return, the CPL was to select a dozen or so of its prisoners motivated to take part in the project, and then let me meet them and film them. To my amazement, a few months later, the project was accepted by the prison.

For the next six months, I met one-on-one with eight prisoners serving long sentences for homicide or other violent crimes. Every day spent within those walls, in their

cells akin to small chambers where all traces of their individual personalities became condensed, blurred in me the boundaries between felon and upright citizen, between them and me, and unsettled the image of the criminal fostered by the media. My collaboration with everyone at the prison (the psycho-socio-educational staff, guards and prisoners) would also be suffused with both trust and suspicion. These relational conditions and the disciplinary setting would consciously guide the prisoners' revelations and the writings, videos and photographs produced. Taken together, the pieces I've selected for the installation *Pardon* attest to this journey to the heart of the CPL; they initiate a critical dialogue on society and models of justice (punitive/rehabilitative). With this work, I wanted to pursue my examination of failures of communication, as well as the tension between still and motion pictures when they are occupied by isolated, exposed beings. This mode of exhibition is meant to be a kind of alternative, live space to set these voices free.









Adad Hannah

Aphrodite, 2008

Eros, 2008

Two Mirrors, 2008

On Location, 2008

I have been making real-time video-recorded *tableaux vivants* for the last seven years in an ongoing body of work called *Stills*. By creating videos that mimic the appearance of a photograph, I can stretch out the privileged moment of photography and expose it in a way that compels viewers to interrogate the boundaries and characteristics that distinguish photography from video or film. While a photograph is the index of a specific moment when the shutter opened for a fraction of a second, with the before and after firmly implied, in each of these videos time itself becomes a crucial element, the live image negating the imagined before and after, insisting on the live/lived present. It is within this uneasy space between movement and stillness, the recorded and the live, that I hope to open up a space for viewers to take an active role in the generation of meaning — a meaning that is formed relationally between viewer and artwork.

The works in this exhibition look at unorthodox behaviours in the museum. In *Eros and Aphrodite*, a double-faced marble sculpture inspires passionate responses in a pair of museum visitors. In *Two Mirrors*, two men use a small mirror in order to implicate themselves and enter — if only visually — Velázquez's *Las Meninas*. In this work, I borrow a gesture from Velázquez's *Venus at her Mirror*, in which a nude Venus looks out at the viewer by means of a mirror held delicately by Cupid. The mirror in my work deflects one's gaze from the iconic painting to the world in front of the canvas, both within and outside the camera's purview. Once viewers see the video as a self-conscious performance of viewership, they cannot help considering their own performance within the gallery.

These videos and photographs were made at the Prado Museum in Madrid in December 2007.









Isabelle Hayeur
Territories of Shadow

Estación Terminal, 2006

Day Trading, 2006

Aftermaths, 2008

Untitled Legacy, 2007

These images come from a group of works entitled *Nuits américaines*, begun in 2004 and still in progress. The pieces produced to date take a fairly wide variety of forms, including panorama, architectural photography and indoor scenes. Their sources are urban landscapes in Canada, the United States, Mexico and Argentina. They depict the changes that are occurring throughout the Americas in today's context of a global economy. These transformations are reshaping our own territories — including everyday life.

This investigation broaches many indissociable questions. Some of these issues relate to the growing economic disparities and social divisions; others refer to the relocation of the economy and to contemporary forms of urban segregation (like the creation of free-trade zones or gated communities). They also tackle the degradation of natural and rural areas. These works thus define a current political horizon. They show us working-class neighbourhoods undergoing "gentrification," business districts, poverty-stricken neighbourhoods, outcasts, run-down apartments and threatened natural areas. These disturbing landscapes reveal the results of State policies of disengagement and

privatization of public institutions. We are gradually witnessing a change in the political scene, where multinationals are becoming key players in society, with their development strategies having an increasing effect on our daily lives. The metaphor of twilight is used to suggest the many losses stemming from this prospect. The strong contrasts found in these compositions and the struggles that light and shadow seem to be engaged in evoke the power relationships involved. In these *Nuits*, we can see the consequences of the crumbling of the founding values of our societies, and perhaps also the end of a certain "American dream." They bring together a few viewpoints culled from these "territories of shadow."













Bettina Hoffmann

Park, 2007

Émile 1, 2008

Émile 2, 2008

My work is situated at the intersection of photography and film. I apply cinematographic conventions to still images and photographic conventions to film.

For the two-channel video *Émile*, a camera slowly circles in and around a group of children and adolescents who remain motionless. The scenario is shot from two slightly different points of view, and in opposite directions: in one, the camera approaches the objects and subjects, almost touching them; in the other, it draws away.

The opposed movement of the two juxtaposed images creates friction, a dizzying visual maelstrom and spatial distortion. The camera's movement shows the scene from multiple and subjective viewpoints; the images are fragmented and slip away, never allowing a whole view and definite understanding of the scene. Proximity and distance to subjects and objects change constantly, creating a feeling of intimate closeness and exclusion at the same time.

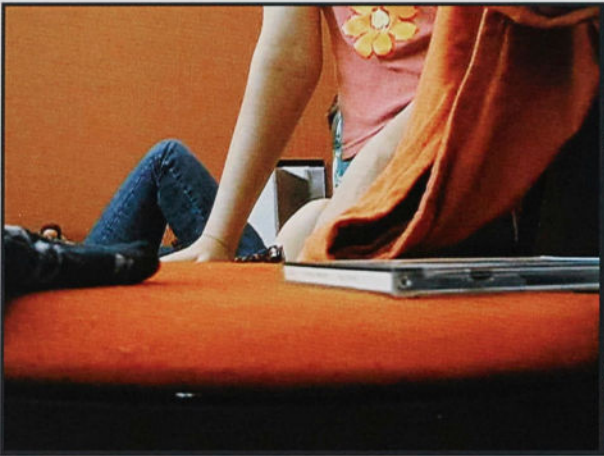
The title *Émile* refers to Rousseau's controversial book, in which he developed a theory of youth education based on nature. In the video's *mise en scène*, "nature" is only visible as an artificial representation as toys, stuffed animals and in fabric patterns.

I am interested in adolescence, which is a particularly confusing and vulnerable phase. In my video, adolescents' trouble in finding their identity is mirrored in the spatial distortion, the visual friction and the gliding apart of two images.

In the diptych titled *Park*, two photos of a group of young people are taken simultaneously from two opposite sides. The photographic process freezes their movement. In these snapshot-like photos, their movement and position partly block the spectator's view onto the scene. The dynamics of the group is disturbed from within as well as by an outside "intruder," represented by a dog in one image and his owner in the other. Side by side, the two photos create a strange but harmonic spatial relation.

I am interested in exploring time in succession, simultaneity and repetition while questioning the notion of identity, interiority and exteriority. In my work, I am reconstructing and subtly dramatizing everyday situations to examine the relations between reality and fiction as well as the underlying mechanisms of social relations and communication.









Jon Knowles
Records Wanted

Please write to Jon Knowles:
 jonmpknowles@gmail.com

Drawing for The Robert Smithson Record Collection, 2008

The Robert Smithson Record Collection, 2004-2008

Schematic for History Has a Lot of Ankles in Its Maw, and Is Pulling Straight Down (Supplement), 2008

History Has a Lot of Ankles in Its Maw, and Is Pulling Straight Down (Supplement), 2008

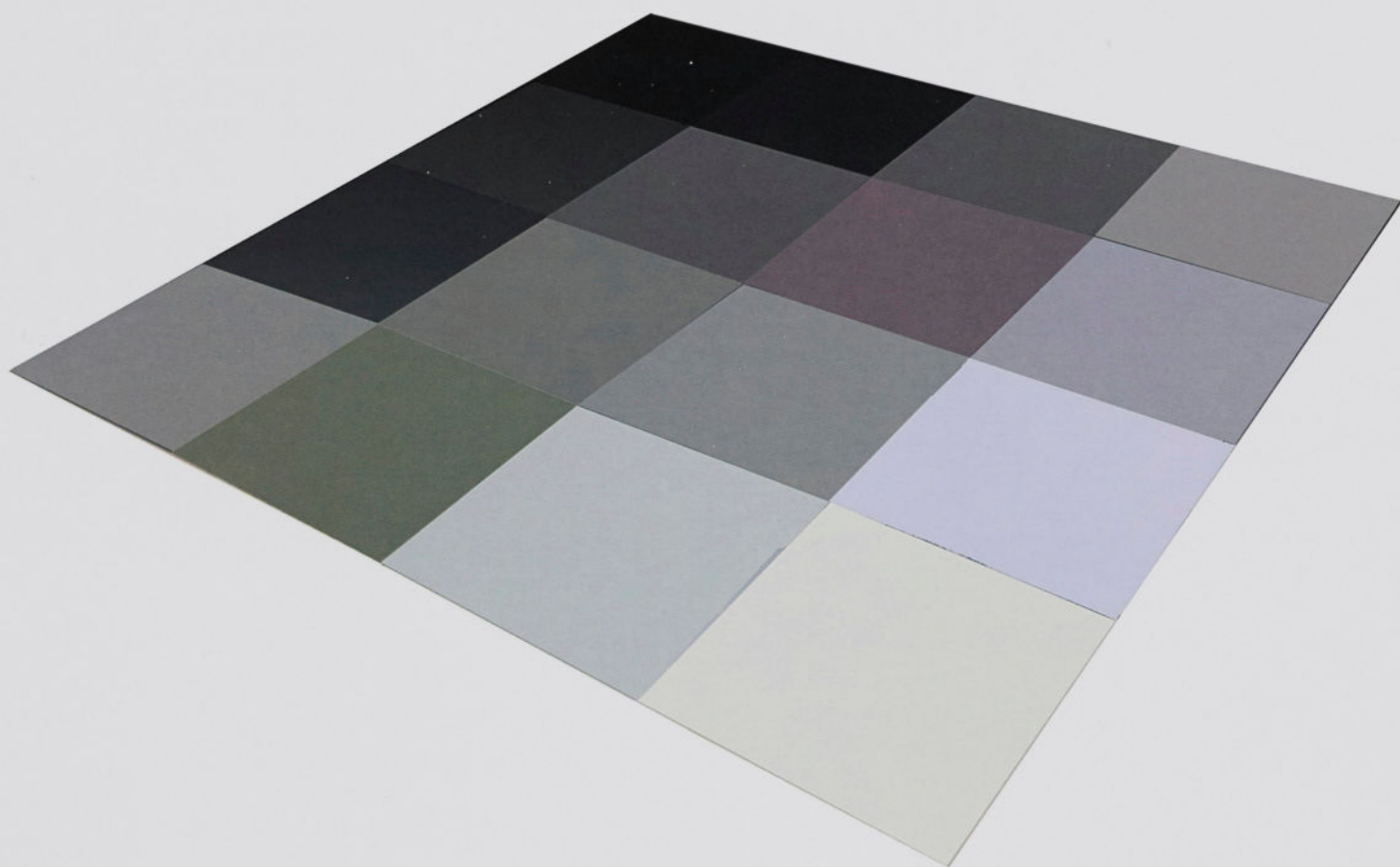
Composer

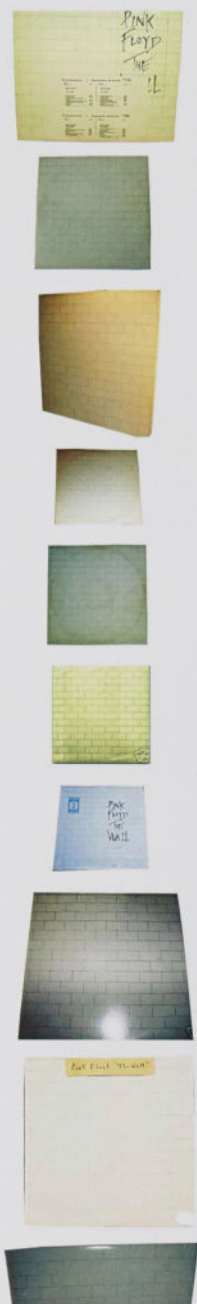
George Antheil
 Orlandus Lassus
 Giuseppe Torelli
 Heitor Villa-Lobos
 Orquesta Casino de Sevilla
 Various Artists
 Don Nix
 The Risers
 Sonny and the Demons
 Various Artists
 Dolly Parton
 The Ink Spots
 Ike & Tina Turner
 Various
 Anibal Troilo and Orchestra Tipica
 Berlitz Basic Spanish
 Everett McKinley Dirksen
 Kenneth Patchen
 Popurri Espanol
 Joni James
 The Last Poets
 Germaine Montero
 Aldus Roger
 Various Artists
 Fred Waring
 Jeri Southern w. Dave Barbour

Title

Ballet mécanique
Requiem ; 3 Motets ; De Profundis
Sinfonias performed by Milan Orchestra
Victoria de Los Angeles
S. T.
Big Hot Rod Hits
Living by the Days
She's a Bad Motorcycle
Drag Kings
Greatest Country and Western Hits, #4
My Favorite Songwriter, Porter Wagoner
Our Golden Favourites
The Hunter
Sound Effects Volume 14
Haunting: Authentic Argentine Tango
Spanish-English Study Manual 2LP
Gallant Men: Stories of American Adventure
Reads his Poetry with Chamber Jazz
Remembering the Past
The Joni James Award Winning Album
The Last Poets
Lament on the Death of a Bullfighter
King of the French Accordion
Six Montreal Poets
Listening Time
Warm, Intimate Songs in the Jeri Southern Style







Emanuel Licha

War Tourist in Chiapas, 2005

War Tourist in the Suburbs of Paris, 2007

War Tourist in New Orleans, 2007

War Tourist in Sarajevo, 2005

War Tourist is my alter ego. He does out loud what I used to do in a whisper before I invented him. He journeys to regions ravaged by war or by any other crisis or catastrophe. He hires a tourist guide whom he asks to show him the worst scenes of destruction and the places most heavily laden with a traumatic history. He wants to see, up close, the chaos and pain of others. He travels the world in search of ever-stronger sensations. His curiosity also acts to keep these events at a distance. He travels to assure himself that all this destruction and pain are well and truly *somewhere else* and that they don't threaten him *at home*.

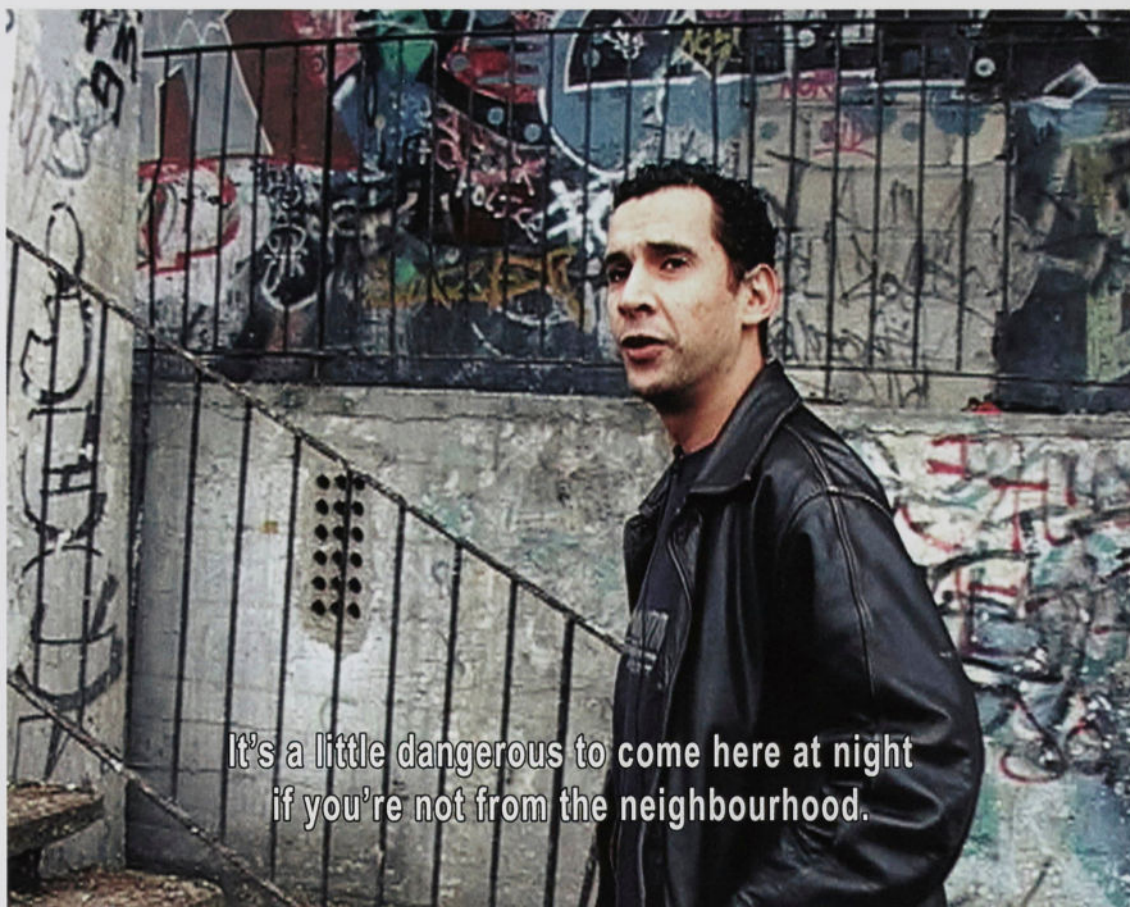
The guide's talk brings two views of the place face to face: the local view and the outside view. In the relationship between the guide and War Tourist, these two views meet through an arrangement identical to that of a supplier filling a customer's order. The guide shows the tourist what the tourist wants to see, even if it means inventing an idealized, picturesque version of reality. He expresses himself in

English — the language of tourism — and, even though they are wholly intelligible, his words are subtitled and slightly altered, in that same language. This detail denotes the tourist-viewer's sense of superiority and reinforces the idea that the guide is indeed the Other: never perfectly clear or comprehensible.

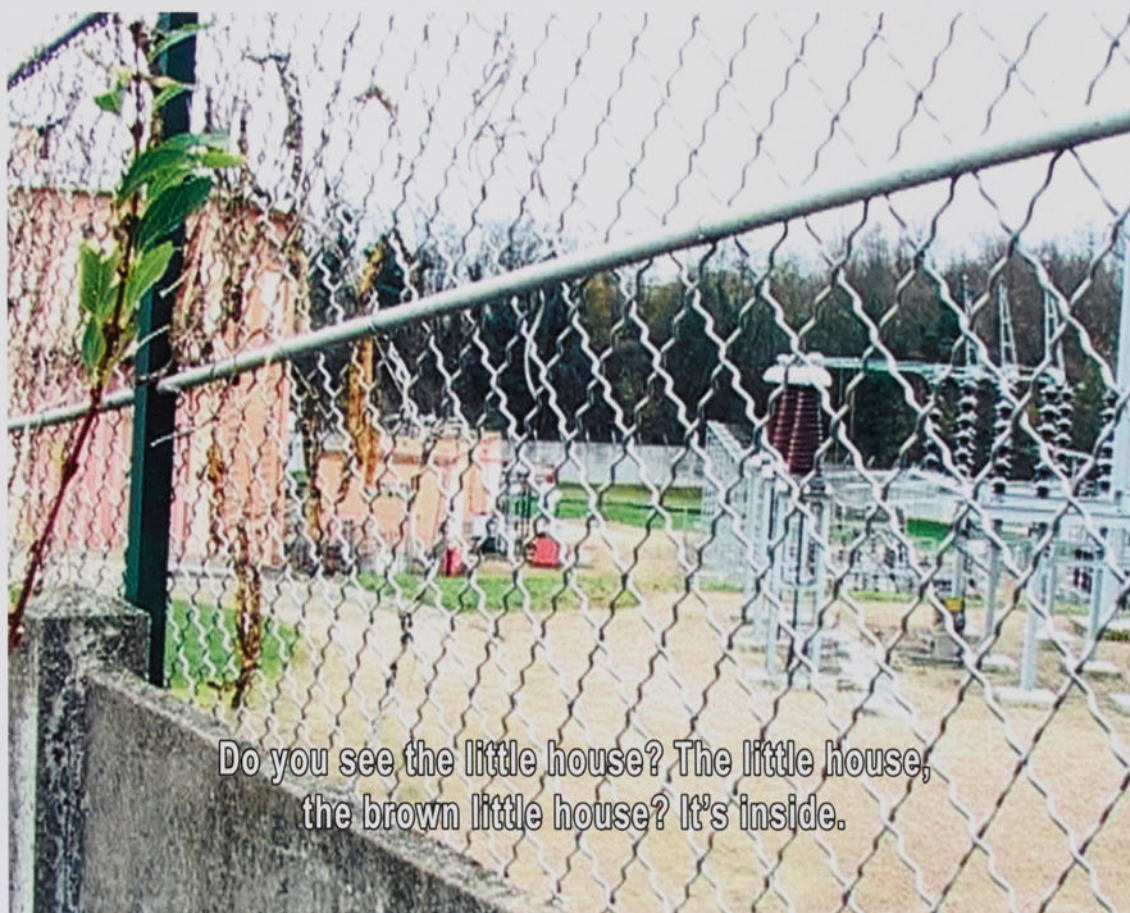
War Tourist has travelled widely, and has recently come to think that chaos and pain are everywhere alike. He visits one place while thinking about another. Boredom has taken hold of him, but his thirst for powerful images has intensified. Henceforth, he will invent, stage and film his own violent episodes, to allow him to feed his desire while keeping safe himself.

