

MONTREAL-BROOKLYN. VIDÉOZONES

Sophie Bélair Clément. Olivia Boudreau. Robert Boyd. Jacynthe Carrier. Michel de Broin. Pascal Grandmaison. Tatiana Istomina. Elisa Kreisinger & Marc Faletti. Frédéric Lavoie. Marko Markovic. Aude Moreau. Rosemarie Padovano. Celia Rowson-Hall

commissaires : La Fabrique d'expositions (Montréal) et Boshko Boskovic (Brooklyn)

10 janvier 2013, Anthology Film Archives (New York)
du 13 janvier au 3 février 2013, Interstate Projects (Brooklyn)
en collaboration avec le Centre Clark

Communiqué de presse

sans mention de la Galerie

Pierogi. 18 décembre
Art F City. 27 décembre
Nightlife. 7 janvier
A.I.R. Gallery. 10 janvier
ARC. 11 janvier
Momenta Art. 11 janvier
Parker's Box. 11 janvier
The Front Room. 11 janvier
Causey Contemporary. 12 janvier
Smack Mellon. 12 janvier
Clin d'oeil. 14 janvier
Hyperallergic. 17 janvier
La Presse. 22 janvier
Journal de Montréal. 24 janvier
Doobeedoobeedoo NY. 28 janvier
Hyperallergic. 30 janvier
Hyperallergic. 31 janvier
Brooklyn Rail. 4 mars
Curator's Choice. sans date

COUVERTURE MÉDIATIQUE

avec mention de la Galerie

Québec New York. 3 janvier
French Morning New York. 8 janvier
Hyperallergic. 8 janvier
e-art now. 9 janvier
MOMA Talks. 9 janvier
Brooklyn Exposed. 10 janvier
Brooklyn Magazine. 11 janvier
The L Magazine. 11 janvier
m_kos. 16 janvier
Le Devoir. 27 janvier
Gallerist NY. 29 janvier
Esse. printemps 2013

INTERSTATE PROJECTS

Brooklyn / Montreal - Videozones

1/13/13 - 2/3/13

Opening reception 1/13/13, 6-9pm

Interstate Projects is pleased to be part of Brooklyn/Montreal, the first artistic encounter in more than a decade between Montreal and New York – two leading North American centers of today's art. Through a series of hybrid exhibitions, this event will highlight these cities' artistic differences and similarities.

VIDEOZONES is an exhibition of video works curated by Boshko Boskovic, Brooklyn based independent curator and the Montreal collective La Fabrique d'expositions (Marie-Eve Beaupré, Julie Bélisle, Louise Déry et Audrey Genois).

VIDEOZONES, a compilation of videos by seven Montreal artists and six Brooklyn artists, is a unique exploration of the formal and narrative dimensions of the moving image, with sound, time, archival material, landscape and performance serving as compositional blocks. The short videos address a wide range of subjects from politics to popular culture, cinematic imagination and poetic imagery.

Information concerning subsequent events, including exhibition openings on January 11th, 12th and 13th in Williamsburg, Dumbo and Bushwick can be found by visiting:

www.brooklynmontreal.com

Participating artists:

Sophie Bélair-Clément holds an MA in visual and media arts from Université du Québec à Montréal and is currently working toward a PhD in literary and intermedia studies from Université de Montréal and Université Rennes 2. Grounded in the performative experience, her body of work raises questions of artistic licence and historiography. Her work has been presented in solo and group shows in Quebec and abroad: Künstlerhaus Bethanien (Berlin), Hartware Medien Kunstverein (Dortmund, Germany), Abao Vetus & Ars Nova Museum (Turku, Finland). In 2010 she participated in the Galerie de l'UQAM group show Expansion.

Olivia Boudreau holds an MA in visual and media arts from Université du Québec à Montréal. Her videos explore the notions of presence, intimacy and slowness, with the minimalist narratives finding their meaning in the duration, the refined details and the contemplative mindset they demand. She has exhibited frequently in Montreal, shown her work at the Loop Festival, in Barcelona, and Néon diffuseur d'art contemporain, in Lyons, and carried out a residency in Valencia. At Galerie de l'UQAM, she exhibited solo in 2009 and presented one of her videos in the 2010 group show Expansion. www.oliviaboudreau.com

Robert Boyd is an interdisciplinary artist working in the areas of video installation, photography and sculpture. His work has been recently presented at the Frankfurter Kunstverein, Frankfurt (2012); C/O Berlin, Berlin (2011); Deichtorhallen, Hamburg (2010); Hong Kong Museum of Art, Hong Kong (2009); MoMA/PS1, LIC, NY (2008); Pinchuk ArtCentre, Kiev (2008); Indianapolis Museum of Contemporary Art, Indianapolis (2007); Context Galleries, Derry (2007); Wesleyan University, Middletown, CT (2007); and Participant Inc, New York (2006). His video, "Xanadu", was an Official Selection of the 2008 Sundance Film Festival. His work is included in several public collections including the Solomon R. Guggenheim Museum in New York and the Fondation Louis Vuitton pour la Création in Paris.

Jacynthe Carrier holds a BA in visual and media arts from Université du Québec à Montréal and an MFA from Concordia University. She makes true tableaux vivants, staging characters in performative situations. Each character is tasked with performing a specific action or manipulating an evocative object in an often rural environment. Territorial appropriation is central to the artist's concerns. Her videos have been part of programs in France, Brazil, the United States and elsewhere. In 2010 she participated in the Galerie de l'UQAM group show Expansion.

Michel de Broin holds an MA in visual and media arts from Université du Québec à Montréal. With sculpture, installation and video, he subverts or appropriates everyday objects to create a point of disruption or reversal of meaning that questions the systems in which we live. His work has been shown at venues including MASS MoCA (North Adams), MacVal (Paris), Musée Tinguely (Basel), Villa Arson (Nice), Berlinische Galerie and Haus Am Waldsee (Berlin), Exit Art and On Stellar Rays (New York), Villa Merkel (Esslingen) and Center for Curatorial Studies (Annandale-on-Hudson). At Galerie de l'UQAM, he exhibited solo in 2007 and presented one of his videos in the 2010 group show Expansion.

Pascal Grandmaison holds a BA in visual and media arts from Université du Québec à Montréal. Known for his videos and photographs, he deploys exacting precision and poetic sensibility in exploring the boundaries of the perceptible, things hidden in the interstices. His works question the relationship between sign and meaning, form and function. He has exhibited extensively in Canada and at Jack Shainman Gallery (New York), Centre Pompidou

(Paris), Whitworth Art Gallery (Manchester, England) and Casino Luxembourg. In 2010 he participated in the Galerie de l'UQAM group show Expansion.

Celia Rowson-Hall is a filmmaker, choreographer and Bessie Award winning performer. Her short films were included in Performa, Spring/Break of The Armory Show, Eyelevel, Asia Song Society and screened at Rooftop Film Festival and SXSW. Rowson-Hall has performed at PS1/MoMA, New Museum, Joyce Theater, American Dance Festival, Jacobs Pillow amongst many others. She received a BFA in Modern Dance from University of North Carolina School of the Arts.

Tatiana Istomina holds a PhD in Geophysics from Yale University and MFA from Parsons New School in New York. Her art practice consists of video, painting and drawing. In 2010 Istomina had a solo show at the Janus Project in Brooklyn, New York. Selected group exhibitions include: Berlin Tunnel Project, Proteus Gowanus, Brooklyn, Impossible Community, Museum of Modern Art, Moscow, Seductive Resolutions, DTL Projects, New York, Strategies Of Accumulation, UCI Art Gallery, Irvine. Istomina received several awards, including Joan Mitchell foundation award to go to a residency at the Atlantic Center for the Arts in 2012.

Elisa Kreisinger is an appropriation and video remix artist. Her work has been featured in galleries and festivals throughout the US and Europe including Museum of Film and TV (Berlin), MIP Cube (France) and SXSW (Austin). A prominent voice in the remix and online video community since 2008, Elisa speaks about the intersection of gender, appropriation and open video on university campuses, including USC, MIT and Harvard, and at TV and film industry events throughout the world. Her success engaging female audiences online has led to collaborations with NBC, Paramount Pictures, Art 21, Eileen Fisher, Women Make Movies and the Women's Media Center.

Marc Faletti uses digital media for fun and activism. He makes his living telling the stories of women around the world who seek reproductive justice. He moonlights as a DJ whose mashups are played in clubs from San Francisco to Budapest. And sometimes, he works with friends on passion projects like Mad Men: Set Me Free. Keep up with his creations via Twitter at @MarcFaletti.

Frédéric Lavoie holds a BSc in anthropology from Université de Montréal and an MA in visual and media arts from Université du Québec à Montréal. For his videos, he captures images in the urban landscape or in quotidian banality and pairs them with a recreated soundtrack to explore issues related to listening and observing. His work has been shown in exhibitions in Montreal and at international video events including European Media Art Festival (Germany), Split Film Festival (Croatia), Antimatter Film Festival (Victoria, BC) and Signal + Noise Media Art Festival (Vancouver). At Galerie de l'UQAM, he exhibited solo in 2007 and presented one of his videos in the 2010 group show Expansion.

Marko Markovic is a performance, video and installation artist and the founder of the art collective Adistia from Croatia, currently residing in Brooklyn. He participated in numerous exhibitions, workshops and festivals in the United States, Russia, Mexico, Finland, Algeria, Bosnia and Herzegovina, Kosovo, Italy, Greece, Serbia, Austria. Markovic is the director of the performance festival Days of Open Performance in Split, Croatia. In 2011 he received The Best Young Visual Artist Award in Croatia given by the Croatian Institute for Contemporary Art in Zagreb, which gave him the opportunity to attend the International Studio and Curatorial Program in New York.

Aude Moreau holds an MA in visual and media arts from Université du Québec à Montréal and BFA from Université Paris 8. Over the past decade, she has produced a body of work that draws on her dual training in stage design and the visual arts. Her multidisciplinary, often monumental works are imbued with poetic sensitivity and cast a critical eye on society. She has exhibited in Quebec, France, the United States, Luxembourg and the Czech Republic. This is her first showing at Galerie de l'UQAM

Rosemarie Padovano is a New York based sculptor, photographer, video and performance artist. Padovano has recently exhibited at PS122, Marvelli Gallery, Exit Art, Ramis Barquet Gallery, White Box and Location One. She has attended residencies through the Lower Manhattan Cultural Council and Skowhegan School of Painting and Sculpture. Padovano received her MFA from Virginia Commonwealth University and her BFA from Parsons School of Design. She is currently working on a forthcoming solo-exhibition at Momena Art for March 2013.



Celia Rowson-Hall: Three of a Feather, 2011, video




All news

January 3, 2013

quebec-newyork.org

BROOKLYN / MONTREAL FROM JANUARY 10 — FEBRUARY 2, 2013



Brooklyn / Montreal is the first artistic encounter in more than a decade between Montreal and New York – two leading North American centers of today's art. Through a series of hybrid exhibitions, the event highlights these cities' artistic differences and similarities.

[Enlarge](#)

JANUARY 10, 2013 - 8PM

PROGRAMMING

Screening of the project Vidéozones

Anthology Film Archives
32 Second Avenue, New York

This screening is the inaugural event of the Brooklyn-Montreal exhibition exchange project. It serves to launch the project by introducing it to a wider New York public, and as such it will be the only related event to take place in Manhattan. Information concerning subsequent events, including exhibition openings on January 11, 12, and 13 in Williamsburg, Dumbo, and Bushwick, can be found by visiting [Brooklyn/Montreal](#).

VIDEOZONES, a compilation of video works by seven Montreal artists and six Brooklyn artists, is a unique exploration of the formal and narrative dimensions of the moving image, with sound, time, archival material, landscape, and performance serving as compositional blocks. The short videos address a wide range of subjects from politics to popular culture, cinematic imagination, and poetic imagery, some emphasizing form and others narrative or content.

JANUARY 11, 2013

Parker's Box: 6pm
Causey Contemporary: 6pm
Front Room: 7pm
Pierogi: 7pm

JANUARY 12, 2013

A.I.R. Gallery: 5pm
Smack Mellon: 5pm

JANUARY 13, 2013

Interstate Projects: 6pm
Momenta Art: 6pm

Parallel Activities

January 11, 2013 -- 2pm to 3pm

Discussion of the Brooklyn / Montreal project
>Galapagos Art Space
16 Main Street, Brooklyn

January 12, 2013 -- 2pm to 5pm

Roundtable: Brooklyn / Montreal – Perspectives on the Art World

A.I.R. Gallery presents Brooklyn / Montreal –

Perspectives on the Art World, a roundtable discussion that will focus on the art institutions, cultural policies, practices and debates in Montreal and Brooklyn that have shaped and are shaping the world of today's art.

[Official site of the Government of Québec for New York](#)



L'art de Montréal et Brooklyn s'expose

Robin Andraca

8 janvier 2013 | Agenda, Expositions, Guide |

brooklynmontriel.com



“Brooklyn/Montréal” est la première rencontre artistique entre la ville de New York et celle de Montréal depuis plus de dix ans. Cet échange exceptionnel, organisée par Alun Williams, Claudine Khelil et Yann Pocreau, mettra en lumière, à travers une série d'expositions croisées, les différences et les similitudes

artistiques de ces deux villes.

Après une première partie à Montréal, du 19 octobre au 17 novembre dernier, l'évènement se prolongera à Brooklyn à partir du 10 janvier prochain. Les galeries Parker's Box, Front Room, Interstate Projects, Causey Contemporary, Smack Mellon, Pierogi et Momenta Art accueilleront le travail de 40 artistes jusqu'au 2 février 2013.

Dès le 11 janvier, il sera par exemple possible de découvrir à la galerie Parker's Box de Williamsburg les productions de Mathieu Beauséjour, Steven Brower (Montreal), Julie Favreau et Patrick Martinez (Brooklyn). Le travail de ces quatre artistes mélange sculpture, installation, vidéo et performance.

Le 12 janvier, de 14h à 17h, la A.I.R Gallery accueillera une table ronde pour discuter des politiques culturelles de New York et Montréal et de leur influence sur l'art d'hier et d'aujourd'hui.

A partir du 13 janvier, l'Interstate Projects accueillera une exposition appelée "Videozones". Sept artistes canadiens et six artistes new-yorkais ont partagé leurs réalisations afin de mieux explorer les dimensions formelles et narratives de l'image animée. Leurs vidéos courtes permettent de traiter un large éventail de sujets, de la politique à la culture populaire, du cinéma à la poésie.

Art Rx: Brooklyn/Montreal Edition

by [Hrag Vartanian](#) on January 8, 2013

B R O O
K L Y N
M O N T
R E A L

This week, the doctor wants you to focus, and her suggestion is the exciting [Brooklyn/Montreal](#) art exchange to cure your ills.

Involving eight of Brooklyn's leading art venues and 40 artists from the two cities, Brooklyn/Montreal is the second part of a two-city art exchange that is the first artistic encounter in more than a decade between Montreal and New York.

Generating huge media attention in both local and national press and television, the first round of events happened in Montreal last October. Not to be outdone, Brooklyn will host a four-day marathon of exhibition openings and events from January 10–13.

And remember, this is all on the doctor's orders.



Opening Schedule

Festivities will kick off with an inaugural event not in Brooklyn, but in Manhattan – alerting the art-going dwellers of that island to the important events about to explode just across the river.

- **Thursday, January 10 — Opening Event** — The legendary **Anthology Film Archives** (32 Second Avenue, East Village, Manhattan) will host a screening and reception, showcasing Videozones — two

compilations of short films by fourteen video artists from Brooklyn and Montreal, selected respectively by noted curators Boshko Boskovic and Louise Déry

- **Friday, January 11 — Williamsburg** — Three opening events at [Front Room](#), [Parker's Box](#), and [Pierogi](#), as well as a noteworthy event earlier in the day at Galapagos Art Space in Dumbo, featuring special guest appearances
- **Saturday, January 12 — Dumbo** — A round-table discussion at the historic [A.I.R. Gallery](#), followed by opening receptions there, [Causey Contemporary](#), and at [Smack Mellon](#)
- **Sunday, January 13 — Bushwick** — Openings at [Interstate Projects](#) and [Momenta Art](#)

... and you can be sure that before and after parties at suitably unexpected venues will pepper the proceedings throughout the weekend!



Works by Julie Favreau & Patrick Martinez at Centre Clark during Montreal/Brooklyn last October.
(photo by Hrag Vartanian for Hyperallergic)

A.I.R. Gallery

When: January 11–February 3

Where: [A.I.R. Gallery](#) (111 Front Street, #228, Dumbo, Brooklyn)

Featuring the work of Barbara Siegel, Kathleen Schneider, Bang Geul Han, Aimée Burg, Julie Côté, Véronique Ducharme, Minna Pöllänen, and Catherine Tremblay.

Causey Contemporary

When: January 11–February 4

Where: [Causey Contemporary](#) (111 Front Street, #228, Dumbo, Brooklyn)

Featuring artists Melissa Murray and Patrick Bérubé.

Front Room

When: January 11–February 2

Where: [Front Room](#) (147 Roebling Street, Williamsburg, Brooklyn)

Territorial Re-Marks, featuring Emily Roz, Patricia Smith, Michelle Lacombe, and Jérôme Havre.

Interstate Projects

When: January 13–February 3

Where: [Interstate Projects](#) (66 Knickerbocker Avenue, Bushwick, Brooklyn)

Brooklyn / Montreal. Videozones, curated by Boshko Boskovic et La Fabrique d'expositions, and featuring Celia Rowison-Hall, Rosemarie Padovano, Tatiana Istomina, Elisa Kreisinger & Marc Faletti, Robert Boyd, Marko Markovic, Frédéric Lavoie, Sophie Bélair-Clément, Olivia Boudreau, Pascal Grandmaison, Michel de Broin, Jacynthe Carrier, and Aude Moreau.

Momena Art

When: January 11–February 17

Where: [Momena Art](#) (56 Bogart Street, Bushwick, Brooklyn)

Featuring artists Chelsea Knight, Mark Tribe, Sylvie Cotton, and Sébastien Cliche.

Parker's Box

When: January 11–February 17

Where: [Parker's Box](#) (193 Grand Street, Williamsburg, Brooklyn)

Featuring two pairs of artists: Patrick Martinez / Julie Favreau and Steven Brower / Mathieu Beauséjour.

Pierogi

When: January 11–February 10

Where: [Pierogi](#) (177 North 9th Street, Williamsburg, Brooklyn)

Featuring artists William Lamson and Isabelle Hayeur.

Smack Mellon

When: January 12–February 24

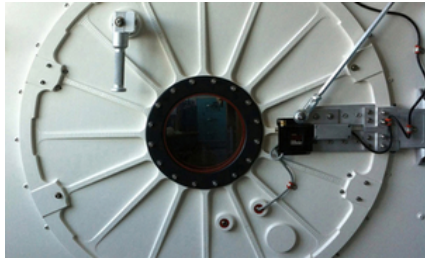
Where: [Smack Mellon](#) (92 Plymouth Street, Dumbo, Brooklyn)

Featuring Janet Biggs's "Arctic Money Shot" and Aude Moreau's "Sugar Carpet."

[Hyperallergic](#) is the exclusive media partner for Brooklyn/Montreal.

Tagged as: [Weekly Art Rx](#)

09 Jan 2013

Brooklyn / Montreal Exchange Project

Detail of 'Hatch', by Steven Brower, 2012, wood, metal, plastic and electrical components, 94x46x12 in / 239x117x30.5 cm.
on view at Parker's Box, Brooklyn from 11 January.
Photo: S. Brower.

Brooklyn / Montreal Exchange Project**Brooklyn / Montreal Exchange Project**
<http://www.brooklynmontreal.com>
Contact

assistant@parkersbox.com
Alessandra Pearson
+17183882882
+17183882882

Address

<http://www.brooklynmontreal.com>
c/o Parker's Box
193 Grand Street
Brooklyn NY 11211
USA

Info

The first of four days of inaugural events will be a presentation of 'Videozones' short videos by artists from Brooklyn and Montreal, curated by Boshko Boskovic and La Fabrique d'Expositions, to be held on 10 January at Anthology Film Archives, 32, 2nd Avenue, New York, from 8PM
Openings on 1/11 at Front Room, Parker's Box and Pierogi in Williamsburg 6-9PM
Openings on 1/12 at AIR Gallery, Causey Contemporary and Smack Mellon in Dumbo 5-8PM
Openings on 1/13 at Interstate Projects and Momenta Art in Bushwick 6-9PM

Share this announcement on: [Facebook](#) | [Twitter](#)

The Brooklyn/Montreal project unites 16 leading exhibition venues and 40 artists in what is the biggest contemporary art collaboration between the two cities to date. The first round of events happened in Montreal in October, generating huge media attention in both local and national press and television, and the project comes to Brooklyn in January. Quebec newspaper, LE DEVOIR proclaimed the exchange to be a 'Cultural Epidemic', while the MONTREAL GAZETTE called it a 'breath of fresh air' while elsewhere, elements of the project were variously described as: 'Innovative... iconic... emblematic... impeccable... unsettling... breathtaking... trippy... wild'

Participants include: The Museum of Contemporary Art, the Gallery of the University of Quebec, Article, Les Territoires, Clark Centre, Optica, Division Gallery and SAS Gallery from Montreal, partnered with Smack Mellon, Interstate Projects, Front Room, AIR Gallery, Parker's Box, Momenta Art, Pierogi, and Causey Contemporary in Brooklyn, with additional inaugural events set to take place at Anthology Film Archives and Galapagos Art Space.

A rich diversity of art works ranging from video and installation to painting and sculpture will be on show by emerging and mid-career artists including:

Mathieu Beausejour, Sophie Belair-Clement, Patrick Berube, Janet Biggs, Olivia Boudreau, Robert Boyd, Michel de Broin, Steven Brower, Aimee Burg, Jacynthe Carrier, Sebastien Cliche, Julie Cote, Sylvie Cotton, Veronique Ducharme, Julie Favreau, Bang Geul Han, Pascal Grandmaison, Jerome Havre, Isabelle Hayeur, Tatiana Istomina, Chelsea Knight, Elisa Kreisinger & Marc Faletti, Michelle Lacombe, William Lamson, Frederic Lavoie, Marko Markovic, Patrick Martinez, Aude Moreau, Melissa Murray, Rosemarie Padovano, Minna Pollanen, Celia Rowson-Hall, Emily Roz, Kathleen Schneider, Barbara Siegel, Patricia Smith, Catherine Tremblay, Mark Tribe.