The day after the September 11 attacks, some witnesses said: "It was like being in a movie!" That is now War Tourist's ideal.





It's a little dangerous to come here at night
if you're not from the neighbourhood.



Do you see the little house? The little house,
the brown little house? It's inside.



it flipped the car over and the house
came to rest on top of it.



This would be the address: 5433-5435, that was a
double house, this is two lots put together.



The more picturesque's up there, it's more like
the real truth of the war, like...



You have a fantastic destruction there.



Michael Merrill
Paintings about Art

Collection, Banque Nationale, 2007

Backroom (WLS-Albers), 2007

Collection, Osler, Hoskin & Harcourt (Toronto), 2007

Prada Building (Herzog and de Meuron), Tokyo, 2006

Starting with the idea that "you should paint what you love," I make paintings about art. This series, entitled *Paintings about Art*, which I began in 1999, depicts aspects of the art world, looking at art as though it were a still life. The paintings represent art in various locations, from artists' studios to storage facilities, art galleries, personal collections, museum exhibitions, and so on.

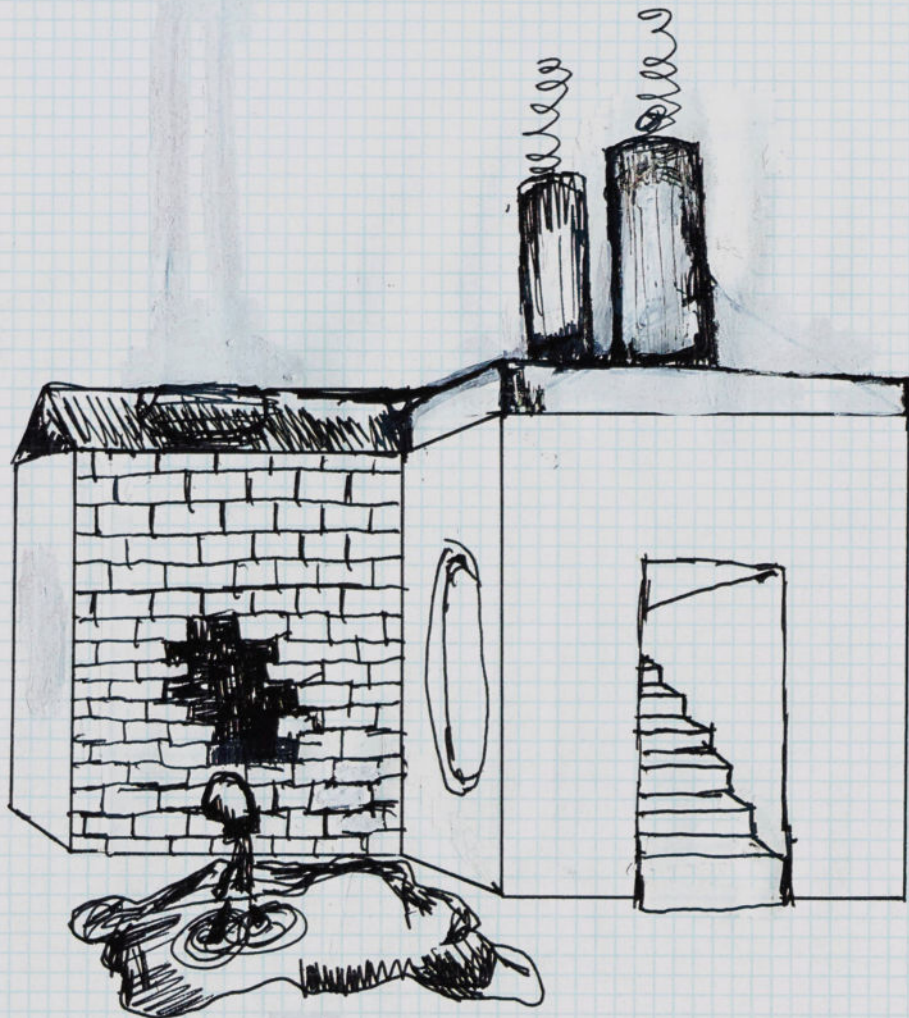
I am interested in looking at how art is defined by context. For instance, Dan Flavin's fluorescent fixtures are invested with completely different meanings depending on the context, i.e., whether they are in a hardware store or a museum. The relationship between art and context can be either homogeneous or jarring. I am interested in the bearing one has on the other; in the way one transforms the other. The paintings offer a multifaceted view of a world within the world. *Crate with Dan Graham Sculpture (CCA)* shows a work by Dan Graham during installation at the Canadian Centre for Architecture in Montréal. It depicts the piece halfway between transportation and exhibition.

The current series hinges on the intersection between painting and photography, as it begins with my own photographs. The relationship of photography to painting has always been a source of fascination and mystification to me, as a painter of images. I have tried to restrain many of the "painterly" aspects of the images. They have a rather a deadpan aspect with a minimum of subjective editorializing. The paintings are small, ranging from approximately 20 cm x 30 cm to 50 cm x 70 cm; this provides an inversion and contestation of the overstatement found in so much contemporary art. They are painted on Baltic plywood panels with Flashe paint, a form of vinyl gouache that has very brilliant matte colours. This physical aspect of the work is very important.









Tricia Middleton

Drawing for Factory for a Day, 2008

Factory for a Day (detail), 2008

Factory for a Day (in progress), 1996-2008

The factory-form idea is imbued with many cultural references. Through its base function, the production process on both a vast and personal scale — material, thought, being — is what fascinates me most.

Factory for a Day is a sculptural imagining of a factory, somewhat in shambles, seemingly suspended in time. Within the logic of this artwork, it is as though production had simply been brought to a standstill and the worksite abandoned. Whether this situation is temporary or otherwise is not easily discerned. This “suspended-in-time” feature clearly makes the factory a fantasy, as real-life factories never actually stop. This factory of the mind, mired in irresolute stasis, is a demanding physical object whose presence cannot be denied. It is also a fleeting snapshot of this unlikely stoppage. Both conditions are on display for viewers to comb over as they like.

A complex relationship with the objects in my care (all remnants of past artworks, many of them party to some aspect of the mass production process) and their ongoing processes of becoming, transmogrifying from one thing into another, is of marked significance. These objects become degraded through time, though often retain traces

of their former, equally troubled existences. With this I attempt to explore the phenomenological character of architecture and things, and the possible sentence of the objects in question.

Here, our own engagement in repetitive, meaningless-in-and-of-themselves actions can hopefully be reconsidered. In my own small way, I have attempted to mirror factory processes in making this work — itself the composite of many objects brought together to signify “factory.” These labours refer to actual factory processes as much as they might refer to the production of experience and meaning. This is not to suggest that the cumulative effect of the world’s factories is anything other than alienated labour, intense pollution and personal suffering on an unimaginable scale. It is for that ubiquitous excess that this particular factory will be frozen in time; this stoppage, a forced reflection upon the still present gothic horror of said alienation to be found in nearly every facet of quotidian existence.









Adrian Norvid
From The Pages Of
The Organ Bore*

Very, Very Shaky (detail), 2008
No Brainer, 2007
Hermit Hamlet, 2008

The Hammond Organ — specifically the M3, also known as the “Baby B3.”

Q: What’s a B3?

A: The B3 is bigger: more keys, more pedals, Leslie rotating speaker and foldback.

Q: What’s “foldback”?

A: Foldback is a bit mysterious; you don’t really need to know. The same goes for the rotating speaker.

Glow in the Dark: The M3 is driven by glass vacuum tubes (it’s from about 1960 after all), which light up cheerily. It’s all hum, crackle and pop.

Hammond Oil: Three drops, no more, no less, in each cup (there are four of them, round the back with the amplifier). To be administered once a year, or it is going to have a seizure and you are going to have to take it back to Claude at Montreal Organ Repair.

Milk Crates: These got resized somewhere in the seventies from just over 12” — the ideal size for LP storage — to just under, that is to say perfectly useless. Not nice. Not at all nice. Just send your vintage milk crates to me; I know what to do with them.

Lohans: Lohans are superior Buddhist beings. Having worked themselves free from karma and attachment, they walk the earth dispensing wisdom and the occasional hearty backslap. There are only about eighteen principal Lohans, so they are spread rather thin, but just imagine if they were all to meet in one place...

Cassette Tapes: If they won’t play, give the casing a sharp twist until you hear a crack. This might do the trick, or of course it might make it worse. Worth a try, though.

Medallions: These have not come back into fashion again for men. No surprise really.

On Floppiness: Flesh tends to move out and down. Just accept it. You have to have somewhere to store all that Chi you are making anyway.

Big-Buttoned Seventies Leather Couch: It was khaki green and already dying when I inherited it. The rubber webbing underneath was kaput. A sort of modern (for the time) take on a classic buttoned couch, but not really very successful.

Shingles or Shakes: Take your pick. Same thing really.

The Massage Shack: This is a good idea. All the Louts and Backwoodsmen and Long-Haired Gone-To-Seed Throwbacks get trained up as masseurs and operate out of little woody shacks, but still bearded and booted and check-shirted, and Deep Purple playing over the speakers — a lot of sweat and big bellies. Wouldn’t you love it.

*Organ Bore: a person given to long and dull recitation on the subject of either the pipe or the electric organ.









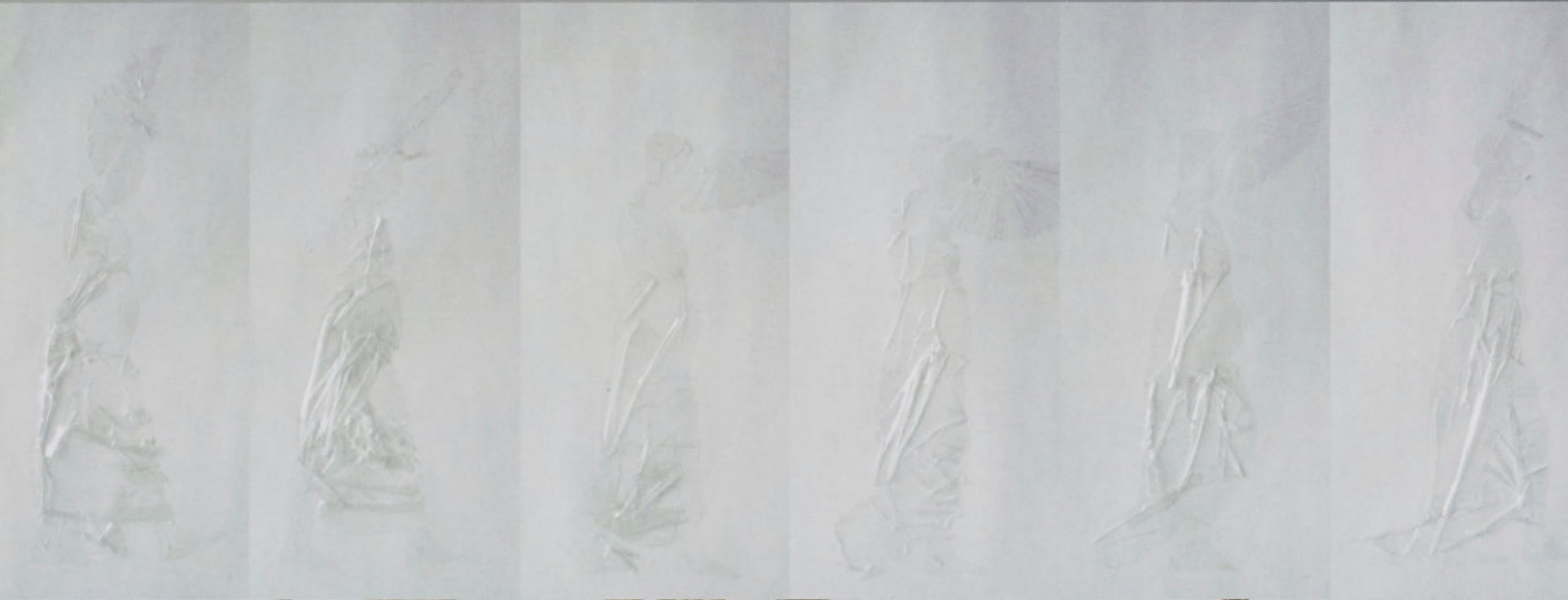
Jonathan Plante

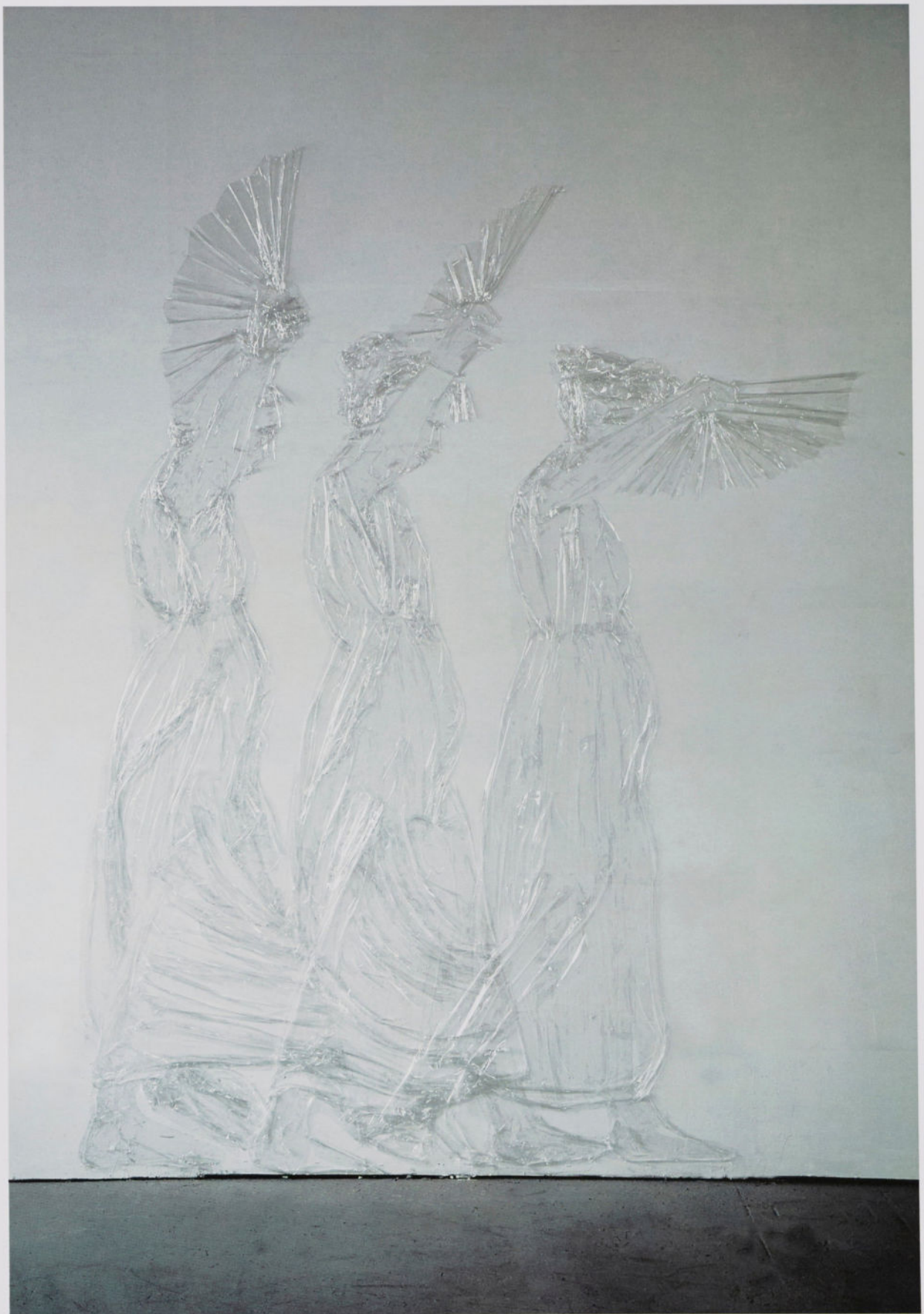
Treesome, Instantané and Mobile d'exposition, 2008

Mobile d'exposition (in progress), 2008

to do today

- Return Max Stirner book to library ✓
- Deposit \$400 MACM cheque ✓
- Do not spend
- Make a birthday card and a sympathy card ✓
- Breathe ✓
- Send a donation to Foundation for Overdeveloped Nations
- Renew my subscription to Kitsch for Minimalists
- Reread Robert Smithson in the bathtub ✓
- Scan article "dying to see" Scientific American Sept 2004 ✓
- Fold, paste, digest, unroll ✓
- Turn over my compost of images ✓
- Cultivate misunderstanding ✓
- Soil my underwear while observing silence ✓
- Dream of being an artist ✓
- check deadlines
- Scotch tape a video image ✓
- tell someone they're right ✓
- meet a new temporality in a human disguised
- open M. Duchamp's Bride sash-window
- meditate on Pantone Iris Blue ✓
- Artist's text ✓
- remember what i'm forgetting





Jocelyn Robert
The Republic

Liberté, égalité, sororité, 2006

Liberté, égalité, sororité (view of installation), 2006

La République, 2006

La République (view of installation), 2006

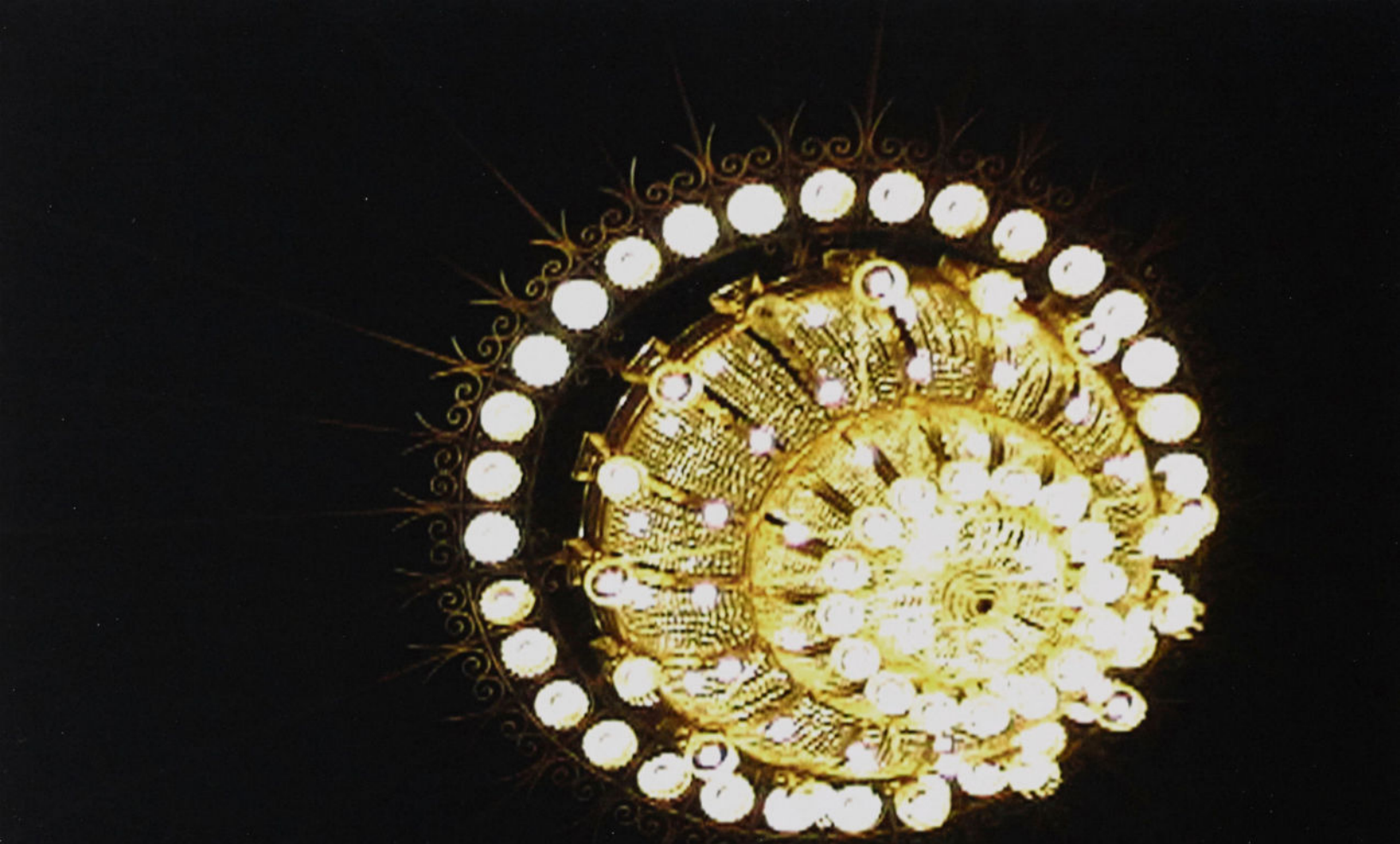
Archaeologists are wonderful people. From a fragment of porcelain or an old rusty nail, they spread out before your eyes the origin of a civilization, the drifting of continents or a day in the life of a farmer twenty centuries ago, complete with intentions, philosophies and religions.