Partners and sponsors of the Brooklyn / Montreal project, without whose participation it would not have existed include: the Quebec Council for the Arts; the Montreal Council for the Arts; the Canada Council for the Arts; Brooklyn Tourism (an initiative of Brooklyn Borough President, Marty Markowitz; the Quebec Delegation in New York; the Consulate General of the United States in Montreal; Exclusive Media Partner, Hyperallergic; Anthology Film Archives; Galapagos Art Space; The Invisible Dog; Art Solution Transport; Ciel Variable; AirelibreTV; Esse Arts and Opinions; Assurart; Jean-Marc Cote Printers; The Brooklyn Rail; Wagmag; Ubisoft; Domino Sugar; The East River Ferry; Mile End Deli; Two Trees Realty...

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Opening this week in Brooklyn, [Brooklyn/Montreal](#) is an art exchange initiative engaging over 40 artists from both cities with exhibitions and programs. From Jan 10 - Feb 2, Brooklyn will host a cluster of exhibitions at venues like [Momenta Art](#), [Front Room](#), [Pierogi](#), and [Interstate Project](#) with programs and other events.

Hyperallergic is the media sponsor for Brooklyn/Montreal - they provide a quick overview of exhibition openings and artists featured in Brooklyn [here](#).

The US Consulate in Canada did [this little write up](#) and the [Montreal Gazette](#) gives you a little taste of the project in Montreal last fall.

You can follow them on [Twitter](#) (in French!) or [Facebook](#).

BIENVENUE TO BROOKLYN/MONTREAL

Tabitha Vidaurri (/author/940/) | JANUARY 10, 2013



(Photo: Still from *Anomalies*, Julie Favreau, 2012)

Brooklyn / Montreal (<http://brooklynexposed.com/arts-leisure/ongoing-art-exhibits/brooklyn-montreal>) is a collaboration between the cities of Montreal and New York – two of the most important North American centers of contemporary art. Through a series of hybrid exhibitions, the event highlights the cultural differences and similarities between the two cities. Following the Paris-Brooklyn Exchange project of 2001, a number of Montreal artists became interested in a similar collaboration with exhibition spaces in Brooklyn. After ten years, the idea has been realized in a show that spans two countries, with the work of forty artists shown in galleries and non-profit spaces. The first half of the exhibition occurred in Montreal in October 2012 and the second half comes to Brooklyn starting January 11th.

Eight participating Brooklyn galleries will have opening receptions throughout this weekend, starting January 11th at *Parker's Box* (<http://brooklynexposed.com/business/profile/parkers-box>), featuring the work of Mathieu Beauséjour and Julie Favreau from Montreal, as well as Steven Brower and Patrick Martinez from Brooklyn. Opening at the *Front Room* (<http://www.frontroom.org/>) on January 11th is *Territorial Re:marks*, featuring Brooklyn artists Emily Roz and Patricia Smith in conjunction with Montreal gallery Articule's artists Jérôme Havre and Michelle Lacombe. On January 11th, *Pierogi* (<http://www.pierogi2000.com/>) presents an exhibition of large-scale photographs by Isabelle Hayeur accompanied by a video by William Lamson.

A.I.R. Gallery (<http://www.airgallery.org/>) presents *Detours of the Possible*, curated by Julie Lohnes, Saada El-Akhrass and Marie-Josée Parent, featuring works by Aimée Burg, Julie Côté, Véronique Ducharme, Bang Geul Han, Minna Pöllänen, Kathleen Schneider, Barbara Siegel and Catherine Tremblay, opening January 12th with a panel discussion from 2 - 5pm. Also opening January 12th, Montreal artist Patrick Bérubé and Brooklyn-based artist Melissa Murray will be exhibiting their work at *Causey Contemporary* (<http://www.causeycontemporary.com/>) and two solo exhibitions open at *Smack Mellon* (http://brooklynexposed.com/business/profile/smack_mellon): a screening of Janet Biggs' *Somewhere Beyond Nowhere* and Aude Moreau's large-scale installation *Sugar Carpet*.

Videozones, a compilation of videos by seven Montreal artists and six Brooklyn artists opens January 13th at *Interstate Projects* (<http://www.interstateprojects.com/>). The exhibition of short video works is curated by Boshko Boskovic, a Brooklyn based independent curator, and the Montreal collective La Fabrique d'expositions. *Momenta Art* (<http://www.momentaart.org/>) presents *Posse Comitatus*, an ongoing collaboration between Mark Tribe and Chelsea Knight, as well as an installation by Sébastien Cliché and new works by Sylvie Cotton, opening January 13th.

For additional information on the exhibitions, visit *Brooklyn/Montreal* (<http://brooklynexposed.com/arts-leisure/ongoing-art-exhibits/brooklyn-montreal>).

Art

We've Got Art Videos to Get You Excited About Brooklyn/Montreal

POSTED BY WHITNEY KIMBALL ON FRI, JAN 11, 2013 AT 10:50 AM

THE AUDITION from celia rowlson-hall on Vimeo.

This is Celia Hall, auditioning for the role of “Clipboard Woman.” She’ll cry real tears. She’ll bend over backwards. She’ll even make herself vomit, and then she’ll clean it all up. In real life, filmmaker/choreographer Celia Rowlson-Hall’s actually kind of a rising star; you may know her for this Keller ad, in which she gets horny and dies over a pair of shoes, or Prom Night, which was presented at SXSW last year.

Rowlson-Hall’s just one of a few great reasons to stop by the group show “Videozones” opening at Interstate Projects on Sunday. There, Aude Moreau will presumably be showing a video component to “Sugar Carpet,” an installation at Smack Mellon which will transform two tons of refined sugar into a Persian rug. You’ll also find work by New Yorker Elisa Kreisinger (aka Pop Culture Pirate), who’s been remixing popular TV shows to a feminist sensibility. Her latest collaboration—a supercut of the women of “Mad Men” to the Supremes’ “Keep Me Hangin’ On”—is pretty great.

And here’s one more reason to head out to Bushwick this Sunday: “Videozones” is part of Brooklyn/Montreal, an exchange between the two cities’ exhibition spaces which will show 40 artists in eight Brooklyn galleries. The program is meant to foster dialogue between the two cities and encourage viewers to think about art on a more global scale. The Montreal part of the exchange has already happened, but the kick off here starts this weekend. Visit participating gallery A.I.R. this Saturday for an introductory talk, with Art Fag City founder Paddy Johnson, as the panel’s moderator.

The L Magazine

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« *What Happens When The Sex and the C...* | *Your Weekend at the Movies with Gun...* »

ART We've Got Art Videos to Get You Excited About Brooklyn/Montreal

Posted by [Whitney Kimball](#) on Fri, Jan 11, 2013 at 10:50 AM

THE AUDITION from [celia rowlson-hall](#) on Vimeo.

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Brooklyn/Montréal goes stateside

Posted on January 16, 2013 by M-KOS | [Leave a comment](#)

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L A É R N Y L K
T N O M O O R B

From October to November 2012, Montreal hosted the first installment of **"Montreal/Brooklyn"**, initiating an exchange in visual art events between the two titled cities, thus capturing important media and audience attention towards the art scene of the Quebecois metropolis. In an [interview](#) with M-KOS, Montreal coordinators Claudine Khelil and Yann Pocreau mention their delight at all the positive feedback received in Montreal, but remain alert for the final chapter of the project that is yet to come, over to the state side of the border. As it is now Brooklyn's turn to host the next part of this event, indicated by the reversed title (**Brooklyn/Montreal**), the categorical test for Montreal artists will be about how they are received by New Yorkers, their critics as much as their art enthusiasts. Will there be any buzz?



Parker's Box (in partnership with [Clark](#))

Artists: Mathieu Beauséjour, Steven Brower, Julie Favreau, Patrick Martinez

11 January – 17 February 2013

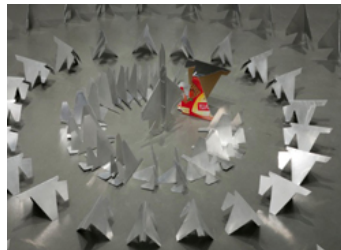
Steven Brower, Hatch (detail), 2012. © Steven Brower

Momenta Art (in partnership with [Optica](#))

Artists: Chelsea Knight, Mark Tribe, Sebastián Cliché, Sylvie Cotton

11 January – 17 February 2013

Chelsea Knight + Mark Tribe, Posse Comitatus (detail), 2012. © Chelsea Knight + Mark Tribe



A.I.R. Gallery (in partnership with [Les Territoires](#))

"Detours of the Possible"

Artists: Barbara Siegel, Kathleen Schneider, Bang Geul Han, Aimée Burg, Julie Côté, Véronique Ducharme, Minna Pöllänen, Catherine Tremblay. Curated by Julie Lohnes, Saada El-Akhrass, and Marie-Josée Parent.

10 January – 3 February 2013

Kathleen Schneider, Kaleidoscope (detail), 2012. © Kathleen Schneider



The Front Room (in partnership with [Articule](#))

"Territorial Re:Marks"

Artists: Emily Roz, Patricia Smith, Michelle Lacombe, Jérôme Havre

11 January – 3 February 2013

Emily Roz, Hyena with Zebra (detail), 2009. © Emily Roz

Smack Mellon (in partnership with [Musée d'art contemporain de Montréal](#))

Artists: Janet Biggs, Aude Moreau

12 January – 24 February 2013



Janet Biggs, *Fade to White* (detail), 2010. © Janet Biggs



Interstate Projects (in partnership with [Galerie de l'UQAM](#))

"Videozones"

Artists: Celia Rowilson-Hall, Rosemarie Padovano, Tatiana Istomina, Elisa Kreisinger & Marc Faletti, Robert Boyd, Marko Markovic, Frédéric Lavoie, Sophie Bélair-Clément, Olivia Boudreau, Pascal Grandmaison, Michel de Broin, Jacynthe Carrier, Aude Moreau. 13 January – 3 February 2013

Celia Rowilson-Hall, *Three of a Feather* (detail), 2011. © Celia Rowilson-Hall



Pierogi (in partnership with [Galerie Division](#))

Artists: William Lamson, Isabelle Hayeur.
11 January – 10 February 2013

William Lamson, *Time is like the East River*, 2009. © William Lamson.

Courtesy Pierogi



Causey Contemporary (in partnership with [Galerie \[SAS\]](#))

Artists: Melissa Murray, Patrick Bérubé.

11 – 31 January 2013

Melissa Murray, *To Keep Things Most Vulnerable, Down the Paper Road* (detail), 2011 © Melissa Murray. Courtesy Causey Contemporary

This entry was posted in [Festival](#), [Visual Arts](#), [What's On](#) and tagged [A.I.R. Gallery](#), [Aimée Burg](#), [Articule](#), [Artist-run centre](#), [Aude Moreau](#), [Bang Geul Han](#), [Barbara Siegel](#), [Brooklyn/Montreal](#), [Catherine Tremblay](#), [Celia Rowilson-Hall](#), [Centre Clark](#), [Chelsea Knight](#), [Elisa Kreisinger & Marc Faletti](#), [Emily Roz](#), [Frédéric Lavoie](#), [Galerie Division](#), [Galerie l'UQAM](#), [Galerie SAS](#), [Interstate Contemporary](#), [Isabelle Hayeur](#), [Jacynthe Carrier](#), [Janet Biggs](#), [Jérôme Havre](#), [Julie Côté](#), [Julie Favreau](#), [Kathleen Schneider](#), [Les Territoires](#), [Mark Tribe](#), [Marko Markovic](#), [Mathieu Beauséjour](#), [Melissa Murray](#), [Michel De Broin](#), [Michelle Lacombe](#), [Minna Pöllänen](#), [Momenta Art](#), [Musée d'Art Contemporain de Montréal](#), [Olivia Boudreau](#), [Optica](#), [parker's Box](#), [Pascal Grandmaison](#), [Patricia Smith](#), [Patrick Bérubé](#), [Patrick Martinez](#), [Pierogi](#), [Robert Boyd](#), [Rosemarie Padovano](#), [Sebastián Cliché](#), [Smack Mellon](#), [Sophie Bélair-Clément](#), [Steven Brower](#), [Sylvie Cotton](#), [Tatiana Istomina](#), [Véronique Ducharme](#), [William Lamson](#). Bookmark the [permalink](#).

CULTURE, ARTS VISUELS



La vidéo *Paloma*, de Rosemarie Padovano, fait partie de *Vidéozones*, un programme politique de fictions sombres et de documentaires low-tech.

Brooklyn, P.Q.

Le Québec visuel à l'assaut de la Grosse Pomme

Brooklyn-Montréal, ce sont huit expositions, dispersées dans plusieurs galeries commerciales et non commerciales de Brooklyn, et un nombre épatant d'artistes, 19 de chaque ville. L'événement, en cours jusqu'en février, est le symptôme d'une présence plus marquée du Québec visuel à New York.

JÉRÔME DELGADO
à New York

« Ici, ça va très vite. » Le courriel d'Aude Moreau, écrit à la course, témoigne de l'effervescence qui règne à New York. Et d'une vague québécoise, de plus en plus haute, qui déferle avec énergie sur la Grosse Pomme.

Aude Moreau, qu'on n'arrivera pas à rencontrer en 48 heures étant donné son emploi du temps, fait partie d'une délégation d'artistes québécois exposés dans le cadre de Brooklyn-Montréal, un projet d'échange entre deux villes. Son *Tapis de sucre*, présenté à quelques brassées de Manhattan, dans le centre Smack Mellon du quartier Dumbo, en aura fait saliver plusieurs lors des vernissages de janvier.

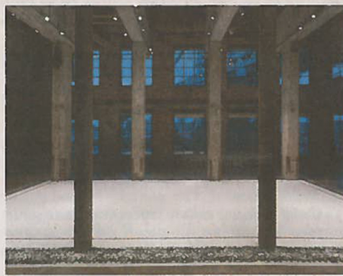
Si Brooklyn-Montréal n'a pas mis Montréal sur toutes les lèvres, avec ce rassemblement inusité, elle s'impose désormais dans l'horizon de plusieurs personnes bien placées.

Pour Julie Lohnes, directrice de l'A.I.R. Gallery, la force de Montréal réside dans le nombre d'organismes sans but lucratif qui s'y sont établis, ce qui permet au public « de régner librement, de décider quoi regarder et comment l'interpréter ». « Je n'ai pas été surprise de retrouver cette qualité de travail, insiste-t-elle. Du calibre de celle que l'on retrouve dans le monde. Il faut seulement accepter de [regarder de ce côté]. »

Ils sont plusieurs à avoir découvert l'art québécois avec ce projet. Kathleen Gilrain, de Smack Mellon, et Kathleen Vance, de la Front Room Gallery, ont non seulement été ravies de visiter Montréal lors d'un voyage préparatoire, elles veulent répéter l'échange. Les expositions de Brooklyn-Montréal et celles de Montréal-Brooklyn tennes à l'automne au Québec reposaient sur une série de jumelages extraterritoriaux. Smack Mellon a été associé au Musée d'art contemporain, la Front Room Gallery au centre d'artistes Artcicle. M^{mes} Gilrain et Vance souhaitent retravailler avec les mêmes interlocuteurs.

« Nous connaissons maintenant plus d'artistes. Nous devons les considérer », dit Kathleen Vance, qui pense à inclure des Québécois lors d'une éventuelle expo thématique.

Boshko Boskovic, un Serbe devenu francophile depuis son passage par Paris, a été l'un des commissaires du programme vidéo présenté à la



ETIENNE FROSSARD

Aude Moreau a ressuscité son *Tapis de sucre*, vu la dernière fois en 2008.

galérie de l'UQAM et maintenant à Interstate Projects. Aux commandes de Residency Unlimited, un organisme indépendant qui aide les artistes peu importe leur provenance, il confie connaître Montréal depuis trois ans. Il sait ce que la ville vaut et ne se prive pas de le répéter.

« À chaque séjour, dit-il, je découvre plus d'artistes, plus de conservateurs, plus d'institutions. C'est une scène très riche et pas tellement représentée aux États-Unis, ni en Europe. Je dis souvent aux gens de regarder l'art au Québec. »

Le modèle québécois de l'aide publique, croit-il, n'a rien à envier au marché new-yorkais. « Je trouve que les artistes québécois sont plus détendus et ne pensent pas au prochain show. Ils ont eu trois à six mois pour faire les vidéos. Pour beaucoup de gens ici, c'est un luxe », dit Boshko Boskovic, qui estime que les New-Yorkais passent trop de temps à écrire des courriels.

Cet enthousiasme n'est pas sans déplaire à André Boisclair. Le tout nouveau délégué général du Québec n'est pas prêt à annoncer son plan d'action, mais il assure vouloir profiter de la vague d'estime.

« Le Québec fait figure d'exception quant à la qualité de l'appui [à la création]. Pourrions-nous affirmer que dans les arts visuels le Québec apporte un brin d'oxygène ? demande-t-il. Ce que je comprends, c'est qu'il y a 1000 possibilités. Et pour percer à New York, il faut être persistant. Nous serons efficaces si et seulement si nous persistons. »

Il n'y a pas que Brooklyn-Montréal pour faire atterrir des Québécois à Manhattan et ses environs. Pour des Jean-Pierre Gauthier et Marc Séguin déjà liés à des galeries, il y aura peut-être bientôt un Yann Poireau, qui bénéficiera en 2013 d'un programme de résidence du Conseil des arts et des lettres du Québec (CALQ). Julie Favreau, dont l'installation vidéo *Anomalies* est exposée à Parker's Box dans le cadre de Brooklyn-Montréal, séjourne déjà à New York grâce à la Re-



MINNA PÖLLÄNEN

Minna Pöllänen, *Transformable Platform for Detailed Landscape Viewing*, 2013.

sidency Unlimited. Elle compte en profiter pour se ressourcer et rencontrer des commissaires. Et en mars, ce seront les galeries privées qui se manifesteront encore cette année lors de la semaine des foires.

Il ne faut pas s'étonner, non plus, si au hasard d'une marche dans Brooklyn on tombe sur une sculpture de Valérie Blass. Mise en place par le Public Art Fund, l'exposition en plein air *Configurations* réunit les œuvres de quatre artistes autour des rapports entre le corps et l'objet d'art. La pratique de l'artiste montréalaise s'y intègre bien. Ce ne sont pas une, mais trois de ses œuvres qui ont été retenues, dont l'une, à l'effigie d'un personnage qui en impose par sa pose, est à découvrir dans le hall d'une tour à bureaux.

Collaborateur
Le Devoir

Notre collaborateur a séjourné à New York à l'invitation de la délégation du Québec à New York.

Voir aussi : Une galerie photo d'œuvres exposées à l'occasion de Brooklyn-Montréal. ledevoir.com/culture/artsvisuels

Suivez le guide !

Huit expositions, trois quartiers. Le p Brooklyn-Montréal est une affaire de toires. Deux après-midi suffisent pour courir et humer le chic Dumbo, le boh Williamsburgh et l'industriel Bushwic

1. A.I.R. Gallery : espace féministe, sit un Belgo plus convivial et mieux i par sa bannière orange. Vaste, doté salles... Pourtant, avec ses huit a l'expo respire mal. Du lot, se démar mosaïque photo, *Wood on Trees*, de Pöllänen, portée par une réflexion vieillissement et complétée par une i tion dans un parc des environs.

2. Causey Contemporary : galerie an dans Williamsburgh, victime d'un p mobilier expéditif, la voici dans Dun sine d'A.I.R. Heureuse issue : le no pace très lumineux permet aux pei Melissa Murray et aux installation: trick Bérubé de bien dialoguer. Le cois semble avoir pris un plaisir fou ses œuvres, toujours aussi mordante surprise.

3. Smack Mellon : centre aux vestige triels, également dans Dumbo, ma sous un pont ferroviaire. Janet B Aude Moreau offrent encore un pro axé sur la contemplation, le seul enti renouvelé. Moreau a ressuscité son : sucre, vu la dernière fois en 2008. I par son commentaire sur le luxe el rence, demeure un solide coup de po

4. Parker's Box : c'est la galerie d'Al liams, pilote new-yorkais de l'évén Cette ancienne salle de billard poss vitrine collée sur le trottoir dont les ciales sont, dans le cas présent, l'ins en pailles de Patrick Martinez et cell lie Favreau. Voilà une des meilleu ciations, pleine d'impacts. Au point o duo exposé ici passe inaperçu.

5. Front Room Gallery : galerie voisine ker's Box, elle accueillait une des m expos de Montréal, *Territorial Re-Ma* ici, la réunion des quatre artistes moins réussie. Le très discret proje chelle Lacombe écope. Et les arti Brooklyn occupent le devant de la Étrange choix, mauvais accrochage.

6. Pierogi : galerie aux grandes se cœur de Williamsburgh, elle a misé belle Hayeur. Or, à Montréal, ses pl vidéos se mariaient bien avec celles liam Lamson, présenté ici qu'en ap beau programme environnementalist vial a malheureusement été tronqué.

7. Momena Art : galerie non marcl l'entrée d'un autre Belgo, dans Bush Montréal, chacun des trois artistes o expo des plus disparates bénéficiait espace. Ici, la salle, plus peti condamne à la promiscuité. Si le proj de Chelsea Knight perd en impac proche intimiste de Sylvie Cotton, re gagne en retenue.

8. Interstate Projects : discret dans de sa cour, cet autre espace dans Bu ouvre seulement la fin de semaine. O sente *Vidéozones*, un programme p de fictions sombres et de docum low-tech, projetés par regroupements tiques ou à l'intégrale, dans un sous-bre. Le cri de rage contre le conform l'ensemble ne pouvait trouver m contexte.

Pour infos pratiques, consultez www.brooklynmontreal.com.