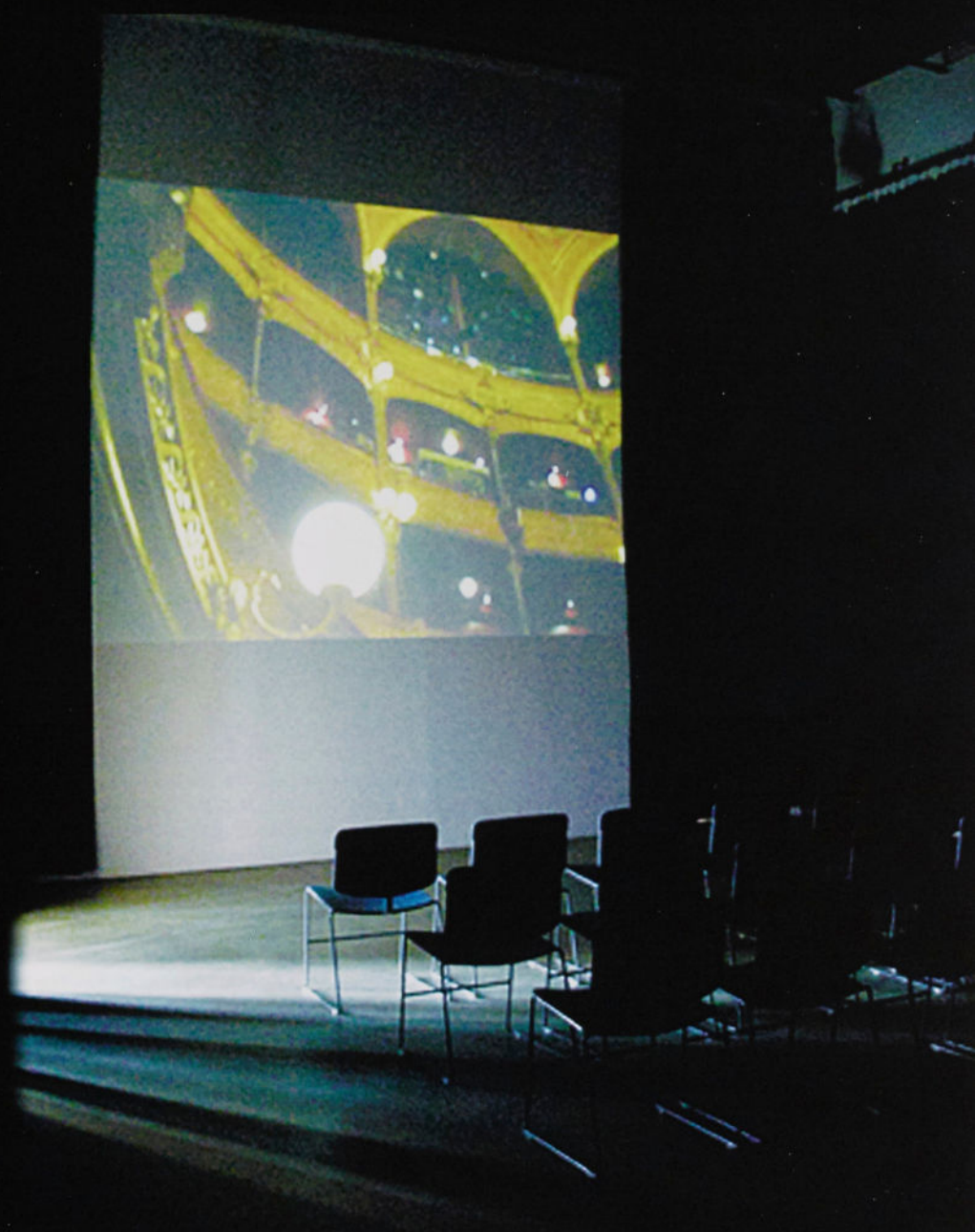
The same goes for our interest in the things around us. If we look closely at them, very closely, then within what seemed to be an ordinary image a whole history lies hidden; what we took to be an insignificant piece of furniture is actually evidence of an entire epoch, a social system, a political organization, fears and hopes. A scrap of newspaper lying around, a street lamp, an old jacket: everything can form the foundation of a view of the world. There is, in each of the objects around us, in each structure, a digest of history, seen by the person who conceived it. You just have to look closely.

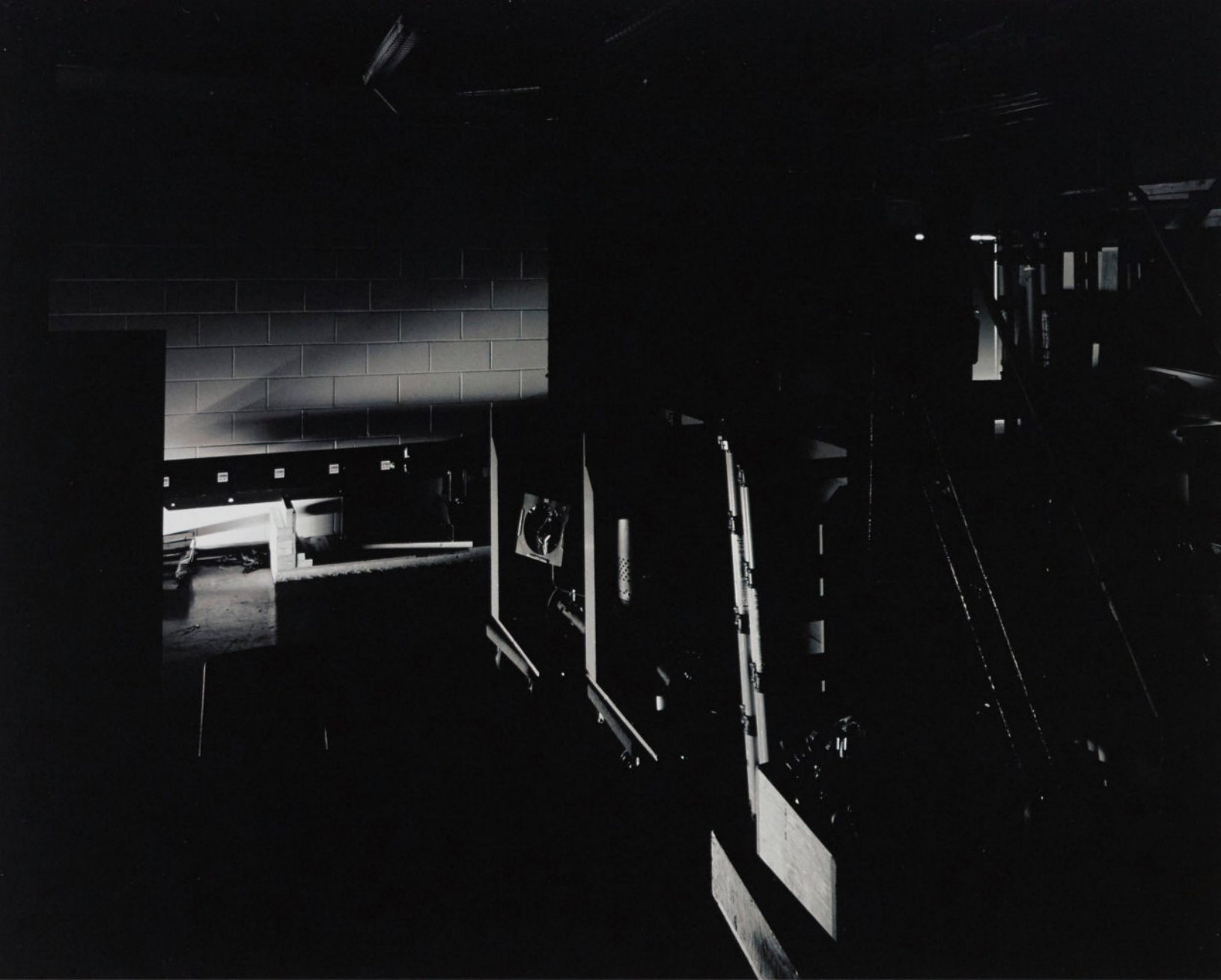
La République, which consists of two video projections entitled *La République* and *Liberté, égalité, sororité*, plus a few objects, arises out of that principle. The two pieces are two brief excerpts from hours of more or less documentary footage shot in Paris. This shooting was done absent-mindedly. Neither of the video segments was shot following a specific plan; they were taken from the original bank of images, just as various others could have been. Each image, each movement contains a history that simply needs telling.











David Ross
Dark Rooms

Musée d'art contemporain de Montréal
(vide sanitaire): 223,200 seconds, 2008
Mark Dion/J. Morgan Puett: 39,600 seconds,
2008
Arnaud Maggs: 28,800 seconds, 2008
Angela Grauerholz: 86,400 seconds, 2008

These photographs are part of a series entitled *Dark Rooms*. The images produced are portraits of storage spaces that are used by artists and cultural institutions. The photographs of these spaces are executed in darkness, behind closed doors, and utilize only the fugitive light that leaks into the locations where objects are stored. Using a customized timer, the camera lens is kept open for extremely long exposure times — sometimes weeks in duration — in order to capture images of artifacts and architecture that, in the dark, are invisible to the naked eye. The results record the passage of time marked by the accumulation of light on film.

Because the images are durational rather than instantaneous, the limits of normal photographic processes are stretched in this project. Framed by the viewfinder, the photographs structure countless unseen moments into formal compositions. Ultimately, though, the images come

into being on their own, without the artist present. This is storage captured in a state of dynamic repose.

The practice of collecting minute traces of available light puts these photographs in league with imaging technologies that enable us to see the invisible through astral, subatomic or thermographic means. The photographic method deployed in this project also resonates with cinematic and time-based media in its temporal aspects, but diverts significantly from the inherent qualities of cinema by capturing events, spaces and time not through a series of frames, but upon a single sheet of film.









Carlos and Jason Sanchez

Based on an interview with
Carlos and Jason Sanchez
by Paulette Gagnon and
Pierre Landry

John Mark Karr, 2007
The Misuse of Youth, 2007


Our ideas come from things that strike us in society or in the media. For the image of John Mark Karr for instance, we woke up one morning and saw his photograph on Google News, confessing to the murder of JonBenét Ramsey. He looked very, very calm and his eyes were totally dead. It was as though he had no heartbeat, amidst all the chaos of his arrest.

Our images are triggered by a combination of things — personal experience, things we read, or see, emotions that are strong enough to form an image. It is hard to pinpoint exactly, but I would say it's primarily things that affect us on an emotional or psychological level.

Death is a very important subject in our work. It is inevitable, of course, but we are not exposed to death in our culture. It is not something that you grow up thinking about. It's considered a negative thing, a scary thing. But because it is something that will happen eventually, it's important for us to have a dialogue with death, and share that imagery. Working on these types of images makes the idea of dying a little easier.

There is a strong relationship between photography and painting. We don't generally make images that reference a specific painting. The most obvious was to Caravaggio, in *The Baptism*, through the lighting and the strong colours. But the reference is more in the way we set up our studio, as though it were a blank canvas. Just as a painter builds up layers on his canvas, we build walls; as he adds shadows, we work with lighting. It is a conceptual process: the process of building an image. We love being in the studio — no telephones, no e-mails. You can really concentrate on the work. It is not as if you were in the middle of a crowd trying to shoot something. Before we bring in any actors, we've been there for a while, made tons of tests; we know everything, we know what we're going to get.





Only you can make this change in me

Karen Tam

Tchang Tchou Karaoke Lounge

Only You (And You Alone), 2005

A Summer Song, 2005

Jambalaya (Grand Texas), 2007

Habanera from Carmen, 2005

Sukiyaki, 2007


I have been working with subjects of cultural identity and authenticity through the genres of installation and video since 2001. I am particularly interested in the history of the Chinese Diaspora, especially its close connection to the emergence of the overseas Chinese restaurant and cuisine both in North America and internationally.

To me, the Sino-restaurant is a metaphor for Cathay or the idea of China in the minds of Westerners. In installations such as *Orientially Yours* (Lethbridge, 2007), *Gold Mountain Restaurant* (Montréal, 2004), and *Shangri-la Café* (Toronto, 2006), I deconstructed and reconstructed the Chinese restaurant to see which elements signify meaning for the public and thus play a role in influencing Western perceptions of the Chinese. In conjunction with each restaurant exhibition, musical performances and special events were held (for example, "Pirated Movie Night," "Martini Night," "Coffee and Games Night").

My current projects are explorations of how the notion of "Chineseness" can be conveyed through music, interior décor, television, fashion and art. Taking a peek at the global karaoke culture, the installation *Tchang Tchou Karaoke Lounge* contains a private room where participants may sing along to *The Karaoke Sessions*, a selection of Western golden oldies sung in Chinese. In my research, I

have found popular tunes such as "Only You" and "Jambalaya" covered in other languages and recorded, sometimes with radically different styles. A familiar song can be contemporized and personalized while giving the opportunity for the singer to be the star, if only for a night. Piracy and notions of individual creativity and imitation are also viewed differently in the "West" and "East." Some people in the Chinese communities are convinced that these particular songs are authentically Chinese, their origins forgotten or unknown over the years.

The *Tchang Tchou* is always receptive to newcomers and first-time karaokeans. Decorated with plush seating and a sexy lounge lit with neon and disco lights, it invites you to come and enjoy a cosy, intimate atmosphere. We have one of the most select karaoke collections in the city, and there are no cover charges or song charges. Make the *Tchang Tchou* your choice tonight!

A person is walking a dog on a sandy beach, looking out at a vast ocean. In the distance, there are hazy mountains and a small town on a hill. The sky is overcast.

Only you can make this
world seem right

A person is sitting on a floating stage, playing a piano. The stage is illuminated with warm yellow and orange lights. To the left, a large fountain of blue and green water jets upwards. The background is dark with some trees and distant lights.

And dream of you





Omoidasu haru no hi



Kanashimi wa hoshi no kage ni



Chih-Chien Wang
Responses to the
Space One Lives In

Avellaneda, 2007-2008

The space one lives in is like a big container. It has no shape; it contains the person and the space within. But it also refers to the space outside. Just as a person moves, so the container has mobility; it changes according to the person, and the person responds to it. People carry their own containers, travelling and encountering other containers.

In *Avellaneda* and *Dim Light*, I present two journeys which involve varied responses to space. I emphasize the uncertainty of our gesture to space, and I depict people within it. The two projects are portraits of people in relation to spaces.

In *Avellaneda*, two groups of people gather around an old factory. Inside, the factory is flooded. Four people prepare to enter the water-filled space; they stand in the middle and sing. Outside the factory, a group of theatre people talk about their environment, their city and the fact that it has snowed for the first time in eighty-nine years. They also talk about their mission to improve patients' rights at the hospital.

The project shows people inside and outside a space — gathering, leaving and gathering again. Not solely concerned with issues brought up in their discussions or in the songs, the project illustrates connections among the people: how they move among each other, and how the group, as a whole, re-forms itself.

Dim Light is a journey of luminance. It focuses on the uncertainty and blankness of personal experience in response to space. It examines the self through surfaces of dim light. There is an old saying about people being true to themselves while in the dark. With this intention, *Dim Light* deals with solitude. The main subject is light, which shines through spaces, and darkness, which triggers perception.

Space is like a container: we live in it, we touch it, we manipulate it, but it always contains us. The container shifts and transforms: no matter how we move, it is the counterpart that complements the self. Therefore, the self and the container become one, even though the gap between them is filled with uncertainty.









WWKA (Women with Kitchen Appliances)

Certifications de cuisines, 2004-2008
Poster for Don't Take Your Wife for Granted...
Take Her to a WWKA Show, 2008
Certification de cuisine, 2008
WWKAPAN, 2006
WWKA à la FIESSETA, 2003

We harness the power of the kitchen.

We are a rock band, a sound project, a cabaret act, a synchronized rubber glove routine, a BBQ chicken washing machine, a kitchen certification house call service, a confectionary flour Christmas jingle.

We are three or four or five or six. Identical. Interchangeable. Disposable. Dead serious.

We wear heavy cotton dresses, grey, short-sleeved with hemlines above the knees. Accessorized with preformed wigs, pink towels and standard-issue rubber gloves.

We show off our legs in beige hose and sensible shoes.

We wear deadpan faces frosted in pink lipstick with manicures to match.

We use kitchen appliances.

We make the meat slicer rock out with the Handy Braun. Mix it with the ambient tone of wine-glasses and a knife sharpener on low.

The mystery motor keeps a monotone flow and our spatulas have it out with a juicer.

Our toaster is a smoke machine rapping with a popcorn popper.

We transport the kitchen space to dictate the mood of the meal.

We dream of playing at a wedding, at a football game or at a presidential election.

We dream of creating international WWKA cells and certifying the kitchens of the world.

We are a simmering stew. 100% WWKA flavour.

We will pluck your egg slicer and do some heavy-duty scrubblee scratchin'.

We will weave in a steamer and tinkle the pastry tong while whipping our attachments.

We will rock you like a hurricane.

We will lull you like the sea.

You will never listen to your kitchen the same way again.

www.myspace.com/womenwithkitchenappliances.

WWKA

women with kitchen appliances



PERFORMANCE

Le dimanche 7 septembre 2008 14 h

Salle Beverley Webster Rolph
Musée d'art contemporain
de Montréal

*Don't take your wife
for granted...
Take her to a WWKA Show !*







Etienne Zack

Cut and Paste, 2007

Monkey or Conduit, 2007

Cycle, 2007

Marked, 2007

My works explore the physical act of art making. I do so through the use or re-interpretation of fictitious possibilities and iconic symbols, specifically those of the painter: paint, brushes, theory books, canvases and scenes from the studio. My paintings feature staged, sculpture-like scenes from the artist's studio and frequently reference well-known paintings taken up in historical and contemporary critical debates. Essentially, I construct my imagery by thinking of the artist as a mythical isolated subject while rendering the tropes of art history analysis as conceptual devices.

To visually open up the dialogue on multiple subjects relating to art and culture, I engage in the historically conditioned relationship between the physical act of art making, the viewer's awareness of the artist's presence and art history imagery: a relationship that both implicates and connects us. The accepted significance of an artwork — its ranked importance or recognition, its historical promi-

nence, which are products of an industry of theoretical writings — is what allows me to channel a visual and conceptual play on the audience-artist-institution and expose the mechanics of contemporary art and culture.

Historical references themselves, whether they are conscious or not, are often the basis for deconstructing the composition and the functioning of my painting. For me, a deconstruction seems to occur when disparate but active forces interrupt the space of a well-documented history. To animate this activity I play with the concept of physical perspective (as in composition, scale and notions of illusionism), conceive of "perspective" as an intellectual strategy, reorder certain notions of contemporary culture and drive reconfigured viewpoints to the forefront. In effect, my practice is to find ways to activate different cultural forces contained in artworks in order to experience them yet again in unique ways.