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SEARCH GALLERIST



'Monsalvat' At Bureau



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Happenings: This Week In New York

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'Brooklyn/Montreal-Videozones' at Interstate Projects

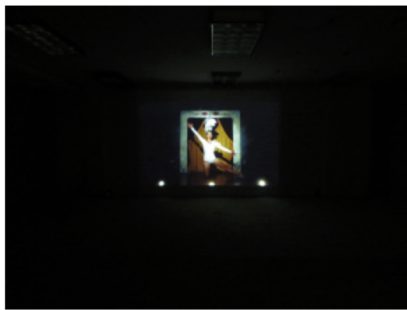
By Will Heinrich 1/29 4:30pm

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Installation view of 'Three of a Feather' (2011) by Celia Rowilson-Hall. (Courtesy the artist and Interstate Projects)

A woman in a spangly white leotard and feathered headdress bows to the camera, which then pulls back to reveal her standing on the edge of a swimming pool, into which she dives, and then we cut to a shot of our heroine and two similarly dressed friends dancing down a green country road. Celia Rowilson-Hall's *Three of a Feather*, the star of this program of short videos by seven Montreal and six Brooklyn artists curated by Boshko Boskovic as part of the recent Montréal/Brooklyn festival, moves through a series of dreamy vignettes, unhurried but unceasing, with small narrative continuities

flickering like St. Elmo's fire on a mast around the main forward motion.

For *Paloma*, Rosemarie Padovano placed a flamenco dancer on the roof of an empty mausoleum in Greenwood Cemetery and filmed her using her feet and hands to play the little building like a drum. The conceit sounds too clever to be workable, but Ms. Padovano's close focus on the dancer's intense, athletic performance minimizes the conceit—and by extension all conceits—by exalting the execution. At the same time, Marko Marković's *American Spring*, a compilation of footage the artist shot during Occupy Wall Street, and Robert Boyd's *Tomorrow People*, which begins with a trailer lifted from the 1970s sci-fi dystopia *No Blade of Grass* and then segues into a dance-music-fueled remix of Parisian and Athenian protesters running, screaming, throwing Molotov cocktails, and being beaten by police, together make a compelling case for the inevitable distortions of the lens.

In Michel de Broin's 2010 *Trancher dans la noirceur/Cut in the Dark*, a man with a chainsaw cuts into a lamppost and then pushes it over. Its lights explode against the concrete and the screen goes black—apart from the glow of a few other lamps in the distance. Art's only truths are its own.

(Through Feb. 3, 2013)

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Aude Moreau, *Sugar Carpet*, Smack Mellon, Brooklyn, 2013.
Photo : Etienne Frossard, permission de l'artiste et Smack Mellon, Brooklyn

Brooklyn-Montréal

Lieux divers, New York, du 10 janvier au 2 février 2013

Chassé-croisé diplomatique, l'événement *Brooklyn-Montréal* examinait pour la première fois les pratiques d'artistes issues de ces deux lieux phares de l'art contemporain. Se rejoignant à plusieurs égards, ces cités nord-américaines se sont jumelées, l'espace de quelques mois. L'entreprise amorcée il y a 3 ans, chapeautée par le Centre Clark et coordonnée par Claudine Khelil, Yann Pocreau et Alun Williams de Parker's Box, regroupait au total 16 institutions et près de 40 artistes. Laissant le libre arbitre aux partenaires, les organisateurs ont préféré ne pas imposer de thème et miser sur l'échange multidisciplinaire. L'idée de dialogue qui sous-tendait la manifestation était particulièrement palpable au sein des institutions initiatrices. Fortement imbriquées, les œuvres de Julie Favreau et de Patrick Martinez, de Mathieu Beauséjour et de Steven Brower constituaient la métaphore parfaite de l'événement où artistes et œuvres se rencontrent et se contaminent. La tournure de l'événement à Brooklyn différait légèrement de celle de Montréal, comme en témoignent les prochains exemples.

Tribune de la vidéo actuelle, *Vidéozones* est une compilation assemblée par le collectif La Fabrique d'expositions et Boshko Boskovic. Projetée en ouverture à Manhattan à l'Anthology Film Archives, un lieu dédié aux films et aux vidéos indépendants, expérimentaux et avant-gardistes, cette œuvre à l'enchaînement rigoureux a permis aux artistes vidéastes de s'inscrire au sein d'un lieu mythique en profitant de conditions de présentation optimales pour l'observation. Ce désir d'ennoblissement était aussi présent au Smack Mellon, où Aude Moreau avait choisi de proposer un tout autre registre que celui présenté au MACM. Déployant, dans l'espace industriel, un immense tapis persan construit à partir de deux tonnes de sucre blanc raffiné, l'installation spectaculaire et éphémère *Sugar Carpet* séduit. Bien que cette œuvre ait déjà été présentée à quelques reprises, elle prend une nouvelle apparence au sein de cette ancienne chaudière, les colonnes qui la ceinturent la rendant encore plus majestueuse. Par cette création en trompe-l'œil, Moreau livre une réflexion sur l'industrie de l'art et sur la consommation culturelle. Cette artiste aux idées de grandeur, comme l'ont démontré ses deux œuvres vidéographiques dans le cadre de cet événement, permet d'attiser la curiosité et de mettre l'emphasis sur la présence québécoise.

Ici comme ailleurs, les artistes soulèvent des questionnements et ont un intérêt sensible pour la politique, la culture populaire, l'architecture, le paysage et la performance. Cet événement porteur de vision et d'ambition est une initiative louable. Il s'agit d'une amorce qui, comme le témoigne l'inscription de l'installation in situ de Aude Moreau sur la Tour de la bourse à Montréal en 2010, permet aux artistes québécois de *SORTIR*, de rayonner à l'extérieur des frontières et de s'appropriier d'autres espaces culturels de production et de commerce.

[Anne Philippon]

Isabelle Hayeur at Pierogi

Posted December 18, 2012

ISABELLE HAYEUR

Death In Absentia

Gallery 1

11 Jan – 10 Feb, 2013

Opening Friday 11 Jan, 7-9pm

With video by WILLIAM LAMSON

as part of the Brooklyn – Montréal exchange with Galerie Division

**Press Release**

Pierogi is pleased to present an exhibition of large-scale photographs and a video by Canadian artist Isabelle Hayeur, as part of the Brooklyn Montréal exchange organized between eight Brooklyn and eight Canadian galleries and institutions.

Hayeur is known primarily for her large-scale photomontages, videos, and site-specific installations. After initially focusing on video works, Hayeur incorporated photography in 2008. The works in this exhibition are from an on-going project initiated at that time, while the artist was staying in the watery environs of southern Florida. Rather than focus on seductive tropical waters, Hayeur chose to leave the "crystal-clear waters to vacationers," preferring "to capture the turbid waters of navigation canals."

"This inquiry has its point of departure in a personal experience. For over twenty years, I have lived by the shores of a river that has become very polluted. I have long been observing the transformations of this stream, the changes in its ecosystems as well as the disappearance of some of the animal species that used to live in it. I wished to create a body of work that would bear witness to these man-made upheavals."

"The aquatic landscapes I probe have been considerably altered. They are sometimes actual deserts where nothing is left to see. The images I capture bear witness to this absence. I have observed dying ecosystems near New Jersey's Chemical Coast and the marine cemetery of Rossville (Staten Island), where the shortage of dissolved oxygen is making life precarious. These desolate expanses are sometimes suffused in a wavering light endowing them with a strange, disturbing beauty. I photograph them from an unfamiliar vantage point, eschewing capture from shoulder height. These views from the inside create a relation of closeness between the onlooker and the site being documented. They take us closer to these environments by plunging us in their midst, as it were." (From an interview in NMP, Nov/ Dec 2011)

Hayeur holds a Bachelor's (1997) and a Master's (2002) degree in Fine Arts from the Université du Québec à Montréal. Her works have been widely exhibited throughout Canada, Europe and the United States, as well

as in Mexico, South America, and Japan, in exhibitions at The National Gallery of Canada, the Massachusetts Museum of Contemporary Arts, the Neuer Berliner Kunstverein in Berlin, Akbank Sanat in Istanbul, among others. Her works are included in numerous permanent collections, including the National Gallery of Canada, Fonds national d'art contemporain in Paris, Art Gallery of Ontario, Vancouver Art Gallery, Musée d'art contemporain de Montréal, and the Museum of Contemporary Photography Chicago.

Eight Brooklyn Galleries Participate in the Exhibition Series Brooklyn / Montreal This January

by [Paddy Johnson](#) on December 27, 2012 · [0 comments](#)



Opening of Territorial Remarks, article - October 19th

Add [Brooklyn / Montreal](#) to the list of exhibitions I'm looking forward to in the New Year. The exhibition series will take place at eight Brooklyn Galleries this Winter and aims to highlight artistic difference and similarities between the two cities. I'm sure there are plenty of both. Of the obvious connections, that Brooklyn and Montreal are both centers for art making and foodies tops our similarity list. Montreal, however, has a much more robust cultural exchange with France thanks in no small part to their shared first language; French. Brooklyn has no such equivalent.

We'll be visiting the participating galleries this January, which include Parker's Box, Front Room, A.I.R. Gallery, Interstate Projects, Causey Contemporary, Smack Mellon, Pierogi and Momena Art. ([Hyperallergic](#) took a look at the Montreal contingent in November.) [A.I.R. Gallery](#) will receive special attention from this author Saturday January 12th, as I'll be moderating a discussion panel examining how these cultural exchanges can impact artists, curators and cultural institutions. Yvan Gauthier, chairman and managing director of the Conseil des arts et des lettres du Québec, will offer some opening remarks before we open the discussion up to panelist Véronique Ducharme, up-and-coming Montreal artist (Les Terri), Janet Biggs, established New York artist (Smack Mellon) and Alun William, curator, artist and Director at Parker's Box.

I'm excited about this talk for a number of reasons, perhaps the largest being that it gives me a chance to talk about my home country, Canada. Canadians are great creative folk in my totally biased opinion, so I can't wait to talk about what's being made there and here a little more.

Tagged as: [a.i.r. gallery](#), [Causey Contemporary](#), [Front Room](#), [Interstate Projects](#), [Momena Art](#), [Parker's Box](#), [Pierogi](#), [Smack Mellon](#)

A Hot Winter Ahead On The Montreal Art Scene!