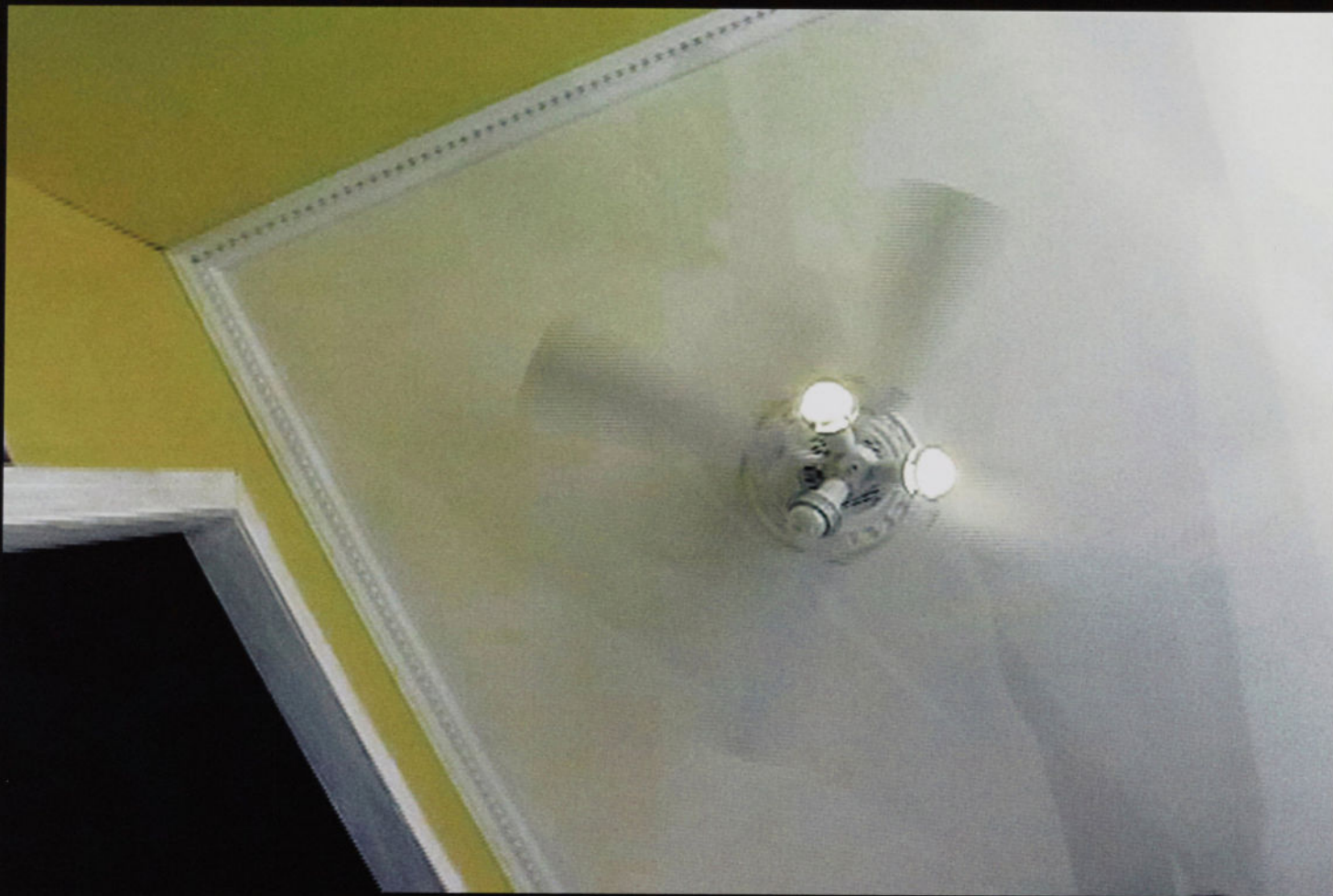






Gwenaël Bélanger
Patrick Bernatchez
Louis-Philippe Eno
Bettina Hoffmann
Charles Guilbert and Serge Murphy
Manon Labrecque
Lynne Marsh
Tricia Middleton
Yannick Pouliot
Chih-Chien Wang

**nothing is
lost, nothing
is created,
everything is
transformed**



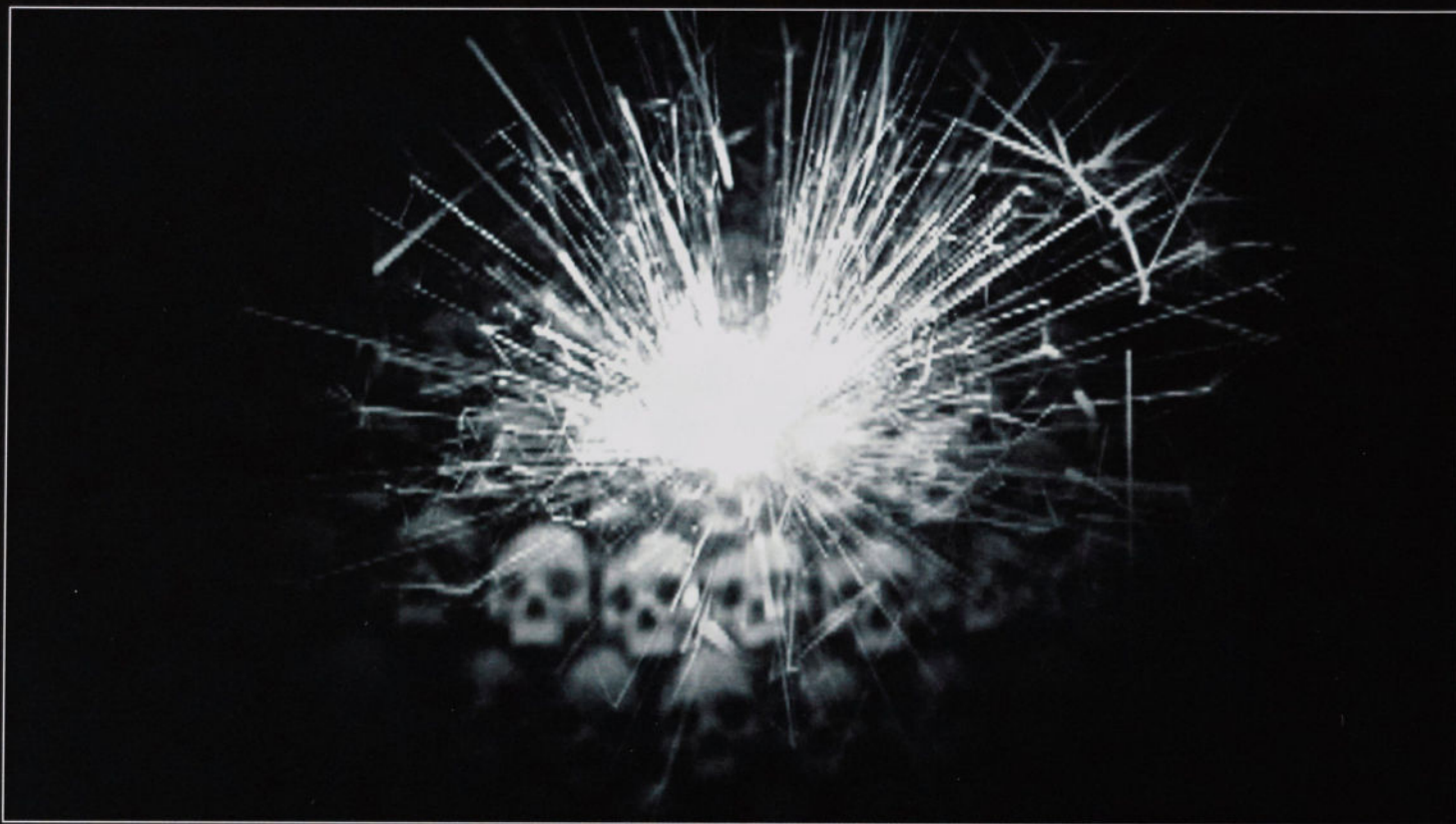
Gwenaël Bélanger
L'Hameçon

A to-and-fro of places in three camera movements that reveal the details of these places and the actions occurring there, but that also take apart the logic through which we perceive them. If we discover, through slow tracking shots, the elements that form the image and what is off screen, our method of assessment is quickly turned head over heels by increasingly tight, jerky editing. The editing mixes up the places and actions, and short-circuits the narrative line of the video. The sequences interpenetrate and contaminate one another, and become a sort of narrative interweaving in which our visual or acoustic bearings turn into traps and literally upset the foundations of perception.



Patrick Bernatchez
Pluton

A cosmonaut on horseback rides swiftly by in a post-industrial environment, back from an intergalactic voyage that lasted an eternity. No trace of human life is left on Earth. At the end of a street, a rendezvous awaits him. Everything will happen there. As in a western duel, the fate of humanity will be settled in this ultimate encounter between the last man and a higher force.



Louis-Philippe Eno
Sans titre

Using an ordinary object, this film examines the way our contemporary society portrays human existence. A flare lights up and burns away as scenes of life scroll past against a battlefield backdrop. This unusual collage of festive and warlike elements prompts a strange transfer of meaning that hypnotizes the viewer through the simplicity and contemplative look of the image and the evocative nature of the sound track.



Bettina Hoffmann
Effleurer

The video depicts people in an intimate moment where something has happened or is about to happen. The camera (and therefore the viewer) circles slowly around people who don't move, as if they were frozen in time.

The camera's movement allows multiple views onto the scene; it approaches people and objects, almost touching them. Parts of the furniture, everyday objects as well as people, their clothing, their hair and their skin slowly pass by. Closeness and distance towards the subjects and objects alternate and make the viewer feel intimately close yet at the same time excluded from the scene.

The fragmented view of the scene and the images' slow and steady movement emphasize suspense. The subjects' lack of mobility creates expectation and leaves the viewer to speculate on the content and meaning of the scene.

The video is re-enacting the stillness of photography, raising questions of the narrative, of interiority and exteriority.



Charles Guilbert and Serge Murphy
Une flamme dans l'univers

In a series of short scenes, an incandescent woman expresses her desire to register her presence in the world in a different way. She wants to burn, disappear, elude time. Alone in a bare, empty space, she appears sometimes to be real, sometimes to be a character, transformed by the simple presence of a white plastic bag. Her quest, at once grotesque and mystical, thrusts us into the richly coloured complexities of the difficulty of being.



Manon Labrecque
Contagion

My goal, in these 57 seconds, is to trigger an echokinesis in spectators ... from a work based on yawning.

I want to create a physically contagious moment! But above all, above all, an innocuous moment.

An involuntary instinctive empathy.



Lynne Marsh
One-Minute Camera Opera

Filmed on the set of a current affairs (political commentary) program, *One-Minute Camera Opera* focuses on the dramatic staging of the television studio to draw attention to its inherent performative character. In rendering the mechanisms of filmic, news-like delivery bare, one is confronted with the fictional *mise en scène* through which we access "reality." In a suspended moment before broadcast, the journalist stands silent. Everything is still except the studio cameras and operators who perform an elaborate choreography whilst filming the scene. The re-framing of the spectacle overflows its confines in Brechtian delight, challenging the stability of the script through the devices which convey its modes of articulation — a disorienting topology of televised space itself.



Tricia Middleton
Déclins

Banal and spectacular, ugly and extreme, this work features a diverse collection of images ranging from the utterly quotidian to the intensely sublime. From a dirty household bathroom with steam circulating amid the decay of the falling-apart tiling and dirty bathtub to abstract, common and garish materials, tension mounts to the final end: a departure from the material world altogether. The scenes all dissolve together to create feelings of fascinated aversion, suggesting a loss of control, or bodily function gone wrong. Finally, a night sky, a stunning cacophony of fireworks explodes, blasting away the last remains — decline, abandon.



Yannick Pouliot
Je te veux

The wandering heart gives way to the faithless eye that seeks a nameless flower in a familiar landscape. High ceilings take up a great deal of space in this interior where the eye scans the enfiling rooms the way one might glance through a love letter. No one's the wiser, no mistake, no success, no love, no tears. People will tell you that you're not alone and you, in turn, will say that he's not the only one. You won't pick the flower — it's a rare plant that will only survive if we pretend we haven't seen it.



Chih-Chien Wang
Broth 01

It's about pauses. At some moment in time, we stop, we lose our focus on the present and we stand in the middle of nowhere. We stop for a while: we don't feel the space, we see nothing, we don't even think. Then, not knowing how long we have been there, we move again. Within that moment when we lose consciousness of time and space, the world still runs: light shines, colour reveals itself and the rhythm of life continues to exist. Stimuli stand and wait, regardless of our blankness.

We once in a while lose our orientation until something pushes us back in motion, just gets us to move.

**nothing is
lost, nothing
is created,
everything is
transformed**

David Altmejd

Born in Montréal, in 1974.
Lives and works in New York and London.

Solo Exhibitions

2008
David Altmejd, Andrea Rosen Gallery,
New York.

2007
*David Altmejd: The Index, 52nd Venice
Biennale*, Canadian Pavilion, Venice.*

David Altmejd, Galerie de l'UQAM, Montréal
[travelling exhibition].*

2006
David Altmejd, Stuart Shave Modern Art,
London.

David Altmejd: Stages, Fundació La Caixa,
Barcelona.*

Group Exhibitions

2007
Star Power: Museum as Body Electric,
Museum of Contemporary Art, Denver.

2006
The Eight Square, Museum Ludwig,
Cologne.*

*Six Feet Under: Autopsy of Our Dealing with
the Dead*, Kunstmuseum, Berne [travelling
exhibition].

2005
L'Écho des limbes, Leonard & Bina Ellen Art
Gallery, Concordia University, Montréal.*

2004
Whitney Biennial, Whitney Museum of
American Art, New York.*

Bibliographical References

2007
Amy, Michaël. "Sculpture as Living Organism:
A Conversation with David Altmejd." *Sculpture*, vol. 26, no. 10 (Dec. 2007),
p. 22-29 plus front cover.

Bagatavicius, Christina. "Giardini Birdland." *Canadian Art*, vol. 24, no. 2 (Summer 2007),
p. 56-61.

Poulin, Patrick. "David Altmejd : serpents et
échelles." *ETC*, n° 80 (déc. 2007/janv./févr.
2008), p. 35-38.

2004
Enright, Robert. "Learning From Objects:
An Interview with David Altmejd." *Border
Crossings*, vol. 23, no. 4 (Nov. 2004),
p. 66-75.

Gladman, Randy. "21st Century Werewolf
Aesthetics: An Interview with David Altmejd." *C Magazine*, no. 82 (Summer 2004), p. 36-41
plus front cover.

David Armstrong Six

Born in Belleville, in 1968.
Lives and works in Montréal.

Solo Exhibitions

2007
No Refunds, Article, Montréal.

2006
The Hole (with Maryse Larivière), Espace
Kugler, Geneva.

2004
Free, Optica, Montréal.

2003
David Armstrong Six: I've Been Thinking,
Goodwater, Toronto.

2001
Dog Leg Room, Blanche, Paris.

Group Exhibitions

2007
*Outside: Re-Mapping the Contemporary
Landscape*, Plug In ICA, Winnipeg.

2006
Canada Dreaming, Kunstverein Wolfsburg,
Wolfsburg.

2005
The Horse They Rode in On, Wynick/Tuck
Gallery, Toronto.

2004
Re-Play, Ottawa Art Gallery, Ottawa.*

The Cave and the Island, White Columns,
New York [travelling exhibition].

Bibliographical References

2005
Milroy, Sarah. "Below-the-Radar Artists." *The
Globe and Mail* (July 15, 2005), p. R-20.

2004
Scharrer, Eva. "I Wanna Be a Popstar." *C Magazine*, no. 81 (Spring 2004), p. 43.

2001
Chu, Ingrid. "David Armstrong Six." *Frieze*,
no. 56 (Jan./Feb. 2001), p. 119.

La Tourelle, Rodney. "Models of Impurity:
The Work of David Armstrong Six." *Border
Crossings*, vol. 20, no. 1 (Feb. 2001), p. 75-76.

2000
Thorne, Kika. "Dave Armstrong Six." *Mix*,
vol. 26, no. 2 (Fall 2000), under: "Artist Run
Culture," p. 19, 22-23.

Nicolas Baier

Born in Montréal, in 1967.
Lives and works in Montréal.
<http://www.nicolasbaier.com/>

Solo Exhibitions

2006
Nicolas Baier – Hunting Gallery, Montreal
Museum of Fine Arts, Montréal.*

Traces, Galerie René Blouin, Montréal

2003
Nicolas Baier : Scènes de genres, Musée
d'art contemporain de Montréal, Montréal
[travelling exhibition].*

2001
Nicolas Baier, L'Œil de Poisson, Québec.*

Nicolas Baier: Recent Work, Gallery TPW,
Toronto.

Group Exhibitions

2007
Stardust ou La Dernière Frontière, Mac/Val,
Musée d'art contemporain du Val-de-Marne,
Paris.*

2005
*Contemporary Photographic Art in Canada:
The Space of Making = Zeitgenössische
Fotokunst aus Kanada*, Neuer Berliner Kunst-
verein, Berlin [travelling exhibition organized in
collaboration with Vox contemporary image].*

2004
Comment devenir artiste, Maison de la
culture Plateau-Mont-Royal, Montréal.*

2003
Des espèces d'espaces, Vox contemporary
image, Montréal [exhibition organized in
collaboration with COPEC, Cultura de
Catalunya, Ajuntament de Tarragona].*

2000
La Biennale de Montréal, Montréal.*

Bibliographical References

2005
Asselin, Olivier. "Chronotopes. Les fictions
numériques de Nicolas Baier." *Nicolas Baier*,
Montréal : MACM ; MMFA, p. 15-24 [English
version, p. 109-117].

2003
Crevier, Lyne. "Les tableaux-pièges de
Nicolas Baier." *Vie des Arts*, vol. 48, n° 192
(automne 2003), p. 39-41.

2002
Loncol Daigneault, Caroline. "Le réel perdu
ou retrouvé. Regard sur les œuvres de
Nicolas Baier et Karilee Fuglem." *ETC*, n° 59
(sept./oct./nov. 2002), p. 15-19 plus front
cover.

McAfee, Dionne. "Nicolas Baier." *Canadian
Art*, vol. 19, no. 1 (Spring 2002), p. 100-102.

2000
Galland, Emmanuel. "Nicolas Baier : de la
peinture par téléphone." *CV photo*, n° 52
(automne 2000), p. 7-14 plus front cover.

Gwenaël Bélanger

Born in Rimouski, in 1975.
Lives and works in Montréal.
<http://www.gwenaëlbélanger.com/>

Solo Exhibitions

2008
Gwenaël Bélanger : Miroir, Galerie de
l'UQAM, Montréal.

2006
Courir les rues, Optica, Montréal.

2004
Le Point à la ligne, Galerie Graff, Montréal.

2003
Chutes, Centre artistique Caravansérail,
Rimouski.

2002
Choix déçus, Engramme, Québec.

Group Exhibitions

2007
Pause, Galerie Graff, Montréal.

2005
Glissements : art et écriture, Galerie de
l'UQAM, Montréal.*

Manif d'art 3, Cynisme ?, Manifestation
internationale d'art de Québec, Québec.*

2004
11th Biennial of Visual Arts: Values, Pancevo.*

2003
L'art qui fait boum!, Marché Bonsecours,
Montréal.*

Bibliographical References

2006
Viau, René. "L'atelier comme lieu et thème." *ETC*, n° 76 (déc. 2006/janv./févr. 2007),
p. 44-47.

2005
Paré, André-Louis. "Valeurs : 11^e Biennale
des arts visuels de Pancevo = Values: The
11th Pancevo Biennial of Visual Arts." *Para-
chute*, n° 117 (janv./févr./mars 2005), p. 2-3.

2004
Charron, Marie-Ève. "De la trajectoire dans
la chute des corps = From the Trajectory
of the Fall of Bodies." *CV ciel variable*, n° 64
(juin 2004), p. 13-14.

Mavrikakis, Nicolas. "Gwenaël Bélanger."
Voir (15 avril 2004), p. 15.

2003
Fisette, Serge. "Une biennale, une triennale =
A Biennial, a Triennial." *Espace sculpture*,
n° 65 (automne 2003), p. 5-10.

Patrick Bernatchez

Born in Montréal, in 1972.
Lives and works in Montréal.
<http://www.patrickbernatchez.com/>

Solo Exhibitions

- 2008
Chrysalides, L'Œil de Poisson, Québec.
- 2007
Patrick Bernatchez, Galerie Donald Browne, Montréal.
- 2004
Mécanique et Débordements, Galerie B-312, Montréal.*
- 2002
Prophylaxie, Le Centre d'art et de diffusion Clark, Montréal.*
- 2000
Comme un goût de bonheur # 210, L'Écart, lieu d'art actuel, Rouyn-Noranda.

Group Exhibitions

- 2008
Intrus, Musée national des beaux-arts du Québec, Québec.
- 2007
Symposium international d'art contemporain de Baie-Saint-Paul, Baie-Saint-Paul.
- 2004
11th Biennial of Visual Arts: Values, Pancevo.*
- 2003
Manif d'art 2, Bonheur et Simulacres, Manifestation internationale d'art de Québec, Québec.*

- 2000
PostAudioEsthetic, Le Centre d'art et de diffusion Clark, Montréal.

Bibliographical References

- 2007
Delgado, Jérôme. "Une noyade, une fin de siècle. Patrick Bernatchez a choisi le hall du Fashion Plaza pour y exposer." *Le Devoir* (27 oct. 2007), p. E-6.
- 2004
Augustine, Isak Elliott. "Patrick Bernatchez : mécanique et débordements." *Vie des Arts*, n° 195 (été 2004), under: "English Report," p. 119.
- Gagnon, Mélissa. "Œuvres de Patrick Bernatchez : voir sa propre image." *Le Quotidien* (30 oct. 2004), p. 40.
- Mavrikakis, Nicolas. "Patrick Bernatchez : réinventer la roue." *Voir* (29 avril 2004), p. 20.
- 2002
Mavrikakis, Nicolas. "Papier glacé." *Voir* (19 sept. 2002), p. 52-53.

Valérie Blass

Born in Montréal, in 1967.
Lives and works in Montréal.

Solo Exhibitions

- 2005
Elle-même, Centre d'exposition CIRCA, Montréal.
- Presque ça*, Galerie B-312, Montréal.
- 2001
Le regard des animaux sur la figure, Dare-Dare, Centre de diffusion d'art multidisciplinaire de Montréal, Montréal.

Group Exhibitions

- 2006
Jumelages : l'espace et son double, Centre d'art public, Montréal [travelling exhibition presented in the Maisons de la culture].
- Archipel*, Parisian Laundry, Montréal.*

Bibliographical References

- 2006
Ross, Jean-Michel. "La sculpture dédoublée = Sculpture and Its Double." *Espace sculpture*, n° 75 (printemps 2006), p. 15-19.
- 2005
Fisette, Serge. "Accueillir 'l'autre' = Accepting 'the Other.'" *Espace sculpture*, n° 75 (printemps 2006), p. 5-6.
- Joos, Jean-Ernest. "Le poids de l'infigurable : à propos du travail de Valérie Blass." *Esse arts + opinions*, n° 55 (automne 2005), p. 54-55.
- Mavrikakis, Nicolas. "Valérie Blass et Frédéric Lavoie : le bruit des choses vivantes." *Voir* (27 janv. 2005), p. 16.
- 2002
Schütze, Bernard. "Valérie Blass : inverser le regard." *Espace sculpture*, n° 60 (été 2002), p. 38-39.

Anthony Burnham

Born in Montréal, in 1973.
Lives and works in Montréal.

Solo Exhibitions

- 2004
Anthony Burnham: Overlap and Rewind, Le Centre d'art et de diffusion Clark, Montréal.*
- 2003
Bathroom Action (with the collective *The Flators*), Sala Josep Renau Facultat de Belles Arts, Universidad Politécnica de Valencia, Valencia. Also presented in Madrid at the Sala Amadís Injuve.*
- 2002
Supurbia, Darling Foundry, Montréal.*
- Group Exhibitions**
- 2006
The End (with the collective *Orange Brown*, Queensland University of Technology Art Museum, Brisbane.
- 2005
Sunday Something (with the collective *Orange Brown*), Usine C, Montréal.
- 2003
Buy-Self: Import Export (with the collective *The Flators*), Darling Foundry, Montréal.*
- Manif d'art 2, Bonheur et Simulacres*, Manifestation internationale d'art de Québec, Québec.*
- 2002
Fluide (with the collective *The Flators*), Galerie 101, Ottawa.*
- 2001
A Week in the Woods, Montréal [residency project initiated by Yvette Poorter].

Bibliographical References

- 2005
Lamarche, Bernard. "Moi et l'autre." *Le Devoir* (8 oct. 2005), p. F-8.
- Mavrikakis, Nicolas. "Ma cabane au Canada : le collectif Orange brown poursuit sa réflexion sur la création et investit l'Usine C." *Voir* (14 avril 2005), p. 58.
- 2004
Delgado, Jérôme. "Attention, déséquilibre en vue." *La Presse* (29 janv. 2004), p. LP-22.
- Tousignant, Isa. "Room to Manœuvre: Two Shows at Galerie Clark Make Different Impressions." *Hour* (Jan. 22, 2004), p. 22.
- 2003
"Les arts visuels en délire." *Le Devoir* (5 juill. 2003), p. E-8.

Cooke-Sasseville

Jean-François Cooke
Born in Chicoutimi, in 1974.
Lives and works in Québec.
Pierre Sasseville
Born in Québec, in 1978.
Lives and works in Québec.
<http://www.cooke-sasseville.net>

Solo Exhibitions

- 2006
Le Plus Beau Jour de ma vie, Centre des arts actuels Skol, Montréal.
- De Cooke-Sasseville à aujourd'hui*, Espace virtuel, Chicoutimi.
- 2005
Cooke-Sasseville, demi-dieux, Musée national des beaux-arts du Québec, Québec.
- 2004
La Ville aux animaux, Place des Arts esplanade, Montréal.
- 2003
Le Mur des lamentations, Langage Plus, Alma.
- Group Exhibitions**
- 2007
Foire / Fair comme si tout allait bien, Centre des arts actuels Skol, Montréal.
- 2006
Orange, Expression, Centre d'exposition de Saint-Hyacinthe, Saint-Hyacinthe.*
- 2005
Débraye : voiture à controverse, Quartier Éphémère, Montréal.
- 2003
Manif d'art 2, Bonheur et Simulacres, Manifestation internationale d'art de Québec, Québec.*
- 2002
Invisible : l'univers des collectifs, Musée régional de Rimouski, Rimouski.

Bibliographical References

- 2006
Doré, Joan. "Le deuxième quartier d'Orange." *ETC*, n° 77 (mars/avril/mai 2006), p. 16-21.
- 2004
Loubier, Patrice. "Faire œuvre utile : les kits de manifestation de Folie/Culture." *Esse arts + opinions*, n° 51 (2004), p. 54-59.
- 2003
Fortin, Érick. "Artbord 2002." *Inter art actuel*, n° 84 (printemps 2003), p. 69-71.
- Gagnon, Claude-Maurice. "Art et publicité : une relation dialogique ambiguë = Art and Advertising: An Ambiguous Dialogical Relationship." *Espace sculpture*, n° 63 (printemps 2003), p. 6-19.
- Martel, Christine. "Le mur des lamentations (ou le comptoir des plaintes)." *Inter art actuel*, n° 86 (hiver 2003-2004), p. 26-27.

Patrick Coutu

Born in Montréal, in 1975.
Lives and works in Montréal.

Solo Exhibitions

2007
Orbites et Ruissellements, Galerie René Blouin, Montréal.

2004
Entonnoirs, poussières et constructions, Galerie René Blouin, Montréal.

2004
Le Développement Maisonneuve, Optica, Montréal.

2002
Œuvres spatiales, Musée national des beaux-arts du Québec, Québec.*

Carrousels (with Charles Guilbert), Galerie B-312, Montréal.*

Group Exhibitions

2008
Phenomena, Galerie de l'UQAM, Montréal.

2007
Sculpture, Diaz Contemporary, Toronto.

2004
Biennale nationale de sculpture contemporaine, Trois-Rivières.*

2003
Lieux anthropiques, Centro Cultural Casa Vallarta, Guadalajara [exhibition organized in collaboration with Vox contemporary image].*

2002
L'Eau renversée, Dazibao, Centre de photographies actuelles, Montréal.*

Bibliographical References

2007
Crevier, Lyne. "Ciel bas." *Ici* (14 juin 2007), p. 48.

Mavrikakis, Nicolas. "Conte Fantastique." *Voir* (7 juin 2007), p. 16.

2005
Milroy, Sarah. "Below-the-Radar Artists." *The Globe and Mail* (July 15, 2005), p. R-20.

2004
Anderson, Randall. "Patrick Coutu, Galerie René Blouin." *Canadian Art*, vol. 21, no. 4 (Winter 2004), p. 94-96.

2002
Campeau, Sylvain. "Patrick Coutu : œuvres spatiales." *CV photo*, n° 59 (nov. 2002), p. 33.

Michel de Broin

Born in Montréal, in 1970.
Lives and works in Montréal and Berlin.
<http://www.micheldebroy.org/>

Solo Exhibitions

2007
Michel de Broin: Shared Propulsion Car, Mercer Union, a Centre for Contemporary Art, Toronto.*

2006
Michel de Broin: Reverse Entropy, Künstlerhaus Bethanien GmbH, Berlin.*

Michel de Broin : Machinations, Musée national des beaux-arts du Québec, Québec [travelling exhibition organized in collaboration with the Galerie de l'UQAM].*

2005
Michel de Broin : Tenir sans servir c'est résister, La BF15, Lyon [presented as part of the *Biennale de Lyon*].*

2003
Honeymoons: The Possible Fictions of Michel de Broin + Ève K. Tremblay, Gallery 44, Centre for Contemporary Photography, Toronto.*

Group Exhibitions

2007
De-con-structions, National Gallery of Canada, Ottawa.*

Sobey Art Award, Art Gallery of Nova Scotia, Halifax.*

2005
Exit Biennial II: Traffic, Exit Art, New York.

Manif d'art 3, Cynisme ?, Manifestation internationale d'art de Québec, Québec.*

Réparations, L'antenne, Le Plateau, Paris.

Bibliographical References

2007
Snukal, Alex. "Michel de Broin at Mercer Union." *Locus Suspectus*, no. 5 (2007), p. 48-50.

2005
Campbell, James D. "Ève K. Tremblay and Michel de Broin." *Border Crossings*, vol. 24, no. 1 (Feb. 2005), p. 86-89.

2004
Lamarche, Bernard. "Michel de Broin : une logique du contre." *Parachute*, n° 115 (juill./août/sept. 2004) [English version, p. 12-29] plus front cover.

2003
Arbour, Rose-Marie. "Michel de Broin : pour en savoir davantage... chercher l'erreur." *Espace sculpture*, n° 66 (hiver 2003-2004), p. 40-41.

2002
Uzel, Jean-Philippe. "Michel de Broin : l'éclaireur éclairé." *Espace sculpture*, n° 60 (été 2002), p. 40-41.

Raphaëlle de Groot

Born in Montréal, in 1974.
Lives and works in Montréal.
<http://www.raphaeldegroot.net/>

Solo Exhibitions

2008
Chantiers : Raphaëlle de Groot, Séverine Hubard, Le Quartier, Centre d'art contemporain de Quimper, Quimper.

2007
Raphaëlle de Groot, Sara Zanin Z₂O Galleria, Rome.*

2006
Raphaëlle de Groot : en exercice, Galerie de l'UQAM, Montréal.*

2004
Raphaëlle de Groot, Le Quartier, Centre d'art contemporain de Quimper, Quimper.*

2002
Colin-maillard, Centre Marguerite-d'Youville, Montréal.

2001
Dévoilements, Occurrence, Espace d'art et d'essai contemporains, Montréal.*

Group Exhibitions

2007
Making Real, Ottawa [exhibition organized by the National Arts Centre as part of the *Québec Scene* project, held at 106 Sparks Street].

2006
Arte al Centro – Il Gioco, Cittadellarte-Fondazione Pistoletto, Biella.

2004
Just My Imagination, Art Lab, John Labatt Visual Arts Centre, University of Western Ontario, London.*

Ils causent des systèmes, Musée national des beaux-arts du Québec, Québec.

"Nous venons en paix" – Histoires des Amériques, Musée d'art contemporain de Montréal, Montréal.*

Bibliographical References

2007
De Carvalho, Anite. "Raphaëlle de Groot : de la collecte à l'installation." *Espace sculpture*, Montréal, n° 80 (été 2007), p. 13-17.

2006
Giguère, Amélie. "Chercher l'autre, se chercher soi et garder quelque chose de tout cela." *Spirale*, n° 208 (mai/juin 2006), p. 46-48.

Uzel, Jean-Philippe. "L'usine comme transformateur social." *Parachute*, n° 122 (avr./mai/juin 2006), p. 13-31.

2004
Boileau, Carole et al. *Mémoire vive ; +, L'Algèbre d'Ariane*, "La genèse du projet et autres réflexions : entrevue avec Raphaëlle de Groot réalisée par Manon Quintal." Montréal, Dare-Dare, 2004, p. [40-47].

2003
Fraser, Marie, and Marie-Josée Lafortune. *Gestes d'artistes = Artists' gestures*, "Raphaëlle de Groot [interview]." Montréal, Optica, 2003, p. 34-41 [English version p. 74-77].

Manon De Pauw

Born in Vancouver, in 1971.
Lives and works in Montréal.
<http://www.manondepauw.com>

Solo Exhibitions

2007
L'Atelier d'écriture, Optica, Montréal and Trinity Square Video, Toronto.

Replis et Articulations, La Bande Vidéo, Québec.

2006
La Petite Fabrique de temps (with Michel Laforest), La Chambre Blanche, Québec.

2005
Prendre position, Expression, Centre d'exposition de Saint-Hyacinthe, Saint-Hyacinthe.

2003
Au travail, Dare-Dare, Centre de diffusion d'art multidisciplinaire de Montréal, Montréal.

Group Exhibitions

2007
De l'écriture, Musée d'art contemporain de Montréal, Montréal [travelling exhibition].

2005
Anima, Gallery g39, Cardiff.*

2004
Comment devenir artiste, Maison de la culture Plateau-Mont-Royal, Montréal.

Déphasage : le corps comme matière dans l'œuvre d'autofiction, Musée régional de Rimouski, Rimouski.*

Ils causent des systèmes, Musée national des beaux-arts du Québec, Québec.

Bibliographical References

2007
Redfern, Christine. "Watch the Hands." *Mirror* (Mar. 22, 2007), p. 49.

2006
Brunet-Neumann, Hélène. "Manon De Pauw – Prendre position." *CV ciel variable*, n° 72 (juin 2006), p. 22-28.

2005
Crevier, Lyne. "Manon De Pauw." *Ici* (6 janv. 2005), under: "Têtes fortes," p. 29.

2004
Lamarche, Bernard. "Performance sur fond noir." *Le Devoir* (13 nov. 2004), p. E-7.

Julie Doucet

Born in Montréal, in 1965.
Lives and works in Montréal.
<http://www.juliedoucet.net>

Solo Exhibitions

2006
Zur Erinnerung an Melek / En souvenir de Melek, Galerie B-312, Montréal.

2002
Collage, Le Lobe, Chicoutimi.

Group Exhibitions

2007
Graphzines et autres publications d'artistes, Bibliothèque et Archives nationales du Québec, Montréal.*

Remuer ciel et terre, Biennale de Montréal, Montréal.*

L'Animalerie Ju-Do : Julie Doucet et Dominique Pétrin, Biennale de Montréal, La Centrale Galerie Powerhouse, Montréal.*

2006
OK. Quoi ?!, Contemporary Arts Festival: *Art in the Air Audio Works*, Struts Gallery, Sackville.

Fine Line, Adam Baumgold Gallery, New York.

Artist's Books

2006
Poèmes d'amour. Montréal, published by the artist. Thirty-four poems presented in a case, silkscreen-printed at Ateliers Graff, edition of 25.

2005
Autrinisme de règlohnette : grandamme. Montréal, published by the artist, 66 pages. Dictionary of 658 words in an invented language, called *Le Dictionnaire de l'autrinisme*, silkscreen-printed at Ateliers Graff, edition of 22.

Chevalladar. Montréal, published by the artist, 124 pages. Personal diary written over four months in an invented language, silkscreen-printed at Ateliers Graff, edition of 22.

2004
Sophie Punt. Montréal, published by the artist, 12-issue artist's periodical published from 2001 to 2004. Illustrated compendium, various presentations, silkscreen-printed at Ateliers Graff, editions of 50 to 200.

2002
Melek. Montréal, L'Oie de Cravan. 44 illustrated pages, silkscreen-printed, text by Benoît Chaput, edition of 425.

Bibliographical References

2007
Porurtavaf, Leila. "Biennale de Montréal 2007." *C Magazine*, no. 95 (Fall 2007), p. 11-13.

2004
Brethes, R. "Joe Matt, ma vie d'érotomane." *Beaux-Arts Magazine*, n° 238 (mars 2004), p. 74-75.

Joubert, Bernard. "Bandes de femmes = Womens Bands." *Art Press*, hors-série (mai 2004), p. 15-21.

Doyon-Rivest

Mathieu Doyon
Born in Québec, in 1970.
Lives and works in Québec.
Simon Rivest
Born in Sherbrooke, in 1974.
Lives and works in Montréal.
<http://www.doyon-rivest.com>

Solo Exhibitions

2006
L'Objet de la rencontre, Langage Plus, Alma.

2005
Thanks for Being There, Gallery TPW, Toronto.

2003
Vos experts en gestion des utopies 2, VU, Centre de diffusion et de production de la photographie, Québec [presented as part of *Manif d'art 2*, Québec].*

2002
Vos experts en gestion des utopies, Article, Montréal.*

2001
Vos spécialistes en création de besoins, L'Œil de Poisson, Québec.

Group Exhibitions

2007
Les Prix Grafika : 10 ans de graphisme au Québec, Centre de design de l'UQAM, Montréal.

2006
Art Fiction, Galerie Art Mûr, Montréal.

2004
Artefact 2004: Urban Sculptures, Mount Royal Park, Montréal.*

2003
Le Marché aux émotions (with Mathieu Beauséjour), Musée régional de Rimouski, Rimouski.*

2003
L'art qui fait boum!, Marché Bonsecours, Montréal.*

Bibliographical References

2006
Lavigne, Julie. "Les produits dérivés de la firme Doyon/Rivest." *CV ciel variable*, n° 74 (déc. 2006), p. 11-12, ill. p. 6-10 plus front cover.

Temple, Kevin. "Doyon/Rivest, Gallery TPW, Toronto." *CV ciel variable*, n° 71 (mars 2006), p. 37.

2003
Doyon-Rivest. "Stratégies du potentiel affectif." *Espace sculpture*, n° 63 (printemps 2003), p. 16-19 plus front cover.

Paradis, Viviane. "Doyon/Rivest : vos experts en gestion des utopies 2." *CV ciel variable*, n° 61 (juill. 2003), p. 32.

2002
Lehmann, Henry. "Mocking Life's Trophies." *The Gazette* (Nov. 30, 2002), p. H-3.

Louis-Philippe Eno

Born in Victoriaville, in 1980.
Lives and works in Montréal.

Video Presentations

2008
Souffle, Les Rendez-vous du cinéma québécois, Montréal.

Souffle, Regard sur le court métrage au Saguenay, Saguenay.

2007
Malajube : Pâte Filo, MuchMusic Video Awards, Toronto [award received: *Best French Video*].

Dumas : Au gré des saisons, Musée d'art contemporain de Montréal, Montréal [presented as part of *Projections: Music Video*].*

Islands: Rough Gem, Melbourne International Film Festival, Melbourne.

Hawaiienne ; Grand champion international de course ; Deux par deux rassemblés ; Pâte Filo ; Saskatchewan, Festival international du court métrage de Clermont-Ferrand, Clermont-Ferrand.

2006
Malajube : Montréal -40 °C, Musée d'art contemporain de Montréal, Montréal [presented as part of *Projections: Music Video*].*

Malajube : Montréal -40 °C, Indie Music Video Festival, Vancouver.

Yolande Wong : André, MuchMusic Video Awards, Toronto.