Credit: Cella Rowison-Hall, presented at Brooklyn's Interstate Projects as part of the Brooklyn / Montreal Videozones event

PAR: Hilary Schaeenfield

Publié le 7 Janvier 2013 à 10h25

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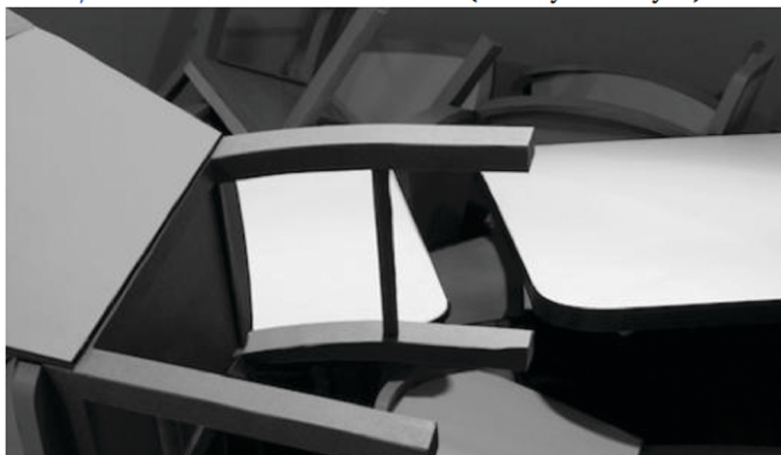
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J'aime

Those heady days of fruitcake and cheap bubbly may be over, but the fun has just begun on Montreal's visual arts scene. From now until the first thaw, it promises to be a real hootenanny across much of this fine city. Down in the Old Port, conceptual artist **Thomas Demand** is about to give things a shake and shuffle three steps back from reality at the **DHC/ART**. And who's that spiking the punch and flashing the crowd? Why, it's experimental filmmaker and multimedia mad genius **Michael Snow** getting ready to show it all off at **La Galerie de l'UQAM**. Seems the **McCord's** still hot and heavy with Neapolitano **Mimmo Jodice**, and local lenswoman **Lynne Cohen** has plans to camp out in the corner (some like to watch) at the **MACM**. A party is not a party until someone is flat on the floor, and—oh, there goes **Aude Moreau**, laid out neat by the white stuff.

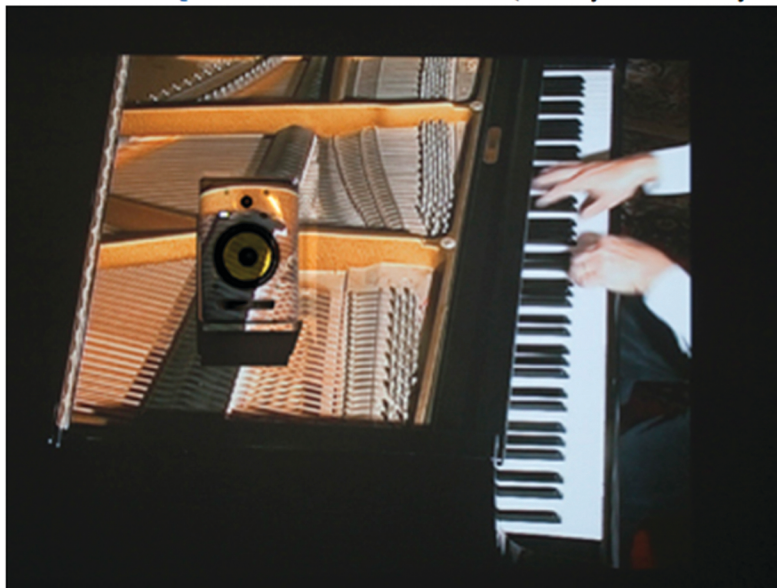
Want to get in on the action? Check out some of these places to see and be seen this season:

1. [DHC/ART: Thomas Demand: Animations](#) (January 18 – May 12)



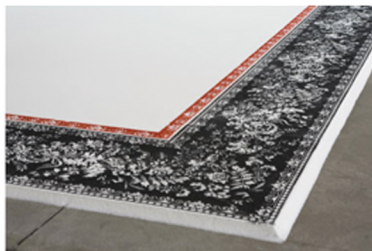
Thomas Demand started out as a sculptor, but began using photography to document his elaborate, life-sized paper re-creations of photographed environments and interior spaces. As time went on, large-scale photographs overtook as Demand's display medium. More recently, Demand added film to his repertoire, lending a layer of both insight and obfuscation to his commentary on societal and political happenings. The result of his work is often the replication of images contained within an image inside an image, challenging the viewer to discern what is real—Plato's Cave Allegory in a most modern context. Be sure to take your time with *Pacific Sun* (2012), and revel in the deceptive simplicity of *Rain* (2008).

2. [Galerie de l'UQAM: Michael Snow: Solo Snow](#) (January 11 – February 16)



Curated by Louise Déry and produced in partnership with [Le Fresnoy](#) in France, *Solo Snow* features a body of photographic, video, sound works and installations by one of the most experimental and awe-inspiring figures in the contemporary art world. From the early '60s onwards, Michael Snow has challenged the status quo and upped the ante for all media artists the world over. Though this will not be a complete retrospective of his work (an almost impossible feat for any one gallery to physically mount, given the enormity of the oeuvre), this exhibition does promise to hit on many of the important themes and motifs running through Snow's endeavours: technology, time, space, metamorphosis, interior vs. exterior, representation, and perception.

3. [Montreal / Brooklyn: A Contemporary Art Event](#) (in Brooklyn from January into February)



Okay, okay—this event is not technically in our city right now. So sue me. However, if you plan on taking a bite out of the Big Apple this winter, you might want to save a bit of your appetite for the hometown talent now on display at several galleries and spaces throughout NYC's most bearded borough. Montreal / Brooklyn is positioned as the first artistic encounter between these two creative wonderlands in over a decade. I'd recommend hightailing your heinie over to [Smack Mellon](#) for **Aude Moreau's** most ambitious and fragile project to date, "Sugar Carpet". Two tonnes of loose white sugar will be spread and configured to resemble a Persian rug—can you say, "sweet Jesus"? Wow. Also of note, **Michel de Broin** of the "go big or go home" school of land and installation art is at [Interstate Projects](#). Certainly worth the price of a subway trip.

4. [The Musée d'art contemporain de Montréal: Lynne Cohen: False Clues](#)
(February 7 – April 28)



For more than three decades, Lynne Cohen has taken her box camera and photographed semi-public and institutional interior spaces. Though obviously the work of much human endeavour, Cohen's mostly nameless interiors are always shot unpopulated, imbuing each photograph with a curious, sometimes humorous, almost always disturbing quality that slowly seeps in, urging you on to the next image and the next.

5. [The McCord Museum: Mimmo Jodice: Sublime Cities](#) (now until March 10)



Perhaps you haven't sidled on over to the McCord yet to see *Sublime Cities*. That's fine. You still have time to lace up your boots and put on your toque and grab a pal to go and see one of the most beautiful exhibits currently on view in Montreal. Internationally renowned Mimmo Jodice is one of the leading figures in Italian photography. His work often plays modern against classic urban architecture, using high contrast black and white photography to heighten the tension between the ages. Jodice's use of light is unparalleled, and his framing is to die for. *Bellissimo!*

tags [DHC/ART](#) [Galerie de l'UQÀM](#) [MACM](#) [visual arts](#) [McCord Museum](#) [Brooklyn](#) [winter 2013](#) [Thomas Demand](#) [Michael Snow](#) [Montreal / Brooklyn](#)



ARTISTS IN RESIDENCE • 111 FRONT ST, #228, BROOKLYN, NY 11201 • 212-255-6651 • WWW.AIRGALLERY.ORG

For Immediate Release

The Detours of the Possible

**Curated by Julie Lohnes, Saada El-Akhrass
and Marie-Josée Parent**

January 10 – February 3, 2013

Opening Reception: Saturday, January 12th, 5-8pm

Panel Discussion: Saturday, January 12th, 2-5pm

Brooklyn/Montreal – Perspectives on the Art World.

A.I.R. Gallery is pleased to announce *The Detours of the Possible*, curated by: Julie Lohnes, Saada El-Akhrass, and Marie-Josée Parent as part of the MONTRÉAL/BROOKLYN Exchange event. This exhibit features artwork by the artists: Aimée Burg, Julie Côté, Véronique Ducharme, Bang-Geul Han, Minna Pöllänen, Kathleen Schneider, Barbara Siegel, Catherine Tremblay.



Montréal/Brooklyn is a contemporary art event built on the meeting of the two cities. Eight Brooklyn-based organizations with eight Montréal art organizations, along with a combination of forty artists, are participating in this project. Grouped into pairs, institutions from each side of the border have curated exhibits, where artworks from Montréal and Brooklyn-based artists truly engage with one another. The project was conceived as a round-trip between the two cities: beginning in Montréal in October 2012 and finishing in Brooklyn during January 2013.

In the context of this exchange, Julie Lohnes, Executive Director of A.I.R. Gallery, Saada El-Akhrass and Marie-Josée Parent of Les Territoires collaborated to create *The Detours of the Possible*. This exhibition invites the public to unleash its imagination onto tales assembled by eight women artists. Each artist encourages us, the viewers, to participate in a universe made-up of micro-fictions. At times playful and tactile, but also contemplative and poetic, each work takes us from a private to a communal story through the objects and characters that inhabit each exhibit. The artists allow for the creation of new realities and the realization of utopian ideals permitting us to create meaning and make new sense of our lives.

These works develop a space where visitors may appropriate the artists' stories through participating in them. *The Detours of the Possible* invites the viewer to enter an imaginary world that he/she can build and deconstruct as the hero in his/her own narrative. Acting as an extension of our reality, this imaginary place helps us live more poetically in the world.

In addition, there will be a roundtable discussion, "Brooklyn/Montreal – Perspectives on the Art World," hosted by A.I.R. Gallery, that will focus on the art institutions, cultural policies, practices and debates in both cities that have shaped and are shaping the world of day's art.

A.I.R. Gallery is located at 111 Front Street, #228, in the DUMBO neighborhood of Brooklyn. Gallery hours are: Wednesday – Sunday, 11 – 6pm. For directions please see www.airgallery.org. For additional information, please contact Alli Arnold at A.I.R. Gallery at 212-255-6651 or info@airgallery.org.

Image: From Left to Right, Top to Bottom: Aimée Burg's *Everything That Happens Everywhere is Amazing*, Kathleen Schneider's *Kaleidoscope*, Barbara Siegel's *Re-Source II: Dr. Clifford Frondel*, and Bang-Guel Han's *Untitled (Baguette Green Screen)*

A.I.R. Gallery – Celebrating 40 years of advocating for women in the visual arts.

The Front Room Presents: Territorial Re:Marks as a part of Brooklyn / Montreal

By ARC Magazine Friday, January 11th, 2013 Categories: [Exhibitions](#), [Updates](#)

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2

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The exhibition “Territorial Re-Marks” will feature works by Front Room artists Emily Roz and Patricia Smith in conjunction with Montreal gallery Article’s artists Jérôme Havre and Michelle Lacombe. As part of the project Montréal-Brooklyn organized in collaboration with : Parker’s Box, Momena Art, Pierogi, Smack Mellon, Front Room Gallery, A.I.R Gallery, Causey Contemporary, Residency Unlimited & Interstate Projects, Centre CLARK, article, Optica, Les Territoires, Galerie [SAS], Galerie de l’UQAM, MACM, Galerie Division.