2005
Les Trois Accords : Saskatchewan, Much-Music Video Awards, Toronto.

2004
La Belle Révolution, Les Rendez-vous du cinéma québécois, Montréal.

Bibliographical References

2007
Quintal, Vanessa. "Mangeur d'images." *Grafika*, n° 126 (avril/mai 2007), p. 30.

2006
Ismert, Louise. "Projections: Music Video." *Le Journal du Musée d'art contemporain de Montréal*, vol. 17, no. 1 (May/June/July 2006), p. 9.

"Les plusses meilleurs clips de Louis-Philippe Eno." *Bang Bang*, vol. 1, n° 6 (2006), p. 32.

Mavrikakis, Nicolas. "Le Musée d'art contemporain : son et lumière." *Voir* (17 août 2006), p. 16.

Stéphane Gilot

Born in Liège, in 1969.
Lives and works in Montréal.

Solo Exhibitions

2008
Cineplastic Campus, Blackwood Gallery, University of Toronto, Mississauga.

2007
Temps-libre, Expression, Centre d'exposition de Saint-Hyacinthe, Saint-Hyacinthe.*

2006
La Station, Oboro, Montréal.

2003
Le Pavillon de réorganisation des sens, Centre d'exposition Circa, Montréal.*

Foire d'empoigne, Espace 251 Nord, Liège.

Group Exhibitions

2007
NY NY NY, Flux Factory, New York.

Symposium international d'art contemporain de Baie-Saint-Paul, Baie-Saint-Paul.

2006
18: Beckett, Blackwood Gallery, University of Toronto, Mississauga [travelling exhibition].*

Smile Machines, Transmediale 06, Berlin.

Triennale des arts contemporains : images publiques, Liège.

2000
L'Algèbre d'Ariane, Centre Les Brasseurs, Liège; Dare-Dare, Centre de diffusion d'art multidisciplinaire de Montréal [Liège-Montréal exchange project].*

Bibliographical References

2007
Pocreau, Yann. "Stéphane Gilot : temps-libre." *Espace sculpture*, n° 82 (hiver 2007-2008), p. 32-33.

2006
Beaupré, Marie-Ève. "Stéphane Gilot : la station." *Parachute*, Para-para-024, n° 124 (oct./nov./déc. 2006), p. 4.

Desaive, Pierre-Yves. "Stéphane Gilot : foire d'empoigne." *L'Art même*, n° 18 (2003), p. 30-31.

2001
Charron, Marie-Ève. "Stéphane Gilot : Musée d'art contemporain de Montréal." *Parachute*, Para-para-003, n° 103 (juill./août/sept. 2001), p. 4-5.

2000
Verdier, Jean-Émile. *Dialoguer des yeux : essai sur la figure à partir d'une œuvre de Stéphane Gilot*, Montréal : Le temps volé & Jean-Émile Verdier, 2000, n. p.

Cynthia Girard

Born in Montréal, in 1969.
Lives and works in Montréal.
<http://www.cynthiagirard.ca>

Solo Exhibitions

2007
La Secte de la souris volante, Oboro, Montréal.

2005
Dans la forêt, L'Écart, lieu d'art actuel, Rouyn-Noranda.*

Cynthia Girard : *Fictions sylvestres*, Musée d'art contemporain de Montréal, Montréal.*

2003
Le Pavillon du Québec. Troisième volet : le Panthéon, Galerie B-312, Montréal.*

Cynthia Girard, Miller/Geisler Gallery, New York.

Group Exhibitions

2007
Anthem: Perspectives on Home and Native Land, Carleton University Art Gallery, Ottawa.*

2006
Réponse à Zola, Le Centre d'art et de diffusion Clark, Montréal.

Liverpool Biennial, John Moores 24, Liverpool.*

2004
"Nous venons en paix" – Histoires des Amériques, Musée d'art contemporain de Montréal, Montréal.*

2000
La Dame aux camélias, The Freak Brothers, Paris.

Bibliographical References

2007
Dixon, Virginia. "Cynthia Girard." *Border Crossings*, vol. 26, no. 4 (Nov. 2007), p. 101-102.

Heather, Anderson. "Anthem." *Canadian Art*, vol. 24, no. 4 (Winter 2007), p. 116.

2004
Joos, Jean-Ernest. "La mondialisation de Cynthia Girard." *Esse arts + opinions*, n° 50 (hiver 2004), p. 64-65.

Kuntz, Melissa. "Cynthia Girard at Miller/Geisler." *Art in America*, vol. 92, no. 1 (Jan. 2004), p. 104.

2003
Lavigne, Julie. "Le Pavillon du Québec de Cynthia Girard." *Les Cahiers du 27 juin*, vol. 1, n° 2 (automne 2003/hiver 2004), p. 39-42.

Romeo Gongora

Born in Montréal, in 1974.
Lives and works in Montréal.
<http://www.romeogongora.com>

Solo Exhibitions

2007
Romeo Gongora : sincère, Dazibao, Centre de photographies actuelles, Montréal.

2006
Recovery, Gallery 44, Centre for Contemporary Photography, Toronto.*

Romeo Gongora : Logiques de l'arrachement, Optica, Montréal.

2005
Romeo Gongora : Les Lois de l'indifférence, Galerie de l'UQAM, Montréal.

Group Exhibitions

2007
Art4Lux, Centre Culturel de Rencontre Abbaye de Neumünster, Luxembourg.

2006
Habiter, VU, Centre de diffusion et de production de la photographie, Québec.*

2005
Espaces affectifs, Musée régional de Rimouski, Rimouski.*

Bibliographical References

2007
Côté, Nathalie. "Habiter, événement d'art public ; les Convertibles." *Parachute*, Para-para-025, n° 125 (janv./févr./mars 2007), p. 6-7.

Nadeau, Lianne. "Habiter le quartier baroque." *Esse arts + opinions*, n° 59 (hiver 2007), p. 46-51.

2006
Goddard, Peter. "Catch a Little Glimpse of the Next Best Thing." *The Toronto Star* (Nov. 25, 2006), p. H-8.

Porter, Isabelle. "Des photos plein la rue." *Le Devoir* (19 août 2006), p. E-7.

Charles Guilbert and Serge Murphy

Charles Guilbert
Born in Montréal, in 1964.
Lives and works in Montréal.
Serge Murphy
Born in Montréal, in 1953.
Lives and works in Montréal.
<http://www.sergemurphy.com>

Video Presentations

2007
J'ai rêvé longtemps, Usine C, Montréal.

Notre-Dame-des-Autres : hommage à l'œuvre vidéographique de Charles Guilbert et Serge Murphy, L'Œil de Poisson, Québec.

2006
Une chanson pour les fantômes, Soixante, Paris.

2005
Au verso du monde. Le Bal des anguilles. Une chanson pour les fantômes. Sois sage ô ma douleur, Galerie Montgrand, Marseille.

Une chanson pour les fantômes, Galerie Françoise Besson, Lyon.

Une chanson pour les fantômes. J'ai rêvé longtemps : Les instants vidéo nomades 2005, La Friche la Belle de Mai, Marseille.

2002
Outside Looking In, Institute for Contemporary Art, Zagreb.

2000
Sois sage ô ma douleur, Les Rendez-vous du cinéma québécois, Montréal.

Bibliographical References

2007
De Blois, Marco. "Charles Guilbert et Serge Murphy en DVD : oh! si gai, que j'ai peur d'éclater en sanglots!" *24 images*, n° 131 (mars/avril 2007), p. 53.

Vienneau, Judith. "Charles Guilbert et Serge Murphy : vidéo, vidéo, quand tu nous tiens!" *Séquences*, n° 248 (avril/juin 2007), p. 18-21.

2006
Roy, André. *Notre-Dame-des-Autres : l'œuvre vidéo de Charles Guilbert et Serge Murphy*, Montréal, Vidéographe, 2006, p. 73-74 [English version p. 55-58].

Skene, Cameron. "Showing Stories." *The Gazette* (Oct. 7, 2006), p. E-1, E-3.

Viau, René. "Un pèlerinage à Notre-Dame-des-Autres." *Le Devoir* (16 déc. 2006), p. E-5.

2005
Mavrikakis, Nicolas. "Au fil de nos amours." *Voir* (26 mai 2005), p. 16.

2004
Roy, André. "Le beau voyage éducatif de Charles Guilbert et Serge Murphy : voyage dans la vie quotidienne." *Fugues*, vol. 21, n° 7 (oct. 2004), p. 106, 108.

Adad Hannah

Born in New York, in 1971.
Lives and works in Montréal.
<http://www.adadhannah.com>

Solo Exhibitions

2008
Adad Hannah, Pierre-François Ouellette art contemporain, Montréal.

2007
Adad Hannah: Videos and Not Videos, Faculty Gallery, Faculty of Art and Design, Monash University, Melbourne.*

Adad Hannah: Recast and Reshoot, Leonard & Bina Ellen Art Gallery, Concordia University, Montréal [presented as part of the *Mois de la Photo*].*

2006
Adad Hannah: Stills, Ikon Gallery, Birmingham.*

2004
Still & Folk, Gallery TPW, Toronto [presented as part of the *Images Festival*].*

Group Exhibitions

2008
Intrus, Musée national des beaux-arts du Québec, Québec.*

2006
Acting the Part: Photography as Theatre, National Gallery of Canada, Ottawa [travelling exhibition].*

2005
WRO 05 International Media Art Biennale, Wrocław.*

To Be Continued..., Ace Art Inc., Winnipeg.*

2004
Regarder, observer, surveiller, Séquence, Arts visuels et médiatiques, Chicoutimi.*

Bibliographical References

2007
Delgado, Jérôme. "Des bourgeois et des hommes." *Le Devoir* (8 sept. 2007), p. E-7.

2005
Delgado, Jérôme. "Adad Hannah en quête de six personnages." *La Presse* (24 déc. 2005), p. A5-7.

Roberts, Lorne. "Image Everything for Video Artists." *Winnipeg Free Press* (Sept. 15, 2005), p. D-5.

Straw, Will. "Adad Hannah: Struggling Against Time." *CV ciel variable*, n° 67 (juin 2005), p. 10-11.

2004
Goddard, Peter. "Unmoving Pictures: Adad Hannah Plays with Time." *The Toronto Star* (Apr. 22, 2004), p. G-6.

Isabelle Hayeur

Born in Montréal, in 1969.
Lives and works in Montréal.
<http://www.isabelle-hayeur.com>

Solo Exhibitions

2007
Quaternaire, Galerie Thérèse Dion Art Contemporain, Montréal.

Displacements & Relocations: Recent Photographs, Jessica Bradley Art + Projects, Toronto [presented as part of *Contact*].

2006
Habiter : les œuvres d'Isabelle Hayeur, Oakville Galleries, Oakville [travelling exhibition organized in collaboration with the Musée national des beaux-arts du Québec].*

Territoires invisibles, Arles [presented as part of *Rencontres d'Arles, photographie*].*

2005
Verge, Agnes Etherington Art Centre, Kingston; Prefix ICA, Toronto.

Group Exhibitions

2008
Phenomena, Galerie de l'UQAM, Montréal.

2007
Loaded Landscapes, Museum of Contemporary Photography, Chicago.

2005
Territoires urbains, Musée d'art contemporain de Montréal, Montréal.*

Paysages : constructions et simulations, Casino Luxembourg forum d'art contemporain, Luxembourg.*

Contemporary Photographic Art in Canada: The Space of Making = Zeitgenössische Fotokunst aus Kanada, Neuer Berliner Kunstverein, Berlin [travelling exhibition organized in collaboration with Vox contemporary image].*

Bibliographical References

2006
Lelarge, Isabelle. "Des mondes de l'entre-deux, entretien avec Isabelle Hayeur." *ETC*, n° 73 p. 13-18.

Redfern, Christine. "Roll Over, Group of Seven, Defining the New Canadian Landscape: An Interview with the Montreal Photo Artist Isabelle Hayeur." *Canadian Art*, vol. 23, no. 1 (Spring 2006), p. 46-49.

2005
Allen, Jan. "Self-destroying Postcard Worlds: The Synthetic Landscapes of Isabelle Hayeur." *Prefix Photo*, no. 12 (Nov. 2005), p. 14-27.

Mavrikakis, Nicolas. "Invisibles disparités d'échelles?" *Spirale*, n° 205 (nov./déc. 2005), p. 57-58; + ill. p. 54, 56-58, 60-62.

2002
Campeau, Sylvain. "Un sublime désenchanté." *ETC*, n° 57 (mars/avril/mai 2002), p. 34-38.

Bettina Hoffmann

Born in Berlin, in 1964.
Lives and works in Montréal.
<http://www.bettinahoffmann.net>

Solo Exhibitions

2008
Bettina Hoffmann: Parallax, Kristi Engle Gallery, Los Angeles.

2007
Décalages, Dazibao, Centre de photographies actuelles, Montréal [presented as part of the *Mois de la photo*].*

2004
Spoilsport, Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts, Montréal [exhibition organized in collaboration with the Southern Alberta Art Gallery, Lethbridge].*

2003
The Social Reason, TPW Gallery, Toronto [presented as part of *Contact*].

2002
Affaires infinies. Maître et chien, VU, Centre de diffusion et production de la photographie, Québec.*

Group Exhibitions

2008
What We Bring to the Table, Oakville Galleries, Oakville.

2007
Squirm, Open Space, Victoria.

2004
Sans souci, Galerie B-312, Montréal.

2003
Aimée Blaskovic/Bettina Hoffmann/Ruth Neubauer/Elisabeth Wörndl, Fotogalerie Wien, Vienna.

2001
The End Is Nigh, CSKX Studios, London.

Bibliographical References

2008
Campeau, Sylvain. "Bettina Hoffmann, *Décalage* : des lieux de l'ambiguïté du temps et de l'espace." *ETC*, n° 81 (mars/avril/mai 2008), p. 56-57 plus front cover.

2007
Campeau, Sylvain. "États multiples." *Art Le Sabord*, n° 76 (févr. 2007), p. 48-53.

2005
Fraser, Marie. "Bettina Hoffmann." *CV ciel variable*, n° 66 (mai 2005), p. 37, 39.

2004
Lamarche, Bernard. "Lieux d'inconfort." *Le Devoir* (18 sept. 2004), p. E-6.

2000
Vinette, Josée. "Bettina Hoffmann, de pures constructions." *ETC*, n° 50 (juin/juill./août 2000), p. 46-49.

Jon Knowles

Born in Oshawa, in 1980.
Lives and works in Montréal.
<http://www.knowledgeddyknowles.blogspot.com>

Solo Exhibitions

2007
Diese Karte ist zum dagegen treten = This Card Is for Kicking, Tschoperl (with the collective Knowles Eddy Knowles), Frankfurt-am-Main.

2004
Sphere Write Hear (with the collective Knowles Eddy Knowles), The Other Gallery, Banff.

Summer Tour 2040, Eyelevel Gallery, Halifax.

Centre Is the Snare Is the Trap, Anna Leonowens Gallery, Halifax.

2003
Ansibena (with Jeremy Stewart), Goldfarb Centre for Fine Arts, York University, Toronto.

Group Exhibitions

2007
Been Up So Long It Looks Like Down to Me (with the collective Knowles Eddy Knowles), Presentation House, Vancouver.*

Actual, Dalhousie Art Gallery, Halifax.*

Wrong Time, Wrong Place, Tent Gallery, Rotterdam.

2006
Disparc 003, Duncan of Jordanstone College of Art, Dundee.*

One Brief Moment (with the collective Knowles Eddy Knowles), ApexArt, New York.

Bibliographical References

2005
Gagnon, Audrey. "Pick of the Month: Celestial Seasonings." *Zine Review, Broken Pencil*, no. 27 (Jan. 2005), p. [?].

Henderson, Tamara. "Stay Warm." *Journal Frankfurt* (Feb. 27, 2005), under "Exhibition Review," p. [?].

Manon Labrecque

Born in Saint-Evariste, in 1965.
Lives and works in Montréal.

Solo Exhibitions

2007
Secousses, Le Lieu, Centre en art actuel, Québec.

2006
Manon Labrecque, Séquence, Arts visuels et médiatiques, Chicoutimi.

Day and Night: Zero Gravity, Galerie Gedok, Stuttgart.

2005
Plaines, Le Centre d'art et de diffusion Clark, Montréal.

2004
RAID, Chicoutimi [kinetic video installation presented as part of *Regarder, observer, surveiller*].

2003
Les Témoins : Dessins, vidéos, sculptures de Manon Labrecque, Galerie de l'UQAM, Montréal.

Group Exhibitions

2007
Regards, La Maison des Artistes, Winnipeg.

2006
Acquérir pour grandir, Musée national des beaux-arts du Québec, Québec.

Méandres, AxeNéo7, Gatineau.

2003
Accordéon, Centre des Migrations de Montmagny, Montmagny [presented as part of the *Carrefour mondial de l'accordéon*].

Bibliographical References

2007
Sioui Durand, Guy. "Secousses d'échelles." *Inter Art Actuel*, n° 97 (automne 2007), p. 72-73.

2005
Côté, Nathalie. "Regarder, observer, surveiller." *Parachute*, n° 117 (janv./févr./mars 2005), p. 6.

Latour, Jean-Pierre. "Manon Labrecque : qui vois-tu quand tu parles ?" *Espace sculpture*, n° 73, (automne 2005), p. 37-38.

Vidal, Jean-Pierre. "Manon Labrecque : RAID." *CV ciel variable*, n° 67 (juin 2005), p. 31.

2004
Campeau, Sylvain. "Le corps, le mouvement, le temps." *ETC*, n° 64 (hiver 2004), p. 42-44.

Emanuel Licha

Born in Montréal, in 1971.
Lives and works in Paris and Montréal.
<http://www.emanuel-lica.com>

Solo Exhibitions

2005
Emanuel Licha : Une autre fête au même instant brille dans Paris, Canadian Cultural Centre, Paris.*

2004
Honeymoon in Kosovo, Contemporary Art Institute Exit, Peja.

In & Out, Galerie B-312, Montréal.*

Nothing Less, Nothing More, Just Transformed, C/O Careof, Milan.*

2000
Christelle Familiar/Emanuel Licha, Galerie Ipso Facto, Nantes.

Group Exhibitions

2007
Elsewhere, USF Contemporary Art Museum, Tampa.*

History Started Playing With My Life, Israeli Center for Digital Art, Holon.*

2006
Fragmented Show, C/O Careof, Milan.*

2005
On Disappearance. Loss of World: Escaping the World, Hart Ware Medien Kunstverein, Dortmund.*

2003
Construction of Situations, Galerie im Taxispalais, Innsbruck.*

Bibliographical References

2006
Marti-Jufresa, Felip. "Scénographie de l'artiste en 'squatteur.'" *Esse arts + opinions*, n° 57 (mai 2006), p. 50-53.

2003
Perra, Daniele. "Enactments of the Self." *Tema Celeste*, no. 96 (Mar./Apr. 2003), p. 112.

2000
Bernard, Lamarche. "Liaisons retentissantes." *Le Devoir* (9 mars 2000), p. B-8.

Bohn, Alexandre. "L'Incurable mémoire des corps." *Art Press*, n° 263 (déc. 2000), p. 86-87.

Verdier, Jean-Émile. "La question de l'intimité du point de vue de la psychanalyse : la fonction des savoirs de l'artiste et de l'historien-critique d'art, une question d'éthique." *ETC*, n° 49 (mars/avril/mai 2000), p. 17-19.

Lynne Marsh

Born in Vancouver, in 1969.
Lives and works in Berlin and London.
<http://www.lynnemarsh.net>

Solo Exhibitions

2008
Ballroom, Video Pool, Winnipeg.

Stadium, Steve Turner Contemporary, Los Angeles.

2007
Stadium, Künstlerhaus Bethanien, Berlin.*

2006
Volcano, Platform, London.*

2005
Crater, Cinémathèque québécoise, Montréal [presented as part of the *Mois de la Photo*].*

Group Exhibitions

2007
Nightcomers, 10th Istanbul Biennial, Istanbul.*

Reality Crossings, 2. Foto Festival, Mannheim, Ludwigshafen, Heidelberg.*

Classe de danse, Zentrum für Kulturproduktion, Berne.

2006
Next Level, Kunstverein Wolfsburg, Wolfsburg.

2005
London Movies, Palais des Beaux-Arts, Brussels.

Bibliographical References

2007
Abramson, Stacey. "Lynne Marsh's Ballroom." *C Magazine*, no. 95 (Fall 2007), p. 46.

Becker, Kathrin. "Critical Tourism. On Lynne Marsh's Video Installation *Stadium* – First Cut." *BE-Magazine*, no. 14 (2007), p. [?].

2006
Sloan, Johanne. "Landscape Immersions: Lynne Marsh's Performative Spaces." *Art Papers*, vol. 30, no. 2 (Mar./Apr. 2006), p. 34-39.

2004
Cheddie, Janice. "Cartographies of the Feminine." *Hulagirl: Lynne Marsh & Miranda Whall*, Newcastle : Waygood Gallery, 2004, p. [4-9].

2000
Dagenais, Francine. "Lynne Marsh." *Parachute*, n° 99 (juill./août/sept. 2000), p. 47-48.

Michael Merrill

Born in Montréal, in 1953.
Lives and works in Montréal.

Solo Exhibitions

2007
Michael Merrill, Galerie Roger Bellemare, Montréal.*

2005
Bilder über Kunst = Paintings About Art, Kulturwerk T66, Fribourg-en-Brisgau.*

2003
Michael Merrill : Dessins, Galerie Sylviane Poirier, Montréal.

2002
Michael Merrill: Panmorphic Paintings, McClure Gallery, Montréal.

Merrill: Drawings = Dessins, Expression, Centre d'exposition de Saint-Hyacinthe, Saint-Hyacinthe.*

Group Exhibitions

2007
Art Karlsruhe, Karlsruhe.

2006
Summerville, Galerie Roger Bellemare, Montréal.*

2002
Place à la peinture, Stewart Hall Art Gallery, Montréal.*

Invitation au voyage, Maison de la culture Frontenac, Montréal.*

2001
Optical Verve, Ottawa Art Gallery, Ottawa.*

Bibliographical References

2007
Campbell, James D. "Michael Merrill." *Canadian Art*, vol. 24, no.2 (Summer 2007), p. 99-100.

Lehmann, Henry. "High Art and the Other Eight-Legged Creatures." *The Gazette* (March 24, 2007), p. E-11.

2002
Augustine, Isaac. "Michael Merrill: Painting on the Border of Disorder." *Vie des Arts*, vol. 46, n° 186 (printemps 2002), p. 89.

Crevier, Lynne. "Bonne mine." *Ici* (6 juin, 2002), p. 32.

Lehmann, Henry. "A Fresh Look at Reality." *The Gazette* (June 29, 2002), p. I-1, I-4.

Tricia Middleton

Born in Vancouver, in 1972.
Lives and works in Montréal.
<http://mistandvapour.net/direct.htm>

Solo Exhibitions

2007
Tricia Middleton + Joel Taylor, Saw Gallery, Ottawa [presented as part of the *Art Star 3 Video Art Biennial*].*

Ether Frolics, Third Space Gallery, Saint John.

2006
Mixed Signals, Truck Contemporary Art in Calgary, Calgary.

2005
Tricia Middleton, Centre des arts actuels Skol, Montréal.*

Ether Frolics, Le Centre d'art et de diffusion Clark, Montréal.

Group Exhibitions

2007
De-con-structions, National Gallery of Canada, Ottawa.*

2006
Beyond Feminism, Parisian Laundry, Montréal.*

2005
Split Decisions, Vtape, Toronto.

2004
Ignition, Leonard & Bina Ellen Art Gallery, Concordia University, Montréal.

2003
Video Heroes, Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts, Montréal [travelling exhibition].

Bibliographical References

2006
Redfern, Christine. "Women Do Laundry." *Mirror* (Oct. 26, 2006), p. 56.

Viau, René. "Au-delà du féminisme." *Le Devoir* (11 nov. 2006), p. E-6.

2005
Delgado, Jérôme. "Refaire le monde." *La Presse* (16 nov. 2005), p. AS-5.

Mavrikakis, Nicolas. "Munk et Middleton." *Voir* (3 nov. 2005), p. 16.

Moore, Jake. "Tricia Middleton." *Canadian Art*, vol. 22, no. 2 (Summer 2005), p. 102.

Adrian Norvid

Born in London, in 1959.
Lives and works in Montréal.

Solo Exhibitions

2006
Adrian Norvid, Joyce Yahouda Gallery, Montréal.

2005
Adrian Norvid: Losers and Weepers, AxeNéo7, Gatineau.

Adrian Norvid: Hodgepodge Lodge, Galerie B-312, Montréal.*

Adrian Norvid: More Often Than Not, AKA, Gallery, Saskatoon.

2003
Adrian Norvid: Drawing, Zypr Gallery, Toronto.

Group Exhibitions

2006
Habitat, Jessica Bradley Art + Projects, Toronto.

Road Trip, Elora Centre For The Arts, Elora.

2005
Symposium international d'art contemporain de Baie-Saint-Paul, Centre d'exposition de Baie-Saint-Paul, Baie-Saint-Paul.*

Other Worlds, Jessica Bradley Art + Projects, Toronto.

2002
Faculty Exhibition, Leonard & Bina Ellen Art Gallery, Concordia University, Montréal.

Bibliographical References

2006
Mavrikakis, Nicolas. "Adrian Norvid : l'affaire est dans le sac." *Voir* (7 déc. 2006), p. 16.

2005
Anderson, Randall. "Adrian Norvid." *Border Crossings*, vol. 24, no. 2 (May 2005), p. 103-104.

Delgado, Jérôme. "Fictions pop." *La Presse* (6 mars 2005), p. AS-12.

Lamarche, Bernard. "Symposium de Baie-Saint-Paul : entrer dans l'univers des artistes." *Le Devoir* (20 août 2005), p. E-4.

Milroy, Sarah. "Drawn Together." *The Globe and Mail* (July 22, 2005), p. R-25.

Jonathan Plante

Born in Montréal, in 1976.
Lives and works in Montréal.

Solo Exhibitions

2007
Still Reel, De Ateliers, Amsterdam.

2006
Sincerely, De Ateliers, Amsterdam.

Group Exhibitions

2007
Offspring, De Ateliers, Amsterdam.

2006
Hit-and-Run, Academiegalerie, Utrecht.

2001
Jeunes@rt.laurentides, Musée d'art contemporain des Laurentides, Saint-Jérôme.*

Yannick Pouliot

Born in Sainte-Justine-de-Newton, in 1978.
Lives and works in Saint-Casimir-de-Portneuf.

Solo Exhibitions

2008
Yannick Pouliot : Musée d'art contemporain de Montréal, Montréal.*

2003
Yannick Pouliot : Couloirs, VU, Centre de diffusion et de production de la photographie, Québec.*

Yannick Pouliot : Les Emporte-pièces, Engramme, Québec.

Group Exhibitions

2007
Ces images sonores, Musée d'art contemporain de Montréal, Montréal.

In-Division: Quebec Exchange, Alternator Gallery, Kelowna [exhibition organized in collaboration with L'Œil de Poisson].

2005
L'Envers des apparences, Musée d'art contemporain de Montréal, Montréal.*

2004
Artefact 2004: Urban Sculptures, Mount Royal Park, Montréal.*

2003
Manif d'art 2, Bonheur et Simulacres, Manifestation internationale d'art de Québec, Québec.*

Bibliographical References

2008
Lehmann, Henry. "What Good is a Chair You Can't Sit In?" *The Gazette* (Mar. 8, 2008), p. E-8.

2007
Boucher, Mélanie. "2003, Yannick Pouliot : *Le Courtisan*. Une œuvre qui sait courtoiser = A Work That Know How to Flatter." *Espace sculpture*, n° 81 (automne 2007), p. 27.

2004
Bélu, Françoise. "Off Artefact." *Vie des Arts*, vol. 49, n° 196 (automne 2004), p. 82-83.

Delgado, Jérôme. "Yannick Pouliot : des raisons de colère." *La Presse* (24 déc. 2004), p. AS-6.

2003
Côté, Nathalie. "Trois étoiles." *Voir* (Québec), (27 nov. 2003), p. 28.

Jocelyn Robert

Born in Québec, in 1959.
Lives and works in Québec.
<http://www.jocelynrobert.com>

Solo Exhibitions

2007
La République, Daimon, Gatineau.

2006
L'Invention des animaux, Vooruit, Gand.

2005
Jocelyn Robert. L'Inclinaison du regard, Galerie de l'UQAM, Montréal.*

Jocelyn Robert, Vox contemporary image, Montréal.*

2002
Jocelyn Robert : Catarina et autres travaux récents, Oboro, Montréal.*

Group Exhibitions

2007
Digitale. Poesie, Tesla-Podewil, Berlin.

2006
CUT: Gervais, Migone, Robert, Leonard & Bina Ellen Art Gallery, Concordia University, Montréal.*

2004
Frottements : objets et surfaces sonores, Musée national des beaux-arts du Québec, Québec.*

2003
Manif d'art 2, Bonheur et Simulacres, Manifestation internationale d'art de Québec, Québec.*

2002
Transmediale.02, International Media Art Festival, Berlin.

Bibliographical References

2006
Caron, Jean-François. "Jocelyn Robert." *Vie des Arts*, n° 205 (hiver 2006-2007), p. 86.

2005
Campeau, Sylvain. "Jocelyn Robert : sous l'emprise de la perception." *ETC*, n° 71 (sept./oct./nov. 2005), p. 65-68.

2003
Campeau, Sylvain. "Jocelyn Robert : le pavé dans la mare." *ETC*, n° 61 (mars/avril/mai 2003), p. 32-36.

2002
Provencher, Louise. "Entretien avec Jocelyn Robert = An Interview with Jocelyn Robert." *Espace sculpture*, n° 59 (printemps 2002), p. 6-9.

2001
"Lynda Gaudreau, Jocelyn Robert : en entretien avec Chantal Pontbriand." *Parachute*, n° 102 (avril/mai/juin 2001), p. 117-125.

David Ross

Born in Weston, in 1966.
Lives and works in Montréal.
<http://www.graphicstandards.org>

Group Exhibitions

2007
Contact Toronto Photography Festival,
Toronto.*

Festival international de jardins, Reford
Gardens, Grand-Métis.*

Voir/Noir, Musée d'art de Joliette, Joliette.*

2006
The Terrarium Project, York Quay Gallery,
Toronto.

2005
Manchester Letherium Ideas, Cornerhouse,
Manchester.

Bibliographical References

2007
Delgado, Jérôme. "Du noir et des insectes."
Le Devoir (8 déc. 2007), p. E-6.

Duclos, Rebecca. "Pomme de parterre:
A Paeon to the Proletariat Tuber." *Locus*
Suspectus, no. 4 (Summer 2007), p. 40-41.

Sheppard, Lola. "Soundscapes: International
Garden Festival 2007." *Canadian Architect*,
vol. 52, no. 5 (May 2007), p. 53.

Viau, René. "Les jardins de Métis cultivent le
son." *Le Devoir* (7 juill. 2007), p. E-4.

Carlos and Jason Sanchez

Carlos Sanchez
Born in Montréal, in 1976.
Lives and works in Montréal.
Jason Sanchez
Born in Montréal, in 1981.
Lives and works in Montréal.
<http://www.thesanchezbrothers.com/>

Solo Exhibitions

2007
*Carlos and Jason Sanchez: New Photo-
graphs*, Caren Golden Fine Art, New York.

Carlos & Jason Sanchez, Galería Begoña
Malone, Madrid.

*Reality Interrupted: The Cinematic Work of
the Sanchez Brothers*, Houston Center for
Photography, Houston.

2006
The Sanchez Brothers: A Walk Through Life,
Foam_Fotografiemuseum, Amsterdam.

2004
Carlos & Jason Sanchez: Disruptions,
Christopher Cutts Gallery, Toronto.*

Group Exhibitions

2007
Antennae, Houston Center for Photography,
Houston.

*Enfants de Cartier : photographie canadienne
contemporaine*, Le Théâtre de la Photographie
et de l'Image, Nice.*

2006
*Ecotopia, The Second ICP Triennial of
Photography and Video*, International Center
of Photography, New York.*

Darkness Ascends, Museum of Contemporary
Canadian Art, Toronto.*

2005
Oracle of Truth, Aeroplastics Contemporary,
Brussels.

Bibliographical References

2008
Dykstra, Jean. "Carlos and Jason Sanchez at
Caren Golden and Parisian Laundry." *Art in
America*, no. 2 (Feb. 2008), p. 151-152.

2007
Somzé, Catherine. "Inventing the Real =
L'invention du réel." dans *Carlos & Jason
Sanchez : The Moment of Rupture = L'instant
de la rupture*. Toronto: Christopher Cutts
Gallery; Amsterdam: Torch Gallery;
Montréal: UMA, La Maison de l'image et
de la photographie, 2007, p. 5-9.

2004
Campbell, James D. "Virtual Angst: the
Photoworks of Carlos and Jason Sanchez." *Border
Crossings*, vol. 23, no. 4 (Nov. 2004),
p. 28-35.

Gladman, Randy. "Carlos and Jason
Sanchez." *Canadian Art*, vol. 21, no. 3
(Fall 2004), p. 154.

2003
Delgado, Jérôme. "Quelle famille! Carlos et
Jason Sanchez forment un jeune collectif
explosif." *La Presse* (14 déc. 2003), p. AS-7.

Karen Tam

Born in Montréal, in 1977.
Lives and works in Montréal.
<http://www.karentam.ca>

Solo Exhibitions

2008
Karen Tam, CUE Art Foundation, New York.*

2007
LAB 7.3: Pagoda Pads, Karen Tam, Art
Gallery of Greater Victoria, Victoria.*

2006
Gold Mountain Restaurant Montagne d'Or,
[Canadian circulation, title variable].*

2005
Big Wok (Big Trouble) Café, Alternator Gallery,
Kelowna.

2004
Real-Life Heroes Who Make a Difference,
Irish Museum of Modern Art, Dublin.

Group Exhibitions

2007
The Occidental Artist, Nutureart Non-Profit
Inc., Brooklyn.*

Redress Express, Centre A, Vancouver.*

2006
Shaping the Orbit, A Space Gallery, Toronto.*

Orange, Expression, Centre d'exposition de
Saint-Hyacinthe, Saint-Hyacinthe.*

2005
Neighbourhood, Centre A, Vancouver.

Bibliographical References

2007
"Gold Mountain Restaurant Montagne d'Or,
MAI (Montréal, arts interculturels)." *Mix*,
vol. 32, no.1 (2007), under: "Book Review,"
p. 40-41 plus front cover and outside back
cover.

2006
Goddard, Peter. "Sweet-sour Memories
at Shangri-La Café." *The Toronto Star*
(July 22, 2006), p. H-7.

2004
Bélu, Françoise. "Karen Tam : Mimésis
et dévoilement identitaire." *ETC*, n° 68
(déc. 2004/janv./févr. 2005), p. 50-55.

Tousignant, Isa. "Playing Chopsticks." *Hour*
(May 27, 2004), p. 23.

"Karen Tam: No MSG at Friendship Dinner."
Visual Arts News, vol. 25, no. 3 (Winter 2004),
p. 2-5.

Chih-Chien Wang

Born in Tainan, Taiwan, in 1970.
Lives and works in Montréal.
<http://www.chihchienwang.com>

Solo Exhibitions

2007
Le Nid, Dare-Dare, Centre de diffusion d'art
multidisciplinaire de Montréal, Montréal
[presented as part of the *Mois de la Photo*].*

Yushan Is Here, Optica, Montréal.

2006
Home-Scenery, Artspace, Peterborough.

2005
The Centre of the Forest Is a Lake Like Mirror,
Dazibao, Centre de photographies actuelles,
Montréal.

Temporairement, Galerie Thérèse Dion Art
Contemporain, Montréal.

Group Exhibitions

2007
Artefact Montréal: Urban Sculptures,
Île Sainte-Hélène, Montréal.

2006
Alone, Gallery 44, Centre for Contemporary
Photography and Gallery TPW, Toronto.

Faking Death: Canadian Art Photography,
Jack Shainman Gallery, New York.*

2005
*ReGeneration : 50 photographes de demain
2005-2025*, Musée de l'Élysée, Lausanne.*

2004
Performance et photographie: Point & Shoot,
Dazibao, Centre de photographies actuelles,
Montréal.*

Bibliographical References

2007
Campeau, Sylvain. "Montréal, données
contradictoires." *ETC*, vol. 80 (déc. 2007-
janv.-févr. 2008), p. 39-45.

Dion, François. "Combinaisons." *Spirale*,
vol. 215 (juill.-août 2007), p. 32-33.

Mellema, Tatiana. "Chih-Chien Wang." *C
Magazine*, vol. 95 (Fall 2007), p. 36-38.

2006
Ming Wai Jim, Alice. "Chih-Chien Wang: The
Centre of the Forest Is a Lake Like Mirror." *CV
ciel variable*, vol. 71 (mars 2006), p. 8-12.

Ming Wai Jim, Alice. "Domestic Trajectories." *CV
ciel variable*, vol. 71 (mars 2006), p. 13-15.

WWKA (Women with Kitchen Appliances)

Members since 1999:

Michelle Bush, Anna-Louise Crago,
Noeli D'Ostie-Racine, Nadia Gagné,
Annie Gauthier, Mathilde Géromin,
Aneessa Hashmi, Darsha Hewitt,
Onya Hogan-Finlay, Mariève Robitaille,
Coral Short, Erin Stanfield, Dagmara Stephan
[http://www.myspace.com/
womenwithkitchenappliances](http://www.myspace.com/womenwithkitchenappliances)

Performances and Other Projects

2007

Body and Soul, 6^e Festival Voix d'Amériques,
Sala Rossa, Montréal.

2006

*Orange, L'événement d'art actuel de Saint-
Hyacinthe*, Expression, Saint-Hyacinthe.

*L'art action des femmes, Symposium
international d'art contemporain de
Baie-Saint-Paul*, Baie-Saint-Paul.

20^e anniversaire du RCAAQ, Patro Vys,
Montréal.

2004

Used/Goods, Salvation Army, Montréal.

D_calage, Oboro, Montréal, [presented as
part of an artistic exchange between Québec
and Belgium].

2003

Kitsch-4000 : pratiques baroques et festives,
Joyce Yahouda Gallery, Montréal.

Festival de théâtre de rue de Shawinigan,
Shawinigan.

L'art qui fait boum!, Marché Bonsecours,
Montréal.*

2002

MOOV Media Arts Festival, White Box,
New York [in collaboration with artists from
the cities of Québec, Mexico and New York].

Bibliographical References

2007

Montpetit, Caroline. "La littérature et Richard
Desjardins en voix." *Le Devoir* (27 janv. 2007),
p. F-1.

2006

Sioui Durand, Guy. "Kraków en Québec :
Praticiens férus de l'art action." *Inter Art
Actuel*, n° 93 (printemps 2006), p. 60-65.

2004

Delgado, Jérôme. "Les collectifs féminins : un
art féministe par ricochet." *La Presse* (6 mars
2004), p. AS-2.

Charron, Marie-Ève. "Expérience de l'intime
et autres rendez-vous urbains." *Esse arts +
opinions*, n° 50 (hiver 2004), p. 72-73.

2003

[Crevier, Lyne]. "Le retour." *Vie des Arts*,
n° 193 (hiver 2003/2004), p. 33.

Etienne Zack

Born in Montréal, in 1976.
Lives and works in Montréal.

Solo Exhibitions

2007

Authorshop, Equinox Gallery, Vancouver.

2006

According to This, Bergen Kunsthall, Bergen.

Etienne Zack, Equinox Gallery, Vancouver.

2005

Etienne Zack, Equinox Gallery, Vancouver.

2004

Etienne Zack, Galeria Marina Miranda,
Madrid.*

Group Exhibitions

2006

Paint, Vancouver Art Gallery, Vancouver.*

2005

RBC Canadian Painting Competition,
Museum of Contemporary Canadian Art,
Toronto [travelling exhibition].

In a Certain Place, Nicole Klagsbrun Gallery,
New York.

No Place As Home: New Art from Vancouver,
Projektraum Viktor Bucher, Vienna [travelling
exhibition].

2004

East International, Norwich Gallery, Norwich.*

2002

Failure, Belkin Satellite Gallery, Vancouver.

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2006

Alward, Sean. "Etienne Zack." *Canadian Art*,
vol. 23, no. 3 (Fall 2006), p. 139.

Dylan, Cree. "Etienne Zack: Junk and the
Realm of Ideas." *Galleries West* (Fall/Winter
2006), p. 56-59.

2005

Henderson, Lee. "Etienne Zack: Image
Crusher." *Border Crossings*, vol. 24, no. 3,
issue 95 (Aug. 2005), p. 72-79.

Kliner, Dion. "Etienne Zack." *Flash Art*, vol. 38,
no. 243 (July/Sept. 2005), p. 124.