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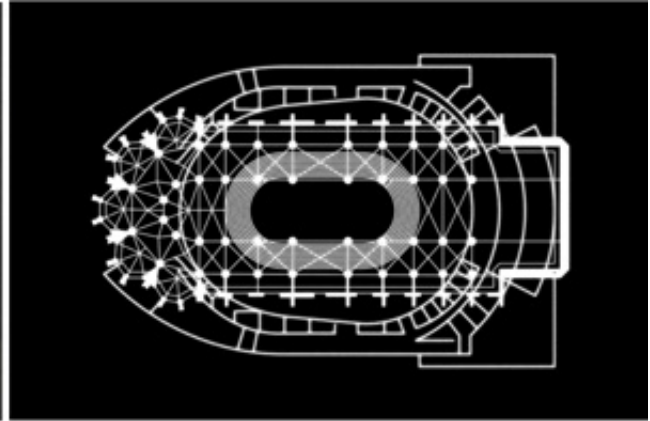


Jérôme Havre- Holothuries (Ornemental object serie) - DOMESTIQUER / To DOMESTICATE Installation

Jérôme Havre presents an installation entitled, “Objet de travail (Object of Work)” Havre questions the purpose and utility of his chosen initial object: a wooden paddle, reworking the surface with random sewing to create a topographical relief. The surface of the newly envisioned object presents a territory of outgrowth that draws a fictional landscape. In the modification of original object, its created purpose is transformed into a new utility of Havres’ creation.

In the exhibition, “Territorial Re-Marks,” each artist examines the conditions of control over territory. Havre’s sculptural installation considers the materiality of desire as illustrated through opulent objects – and how this desire for control can taint the reality of actions. Roz’s paintings reference our own underlying desires, and the impulses of survival that can fuel wild actions, even in the calmest of people. Dominion over these base impulses drives an internalization of territorial control. Lacombe’s visually striking wall installation expands the internal relationship inherent in reading and writing and exposes the insulated realm between the two. Smith transforms the internal and private realms of desire into publicly displayed architectural plans. Both Lacombe and Smith cross the boundaries between the hidden internal thoughts and methodologies expanding the territory of the mind to that of the physical world.

The Front Room Gallery is located at 147 Roebling Street in Williamsburg Brooklyn. Gallery hours are Friday-Sunday 1-6PM and by appointment. Press contact: Daniel Aycock 718-782-2556. For more information visit [Front Room Gallery website](#).

momenaart**Now at 56 Bogart Street in Bushwick**

Brooklyn/ Montreal Exchange

Sébastien Cliche, Sylvie Cotton, Chelsea Knight and Mark Tribe

January 11 through February 17th, 2013

Opening Reception: Sunday January 13th, 6 to 9pm

Posse Comitatus is an ongoing collaboration between Mark Tribe and Chelsea Knight, two artists whose work explores the intersection of performance and politics. In 2011 Knight and Tribe set out to investigate the American militia movement, a wide network of paramilitary groups that arose in the United States the 1990s, organized around ideologies of survivalism and political extremism. Knight and Tribe developed a relationship with a militia group in Upstate New York that focused in particular on preparedness in the event of a government breakdown. The group, consisting of ex-army soldiers and gun enthusiasts, allowed the artists to film their training exercises, tactical drills and paramilitary maneuvers. The artists then worked with a choreographer in St. Louis to create a dance performance in September 2012 based on their militia footage.

Posse Comitatus is a Latin term that means "force of the county." Historically, the term has been used to refer to the common law authority of a county sheriff to summon a group of citizens (a "posse") to enforce the law. In the context of the contemporary militia movement, it conveys to the idea that citizens have an inalienable right to defend themselves against tyranny, even if that means taking up arms against the state.

Embracing sound, image, and text, Sébastien Cliche's creative work employs narrative to broach our ambiguous rapport with security and the defense mechanisms that govern our social relationships. In this installation, projected diagrams—architectural plans, network topologies—lead us into mazes

reminiscent of Franz Kafka's *The Castle*, from which the artist drew freely for inspiration. The diagrams refer to public places—a cathedral, an auditorium, a prison, a palace, etc.—that are randomly superposed to form a hybrid, constantly changing space. Each animated sequence also triggers a sound fragment—real archival recordings—creating a non-linear narrative that comes together and unravels by turns.

In this work, as in the novel, the castle motif remains elusive since it is only revealed to us through partial, subjective reflections. Relying on the multiplicity of points of view, the narrative testifies to the complexity of human relationships, which Cliche develops into a structural metaphor where people's perceptions are affected by their motivations.

The inhabited quality of the installation soundtrack contrasts with the cold, diagrammatic lines we are given to see. The interval between these two representations lies fully in the spectator's purview, who must weave his or her own causal, semantic, and narrative relationships.

In her interdisciplinary practice, Sylvie Cotton draws inspiration from the situations existence affords and transposes them onto the art field. The artist works upon the real, upon representation, favoring immaterial forms that include presence, identity, energy, exchange, and self-abandon, while her modes of dissemination are modeled on the gift, on bustling activity, on the collection. Notions of alterity criss-cross her works, where performance, action art, drawing, painting are all a conduit between identity and the body social.

The posited action is never isolated from context and uses; it approaches the exhibition space as an extension of the workshop, as an intimate place; autobiographical material reinforces this impression. The works she brings into the gallery question the foundations of artistic practice: the creative process, critical judgment, reception of the work. Cotton brings to our attention the conditions and circumstances that shape our perception of art, whether by inviting the audience to determine the work's destiny by following a precise though aleatory protocol (*Instrument à dessiner*, 2012) or through a textual utterance expressing an existential angst and linguistic duality (*Confidence/Confidence*, 2012). In the art world the artist presents us with, the act of consuming is an inherent reality; she produces derivative products that require the audience's complicity and that imply both duration in the work's appreciation (*Art*, 2012) and the ephemerality of the devices employed.

Sébastien Cliche is a multidisciplinary artist employing photography, text and sound. He has shown his work in Quebec and Ontario. As a sound artist, he has notably performed at the Mutek festival (2005). He has worked as a curator with *The Hearing Eye*, a project in which visual artists and musicians are connected through graphic scores. His work has been presented at Galerie Clark (Montreal), Gallery 101 (Ottawa) and L'Œil de poisson (Quebec City).

Sylvie Cotton is an interdisciplinary artist based in Montreal, Quebec. Her work is tied to performance, art action, drawing and writing-based practices, although installation forms are also regularly used to assemble exhibitions. Her work establishes relational situations and often involves a trespassing and questioning of the "personal". In addition to her visual work, Cotton has organized events, directed publications and been a member of many visual arts working groups and committees. She has presented her work in Quebec, the United States, Finland, Estonia, Spain and Japan.

Chelsea Knight was born in Vermont and lives and works in New York. She received her B.A. from Oberlin College and her M.F.A. from the School of the Art Institute of Chicago. Knight recently completed residencies at the Whitney Independent Study Program and the Skowhegan School of Painting and Sculpture, and was a 2007 Fulbright Fellow in Italy. She was a 2010-2011 resident at the Lower Manhattan Cultural Council Workspace program and a 2012 resident at Triangle Arts Association in Dumbo, Brooklyn. Solo exhibitions include: The St. Louis Art Museum, Abrons Art Center, New York, Momenta Art, Brooklyn, Night Gallery, Los Angeles, Julius Caesar Gallery, Chicago, The University of Syracuse, and upcoming at Aspect Ratio Projects in Chicago. Knight has exhibited and screened her work in group shows including *Anti-Establishment* at Bard CCS Hessel Museum, the Young Artists' Biennial, Bucharest, the 10th Annual Istanbul Biennial, Werkschauhalle Gallery, Leipzig, the Palais de Tokyo, the Michelangelo Pistoletto Foundation, Biella, Italy, Harvard University, Art in General and the

Kitchen, NY. She was a Henry L. and Natalie E. Freund Fellow at the Sam Fox Graduate School of Art, Washington University in St. Louis in 2011-2012.

Mark Tribe is an artist whose work explores the intersection of media technology and politics. His photographs, installations, videos, and performances are exhibited widely, including recent solo projects at Momenta Art in New York, the San Diego Museum of Art, G-MK in Zagreb, and Los Angeles Contemporary Exhibitions. Tribe is the author of two books, *The Port Huron Project: Reenactments of New Left Protest Speeches* (Charta, 2010) and *New Media Art* (Taschen, 2006), and numerous articles. He teaches courses on radical media, the art of curating, open-source culture, digital art, and techniques of surveillance at Brown University, where he is an Assistant Professor of Modern Culture and Media Studies. He also teaches in the Art Practice MFA program at School of Visual Arts in New York City. In 1996, Tribe founded Rhizome, an organization that supports the creation, presentation, preservation, and critique of emerging artistic practices that engage technology. He lives in New York City.



Momenta's programming is supported in part by: Bloomberg Philanthropies, NYC Department of Cultural Affairs, The Andy Warhol Foundation for the Visual Arts, the Harriet Ames Charitable Trust, the Foundation For Contemporary Arts, The Greenwich Collection LTD, The Jerome Foundation, The Lily Auchincloss Foundation, The National Endowment for the Arts, The New York Community Trust, The New York State Council on the Arts, A G Foundation, and individual contributors.

Sébastien Cliche would like to thank the ARC PHONO research group for the use of their phonographic archives.

The Brooklyn/Montréal Project: Mathieu Beauséjour, Steven Brower Julie Favreau, Patrick Martinez

January 11- February 17, 2013

This exhibition is a part of the larger Brooklyn / Montreal exchange initiative involving sixteen exhibition venues in the two cities, ranging from non-profits and commercial galleries, to the Montreal Contemporary Art Museum and the University of Quebec Gallery...

Parker's Box has partnered with Clark Centre, a dynamic artists' collective in the Mile End district of Montreal, offering exhibitions, artists' residencies and permanent member studios as well as other services both for their members and the public.

Clark Centre and Parker's Box collectively curated the exhibition on view at the gallery in January and February, involving four artists (two from Montreal and two from Brooklyn) whose works encompass sculpture, installation, video and performance. The artists have not collaborated on common works, but instead occupy the gallery spaces with common intent.

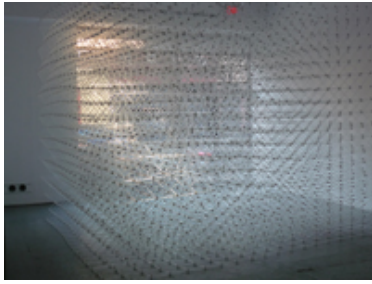
In the main gallery, the spectator has to first navigate a monumental installation developed by **Patrick Martinez**, using his recently commercialized construction kit, LINX. The artist has always been interested in notions of matter and anti-matter, or, in its simplest form – ways of drawing, printing, building etc. using emptiness, or elements capable of containing or harnessing emptiness. LINX is essentially a specially designed plastic connector, conceived to allow the artist - or anyone else - to use drinking straws to build sculptural forms that can be as structured and methodical, or as completely chaotic as desired, while reaching almost unlimited scale and volume at the same time as being virtually weightless.

The extraordinary maxi-minimalism of Martinez' piece provides a physical and metaphysical screen or foil to *Anomalies*, a narrative, visually complex installation by **Julie Favreau** that uses objects, apparatus and video presentations of performances to suggest metaphor and symbolism in a dreamy, surrealist register. In the artist's videos, a series of characters use ambiguous objects that clearly hold almost ritualistic significance, to effect carefully choreographed actions. The spectator, finding him or herself in the presence of objects and an environment not that dissimilar to those in the videos, is unavoidably linked to the strange scientific calling that may evoke the use of human guinea pigs. It may be this, or simply the demands of obscure symbolism that requires a woman to wear a pair of compasses on her head, and later, a man to achieve levitation, for example...