2003

Kealy, Seamus. "Etienne Zack: Resisting
Symbolism." *Artichoke*, vol. 15, no.1 (Spring
2003), p. 16-17.

**List of Works in the Triennial
and Video Spot Artworks**

Unless indicated otherwise, the works come
from the respective artists' collections.

David Altmejd

Le Berger, 2008
Wood, mirror, crystal, horsehair, paint
365.7 x 152.4 x 121.9 cm
Courtesy Andrea Rosen Gallery, New York

Le Dentiste, 2008
Wood, mirror, teeth, quail eggs
365.7 x 152.4 x 121.9 cm
Courtesy Andrea Rosen Gallery, New York

David Armstrong Six

From Below, 2008
Installation: various materials
Environ 7 x 8 m
Courtesy Goodwater, Toronto

Look into the Light, Light, Light, Light, 2008
Wood, plaster, Plexiglas, carpeting, paint, carved wood
147.3 x 421.6 x 248.9 cm
Courtesy Goodwater, Toronto

A Rake's Progress, 2008
Steel, rope light, colour gel, plaster, paint, sawdust
223.5 x 81.3 x 160 cm
Courtesy Goodwater, Toronto

Nicolas Baier

Vanités 2, 2007
Ink-jet print, Plexiglas, galvanized steel, magnetic vinyl
366 x 936 cm
Courtesy Galerie René Blouin, Montréal

Gwenaël Bélanger

Le Faux Mouvement, 2008
Ink-jet print, 1/5
101 x 807 cm

Tournis, 2008
Looped video projection, sound, 1/5

Patrick Bernatchez

Chrysalide : Empereur, 2007
35-mm film transferred to digital support, 10 min, sound
Courtesy Galerie Donald Browne, Montréal

I Feel Cold Today, 2006
16-mm film transferred to DVD, 14 min, sound
Courtesy Galerie Donald Browne, Montréal

Valérie Blass

Deux assemblages crédibles à partir de mon environnement immédiat, 2007
Floating floor, filing cabinet, plaster, pigment, various objects
106 x 150 x 71 cm
Courtesy Parisian Laundry, Montréal

Distorsion et alignement animalier, 2007
Shrinkable tubing, acrylic paint, knick-knacks
211 x 48 x 12 cm
Courtesy Parisian Laundry, Montréal

Elongation en forme d'éclair d'une tête de rousse, 2007
Plush, wood
133 x 66 x 48 cm
Courtesy Parisian Laundry, Montréal

Étant donné, le Loris perché sur son socle néo-classique, 2008
Polystyrene, concrete adhesive, paper, paint
173 x 62 x 53 cm
Courtesy Parisian Laundry, Montréal

Anthony Burnham

Appliqué, 2007
Oil on wood panel
50.5 x 66 cm

Maquette of Wall and Floor, 2008
Oil on canvas
152.5 x 184 cm

Model for Painting Smoke Sculptures, 2008
Oil on canvas
200 x 244 cm

Simulation, 2008
Oil on canvas (triptych)
90 x 70 cm each

Cooke-Sasseville

Jeu de blocs, 2008
Installation: various materials
4.60 x 16.5 x 6 m

Patrick Coutu

Duo : Arlequin, 2008
Ink on paper
150 x 112 cm
Courtesy Galerie René Blouin, Montréal

Duo : Grille 1, 2008
Ink on paper
150 x 112 cm
Courtesy Galerie René Blouin, Montréal

Duo : Grille 2, 2008
Ink on paper
150 x 112 cm
Courtesy Galerie René Blouin, Montréal

Duo : Orbites 1, 2008
Ink on paper
122 x 91 cm
Courtesy Galerie René Blouin, Montréal

Duo : Orbites 2, 2008
Ink on paper
122 x 91 cm
Courtesy Galerie René Blouin, Montréal

Duo : Richmond Trellis, 2008
Ink on paper
150 x 112 cm
Courtesy Galerie René Blouin, Montréal

Friche 1, 2008
Bronze
80 x 260 x 180 cm
Courtesy Galerie René Blouin, Montréal
Patrick Coutu, winner of the 2007 Prix Pierre-Ayot, thanks the City of Montréal and the Association des galeries d'art contemporain for their support for the creation of *Friche 1*.

Friche 2, 2008
Silica, wood, wax
45.7 x 205.4 x 114.3 cm
Courtesy Galerie René Blouin, Montréal

Pointe, 2005-2006
Plaster, cement, India ink, branch
21 x 43 x 32 cm
Courtesy Galerie René Blouin, Montréal

Michel de Broin

Black Whole Conference, 2006
72 chairs
4 m (diameter)
Collection of the Musée d'art contemporain de Montréal

Silent Shouts, no. 7, 2008
Streetcar window, frame
65 x 142 cm
Courtesy Galerie Donald Browne, Montréal

Silent Shouts, no. 8, 2008
Streetcar window, frame
65 x 142 cm
Courtesy Galerie Donald Browne, Montréal

Silent Shouts, no. 9, 2008
Streetcar window, frame
65 x 142 cm
Courtesy Galerie Donald Browne, Montréal

Silent Shouts, no. 10, 2008
Streetcar window, frame
65 x 142 cm
Courtesy Galerie Donald Browne, Montréal

Raphaëlle de Groot

Tous ces visages, 2007-2008
Installation: drawings (coloured pencil, felt pen and dry pastel on paper), masks (coloured pencil, felt pen, watercolour, paper, aluminum tape), Polaroid photographs, video, sound, text, presentation furniture
Dimensions variable

Manon De Pauw

Fantasmagorie lumineuse, 2008
Video installation: DVD projected on wood screen, stereo sound, 1/3
Dimensions variable

Julie Doucet

Le Pantalitaire 1, 2007
8 collages
30 x 167.6 cm

Le Pantalitaire 2, 2007
8 collages
30 x 154.9 cm

Le Pantalitaire 3, 2007
8 collages
30 x 170.1 cm

Le Pantalitaire 4, 2007
8 collages
30 x 167.6 cm

Le Pantalitaire 5, 2007
8 collages
30 x 137.1 cm

Doyon-Rivest

Logopagus, 2008

Installation comprising double mascot, wall work, eight digital colour prints, surveillance cameras and monitors
240 x 240 x 75 cm (mascot)
61 x 92 cm each (photographs)

Stéphane Gilot

Mondes modèles : Dernier baiser, 2006-2008

Installation comprising models, base, eight cutout drawings and three videos (*Cinéplastique station*, *Dernier baiser* and *3 frontières*)
Dimensions variable

Cynthia Girard

Chandelle et fleur, 2008

Acrylic on canvas
240 x 180 cm

Chenille, couteau et bouteille, 2008

Acrylic on canvas
240 x 180 cm

Libellule et ballons, 2008

Acrylic on canvas
240 x 180 cm

Plante carnivore, balai et stérilet, 2008

Acrylic on canvas
240 x 180 cm

Romeo Gongora

André, 2007-2008

Digital colour print
198 x 124 cm

Emmanuel, 2007-2008

Digital colour print
197 x 138 cm

Steve, 2007-2008

Digital colour print
197 x 124 cm

Pardon, 2007-2008

Four-channel video installation, sound

Adad Hannah

Aphrodite, 2008

Digital colour print, 1/3
102 x 136 cm
Image produced with the permission of the Prado Museum, Madrid
Courtesy Pierre-François Ouellette art contemporain, Montréal

Eros, 2008

Digital colour print, 1/3
102 x 136 cm
Image produced with the permission of the Prado Museum, Madrid
Courtesy Pierre-François Ouellette art contemporain, Montréal

Eros and Aphrodite, 2008

High-definition video loop, 7 min 17 s
Image produced with the permission of the Prado Museum, Madrid
Courtesy Pierre-François Ouellette art contemporain, Montréal

On Location, 2008

Digital colour print, 1/3
102 x 136 cm
Image produced with the permission of the Prado Museum, Madrid
Courtesy Pierre-François Ouellette art contemporain, Montréal

Two Mirrors, 2008

High-definition video loop, 6 min 36 s
Image produced with the permission of the Prado Museum, Madrid
Courtesy Pierre-François Ouellette art contemporain, Montréal

Isabelle Hayeur

Aftermaths, 2008

Ink-jet print on laminated polyester, 1/5
97 x 254 cm
Courtesy Pierre-François Ouellette art contemporain, Montréal

Day Trading, 2006

Ink-jet print on laminated polyester, 2/5
109 x 166 cm
Courtesy Pierre-François Ouellette art contemporain, Montréal

Estación Terminal, 2006

Ink-jet print on laminated polyester, 1/5
110 x 198 cm
Courtesy Pierre-François Ouellette art contemporain, Montréal

Untitled Legacy, 2007

Ink-jet print on laminated polyester, 1/5
76 x 430 cm
Courtesy Pierre-François Ouellette art contemporain, Montréal

Bettina Hoffmann

Émile 1 and 2, 2008

Two-channel looped video projection, sound
Dimensions variable

Park, 2007

Digital colour prints (diptych)
114.3 x 76.2 cm each

Jon Knowles

History Has a Lot of Ankles in Its Maw, 2008

and Is Pulling Straight Down, 2008
50 double record albums of Pink Floyd
The Wall (1979)
Dimensions variable

History Has a Lot of Ankles in Its Maw, and Is Pulling Straight Down (Supplements), 2008

Research documents including drawings, photographs, ink-jet prints
Dimensions variable

The Robert Smithson Record Collection, 2004-2008

30-GB iPod, about 105 records, speaker, custom-made wooden milk crates (30.5 x 34.5 x 34.5 cm each), furniture
Dimensions variable

Emanuel Licha

War Tourist in Auschwitz, 2008

Colour video, 19 min 52 s, sound

War Tourist in Chernobyl, 2008

Colour video, 19 min 57 s, sound

War Tourist in Chiapas, 2005

Digital colour print mounted on aluminum
66 x 66 cm

War Tourist in New Orleans, 2007

Colour video, 18 min 34 s, sound

War Tourist in Sarajevo, 2005

Colour video, 19 min 46 s, sound

War Tourist in the Suburbs of Paris, 2007

Colour video, 19 min 42 s, sound

Michael Merrill

Backroom (WLS-Albers), 2007

Vinyl gouache (Flashe) on plywood
44 x 33.8 cm
Private collection

Banque Nationale, 2007

Vinyl gouache (Flashe) on plywood
14 x 19.1 cm
Collection of National Bank Financial

Brian Jungen Sculpture (Montreal), 2006

Vinyl gouache (Flashe) on plywood
17.8 x 20.3 cm
Collection of Lynn and Stephen Smart, Toronto

Classroom, 2007

Vinyl gouache (Flashe) on plywood
51.5 x 34.5 cm
Courtesy Galerie Roger Bellemare, Montréal

Collection, Banque Nationale, 2007

Vinyl gouache (Flashe) on plywood
51 x 68.5 cm
Collection of National Bank Financial

Collection, Osler, Hoskin & Harcourt

(Toronto), 2007
Vinyl gouache (Flashe) on plywood
43 x 53 cm
Collection of Osler, Hoskin & Harcourt LLP

Dan Flavin at the Dia Foundation, 2005

Vinyl gouache (Flashe) on plywood
20.3 x 20.3 cm
Collection of Christian Lambert and Karine Lévesque, Montréal

Dan Flavin (National Gallery of Canada, Ottawa), 2007

Vinyl gouache (Flashe) on plywood
54.5 x 42 cm
Collection of Robert Côté, Montréal

Dan Graham at Dia Foundation (New York), 2005

Vinyl gouache (Flashe) on plywood
19.1 x 19.7 cm
Courtesy Galerie Roger Bellemare, Montréal

Dokumenta 07 Pict 7014, 2007

Vinyl gouache (Flashe) on plywood
37 x 55.2 cm
Courtesy Galerie Roger Bellemare, Montréal

Empire, 2006

Vinyl gouache (Flashe) on plywood
21.5 x 28.9 cm
Collection of Roger Bellemare, Montréal

Flash, Claude Tousignant (Québec City), 2005

Vinyl gouache (Flashe) on plywood
19.9 x 19.6 cm
Collection of Robert Côté, Montréal

Gunther Forg (Frankfurt), 2007

Vinyl gouache (Flashe) on plywood
60 x 42.2 cm
Collection of Lynn and Stephen Smart, Toronto

Installation (Michel de Broin chez Pierre-François Ouellette, Mtl), 2006

Vinyl gouache (Flashe) on plywood
35.2 x 19.3 x 1.9 cm
Collection of Roger Bellemare, Montréal

Jean-Pierre Gauthier at MOCCA, Toronto, #1, 2006

Vinyl gouache (Flashe) on plywood
30 x 22 cm
Courtesy Galerie Roger Bellemare, Montréal

Jean-Pierre Gauthier at MOCCA, Toronto, #2, 2006

Vinyl gouache (Flashe) on plywood
30 x 22 cm
Purchased for the art bank of the Musée national des beaux-arts du Québec

Love (New York City), 2005

Vinyl gouache (Flashe) on plywood
17.8 x 20.3 cm
Collection of Roger Bellemare, Montréal

Massimo Guerrera at Galerie Joyce Yahouda, 2006

Vinyl gouache (Flashe) on plywood
29.7 x 26 cm
Collection of Glen A. Bloom and Deborah M. Duffy, Ottawa

Massimo Guerrera "Untitled (Sketch)", 2006

Vinyl gouache (Flashe) on paper
14.5 x 3.74 cm

Prada Building (Herzog and de Meuron), Tokyo, 2006

Vinyl gouache (Flashe) on plywood
20 x 21.5 cm
Courtesy Galerie Roger Bellemare, Montréal

Rodney Graham (MAC), 2007

Vinyl gouache (Flashe) on plywood
27.5 x 54 cm
Collection of Lynn and Stephen Smart, Toronto

Sol Lewitt (Dia Beacon), 2007

Vinyl gouache (Flashe) on plywood
23.2 x 26 cm
Courtesy Galerie Roger Bellemare, Montréal

Stairs (Okono Building Tokyo), 2006

Vinyl gouache (Flashe) on plywood
28.5 x 21 cm
Courtesy Galerie Roger Bellemare, Montréal

Stairway #2, 2006

Vinyl gouache (Flashe) on plywood
22.4 x 28.9 cm
Private collection

Stairway #3, 2006

Vinyl gouache (Flashe) on plywood
33 x 7.4 cm
Collection of Margot Tellier and Vincent Fortier, Montréal

Tricia Middleton

Factory for a Day, 1996-2008
Installation comprising paintings, photographs, videos, various materials and sound
Dimensions variable

Adrian Norvid

Hermit Hamlet, 2008
Vinyl gouache (Flashe) on paper
305.5 x 508 cm
Courtesy Joyce Yahouda Gallery, Montréal

No Brainer, 2007
Vinyl gouache (Flashe) on paper
190.5 x 127 cm
Courtesy Joyce Yahouda Gallery, Montréal

Rollover, 2007
Vinyl gouache (Flashe) on paper
111.7 x 228.6
Courtesy Joyce Yahouda Gallery, Montréal

Very, Very Shaky, 2008
Vinyl gouache (Flashe) on paper
132 x 170.2 x 99 cm
Courtesy Joyce Yahouda Gallery, Montréal

Jonathan Plante

Instantané, 2008
Acrylic
200 x 125 x 150 cm

Mobile d'exposition, 2008
Colour video loop, sound

Treesome, 2008
Wood
50 x 80 x 40 cm

Jocelyn Robert

La République, 2006
Video installation comprising two projections
La République: DVD projection, approximately 8-minute loop, sound
Liberté, égalité, sororité: DVD projection, 2-min 15-s loop, Thonet chair, jacket, nail, *Le Monde* newspaper

David Ross

Angela Grauerholz: 86,400 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Arnaud Maggs: 28,800 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Mark Dion/J. Morgan Puett: 39,600 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Martha Fleming/Lyne Lapointe: 50,400 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Musée d'art contemporain de Montréal (vide sanitaire): 223,200 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Spring Hurlbut: 23,400 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

The Wildgoose Memorial Library: 14,320 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Thomas McIntosh/Emmanuel Madan: 691,200 seconds, 2008
Ink-jet print on archive paper, 1/5
140 x 112 cm

Carlos and Jason Sanchez

John Mark Karr, 2007
Ink-jet print on archive paper
152.4 x 243.8 cm
Courtesy the artists and Caren Golden Fine Art, New York

The Misuse of Youth, 2007
Ink-jet print on archive paper
152.4 x 223.5
Courtesy the artists and Christopher Cutts Gallery, Toronto

Karen Tam

Tchang Tchou Karaoke Lounge, 2005-2008
Interactive video installation, sound, including furniture and six videos: *A Summer Song*, 2005; *Habanera from Carmen*, 2005; *I Want You*, 2007; *Jambalaya (Grand Texas)*, 2007; *Only You (And You Alone)*, 2005; *Sukiyaki*, 2007.

Chih-Chien Wang

Avellaneda, 2007-2008
Colour video, 45 min, sound
Courtesy Pierre-François Ouellette art contemporain, Montréal

Dim Light, 2007-2008
28 ink-jet prints
50.8 x 76.2 cm each
Courtesy Pierre-François Ouellette art contemporain, Montréal

WWKA (Women with Kitchen Appliances)

Don't Take Your Wife for Granted... Take Her to a WWKA Show!, 2008
Poster, interactive light and sound elements
304.8 x 213.3 cm

WWKAARMY, 2008
Visual and sound performance given on September 7, 2008 at the MACM
Approximately 20 min

WWKA certifie la cuisine de la Triennale, 2008
Colour video loop, sound

Etienne Zack

Cut and Paste, 2007
Acrylic and oil on canvas
152.4 x 167 cm
Collection of Kaity and Jeff Stein, Vancouver

Cycle, 2007
Acrylic and oil on canvas
228.6 x 198 cm
Collection of Pauline C. Hadley-Beauregard and Bernie Beauregard, Vancouver

Innerworks, 2007
Acrylic and oil on canvas
228.6 x 198 cm
Private collection

Marked, 2007
Acrylic and oil on canvas
228.6 x 198 cm
Courtesy Equinox Gallery, Vancouver, and Art45, Montréal

Monkey or Conduit, 2007
Acrylic and oil on canvas
198 x 167 cm
Courtesy Equinox Gallery, Vancouver, and Art45, Montréal

Video Spot Artworks

Gwenaël Bélanger

L'Hameçon, 2008
Video, 57 s

Patrick Bernatchez

Pluton, 2008
Video, 57 s
Performed by: Guy Asselin, Josée Lapointe
Director of photography: Stéphanie Weber-Biron
Make-up: Olivier Xavier
Costumes: Marie-Claude Jalbert, Phillip Allard
Pyrotechnics: MFX productions
Editing: Nathalie Bujold
Sound mixing: Vincent Lemieux
Photo: Nancy Belzile

Louis-Philippe Eno

Sans titre, 2008
Video, 57 s

Bettina Hoffmann

Effleur, 2008
Video, 57 s
With the participation of Will Cundill, Leslie Baker, Anouk Hoffmann-Morin, Nicholas B. York, Anu Ojo and Nancy Pakbaz

Charles Guilbert and Serge Murphy

Une flamme dans l'univers, 2008
Video, 57 s
Performed by: Sylvie Bienjonetti
Director of photography and editor: Patrice Duhamel
Sound: François Guérin
Made with the support of Oboro
Photo: Raymonde April

Manon Labrecque

Contagion, 2008
Video, 57 s

Lynne Marsh

One-Minute Camera Opera, 2008
Video, 57 s
Made with the gracious participation of Pamela Schlatterer, David Jacobs, Goetz Flenius and the Berlin n-tv studio crew
Music from *Halo* by Rob Godman with Philip Mead on piano
Photo: Hans-Georg Gaul

Tricia Middleton

Déclins, 2008
Video, 57 s
Camera and post-production assistance: Joel Taylor
Sound assistance: Chris Ready
Project coordination assistance: Celia Perrin
Sidarous

Yannick Pouliot

Je te veux, 2008
Video, 57 s
Camera and editing: Tomi Grgicevic
Piano: Serge-André Jones

Chih-Chien Wang

Broth 01, 2008
Video, 57 s
With the participation of Yushan Tsai





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Michel de Broin
Black Whole Conference (detail), 2006

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3 frontières, 2006

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691,200 seconds*, 2008

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Jocelyn Robert
La République, 2006

Back cover

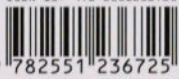
Jonathan Plante
Instantané (detail), 2008

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