Beyond the space commanded by Favreau's piece, the spectator next encounters what seems to be a somewhat incongruous, circular pressurized door, conjuring ideas of the kind of specially sealed portal allowing divers to enter a submarine from underwater, or astronauts to complete their space walk and return to the safer surroundings of their spaceship or space station. Here, however, we may in fact be leaving the relative safety of the gallery, so that by penetrating beyond **Steven Brower's** pressurized Hatch, the spectator is perhaps entering a more precarious, doubtful and threatening atmosphere. Steven Brower has long been intrigued by perceived parallels between the rarefied context of objects participating in space exploration and those engaged in imposing themselves as contemporary art. Since much of the equipment taken into space can only fulfill its intended function once it arrives there, Brower has extrapolated that comparable objects might also have resonance if presented as art in the similarly rarefied context of contemporary art.

Once we have mastered the maneuver allowing us to get through Brower's Hatch, we experience the work of **Mathieu Beauséjour**. The Montreal artist is a multi-disciplinary practitioner using sculpture, installation, performance, drawing and video to make works that exploit symbolism and carefully chosen references to allude to, and ultimately comment on socio-political issues. In the artist's video, *Don't Worry Darling, There Will be More Riots in the Spring*, a gagged actor dressed in suit and tie attempts to speak, or rather to make a speech. The spectator is confronted by the character's intense discomfort, and it isn't difficult to realize that the work comments on the importance of freedom of speech – the title confirming its relation to the spring uprisings of 2012. Indeed, unrest didn't occur only in the Middle East, but equally in Quebec, where the younger generation's freedom of speech, and of education, were also felt to be under threat, provoking demonstrations and uprising in the streets of Montreal.

While the works of the four artists in this exhibition set up quite extreme visual contrasts, in the end all four propose different forms of expression of similar preoccupations with the world. Socio-political symbolism, metaphor and commentary, coupled with the visceral and atmospheric resonance of chosen materials and objects are ultimately everywhere here...



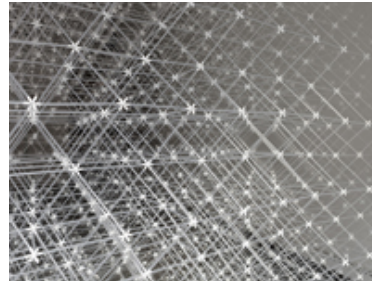
Exhibition view of *LINX*, Patrick Martinez, 2013, straws, plastic components.



Exhibition view, *Brooklyn/Montréal, Anomalies*, Julie Favreau with *Linx* by Patrick Martinez. Photo: Etienne Frossard



Exhibition view, *Brooklyn/Montréal, To Be Governed*, Mathieu Beauséjour, 2012, two channel video; *Hatch*, Steven Brower, 2012, wood, metal, plastic, electrical components. Photo: Etienne Frossard



Exhibition view of *Linx*, Patrick Martinez, 2013, straws, plastic connectors.



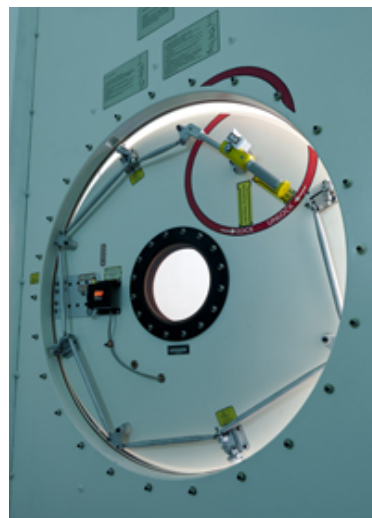
Still from: Julie Favreau, *Anomalies*, 2012, single channel HD video.



Still from: Julie Favreau, *Anomalies*, 2012, single channel HD video.



Hatch, Steven Brower, 2012, wood, metal, plastic, electrical components. Photo: Etienne Frossard



Exhibition view of *Hatch*, Steven Brower, 2012, wood, metal, plastic, electrical components, 94 x 46 x 12 in. Photo: Etienne Frossard

The Front Room Presents:

Territorial Re:Marks

Featuring:

Jérôme Havre

Michelle Lacombe

Emily Roz

Patricia Smith

January 11 - February 3, 2013

Opening Reception: January 11th, 7-9pm

Fri-Sun 1-6 & by appointment

The exhibition "Territorial Re-Marks" will feature works by Front Room artists Emily Roz and Patricia Smith in conjunction with Montreal gallery Articule's artists Jérôme Havre and Michelle Lacombe.

As part of the project Montréal-Brooklyn organized in collaboration with : Parker's Box, Momenta Art, Pierogi, Smack Mellon, Front Room Gallery, A.I.R Gallery, Causey Contemporary, Residency Unlimited & Interstate Projects, Centre CLARK, articule, Optica, Les Territoires, Galerie [SAS], Galerie de l'UQAM, MACM, Galerie Division.

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The Front Room Gallery is located at 147 Roebling Street in Williamsburg Brooklyn. Gallery hours are Friday-Sunday 1-6PM and by appointment. Press contact: Daniel Aycock 718-782-2556



Brooklyn Montreal- One Dialogue -Two Artists

Press Release

For Immediate Release

Brooklyn - Montreal

A dialogue between Art galleries from Montreal to Brooklyn

January 2013 - The initiative of this project is to create a dialogue and partnership between 16 different exhibition spaces and art institutions in Montreal and Brooklyn. These cross-cultural partnerships will be represented in two series of exhibitions, one taking place in each parent city. The institutions from either city will be teamed in pairs, learning and growing with each other, and hopefully founding long-lasting relationships. Moving from north to south, the resulting events will begin in Montreal in the fall of 2012, and continue in Brooklyn in January and February of 2013. Formulated as a multi-venue exhibition project, this exchange is conceived as a major event, both in terms of its dissemination and its influence in the ongoing and developing artistic relations between Montreal and New York.

Causey Contemporary is honored to be partnering with Galerie SAS to showcase artists Patrick Bérubé (Galerie SAS) and Melissa Murray (Causey Contemporary). The collaborative exhibitions will begin in Montreal at Gallerie SAS located at 372 Ste. Catherine Ouest, suite 416 with an opening on October 11 from 6 - 9pm. The exhibition will then run through Nov. 17, 2012. The Brooklyn collaboration, made possible with the support of Two Tress Management Co, will open on January 12, 2013 at Suite 212, 111 Front Street in DUMBO Brooklyn, and run through January 31, 2013.

Patrick Bérubé received a Master's degree in Visual and Media Arts at Université du Québec à Montréal in 2005. As a finalist for the Pierre Ayot prize in 2010 and 2011, his work was recognized on both the national and international level from his participation in numerous exhibitions and major events. His work was particularly notable in the exhibition, "This is not a Casino", at Casino Luxembourg in Luxembourg, and at Villa Merkel in Germany. In 2005, he won the juried prize in the context of the third Manifestation internationale d'art de Québec. He also obtained many artist residencies from the Conseil des arts et des lettres du Québec to stay in Barcelona, Spain in 2009, at the Cité internationale des Arts in Paris in 2007, and at Buy-Sell in Bordeaux in 2011. Furthermore, he carried out his very first solo exhibition in New York in October 2012. Finally, Bérubé is a founding member of the collective Pique-Nique and in 2010 he created his first work of integration to architecture.

Melissa Murray is a brooklyn-based artist. Her work has previously appeared in group exhibitions at the Arc Gallery at MOSI Museum in Tampa, Florida, ArtPrize 2011 in Grand Rapids, MI, the Target Gallery in Alexandria, VA, at Fuse Gallery, Headquarters and Chashama in New York, NY, Causey Contemporary, AdHoc Art and 3rd Ward in Brooklyn, NY. Her latest solo exhibition was at Causey Contemporary in Brooklyn. Ms. Murray's work has also been published and or reviewed in Muse Magazine, L magazine, The Village Voice, Juxtapoz Magazine, Beautiful Decay Magazine, Art Czar and the NY Arts Magazine. Her drawings were also selected as a showcase winner on Artslant.com in 2012 and as one the finalist for artistwanted.org. A limited-edition series of prints has recently been released by Welcome to Company and she is currently working with Contaminate NYC on two exhibitions in New York City. Additionally, her artist sketchbook is currently part of the 2012 Sketchbook Projects traveling exhibition, which began in Brooklyn and will move to Chicago, IL; Portland, OR; Vancouver, Canada; Los Angeles, CA; Oakland, CA; Lynn, MA; Portland, ME; Toronto, Ontario; Philadelphia, PA; Atlanta, GA; Winter Park, FL; Austin, TX; London, England and Melbourne Australia.

The exhibition at Causey Contemporary will take place in suite 212 at 111 Front Street in DUMBO, Brooklyn, NY from January 12 - January 31, 2013. Gallery Hours will be Wed - Sun 11 a.m. - 6 p.m.

For further information on either artist or the Montreal-Brooklyn exchange please contact the gallery at 718-218-8939 or via email at info@causeycontemporary.com



OPENING NIGHT



INSTALLATION VIEWS



Two Solo Exhibitions

Janet Biggs

Somewhere Beyond Nowhere

Aude Moreau

Sugar Carpet

Exhibition Dates:

January 12 – February 24, 2013

Artists' Reception:

Saturday, January 12, 5-8pm

Smack Mellon is pleased to present Janet Biggs and Aude Moreau as part of [Brooklyn / Montreal](#), a contemporary art event with the aim of establishing a cultural exchange between 2 cities, 16 institutions and 40 artists. This is the first major artistic and cultural encounter between Montréal and New York City in over 10 years. In connection with Brooklyn / Montréal, Smack Mellon is partnered with [The Musée d'art contemporain de Montréal](#), where French-born Montréal artist Aude Moreau and Brooklyn based artist Janet Biggs presented new video projects from October 4, 2012 to January 6, 2013.

For this iteration of the exchange, [Janet Biggs](#) will be screening her latest video project *Somewhere Beyond Nowhere*, a two-channel video installation filmed during Biggs' expedition with The Arctic Circle program. Aboard a hundred-year-old ice-class Schooner sailing vessel with other scientists and artists participating in the program, the group started at Longyearbyen, an international territory of Svalbard just 12 degrees from the North Pole and headed as far north as the pack ice would allow them. Biggs, armed with a flare gun and camera, traveled alone onto a glacial island and filmed herself engulfed within the stark and extreme environment.

In contrast to Biggs' expansive landscape, [Aude Moreau's](#) large-scale installation *Sugar Carpet* blocks out the majority of the gallery restricting visitors to the perimeter of the space. The delicate installation is comprised of 2 tons of refined white sugar meticulously spread into an oversized carpet embellished with Persian rug motifs. Referring to domestic comfort, the use of refined sugar within the gallery's industrial space also aims to spotlight the overlooked and undervalued process of production.

Visit the [Brooklyn / Montréal](#) website for a complete [schedule of events](#) taking place in other Brooklyn galleries!

This exhibition is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and with generous support from The Andy Warhol Foundation for the Visual Arts and Smack Mellon's Members.

Smack Mellon's programs are also made possible with public funds from the National Endowment for the Arts and New York City Council Member Stephen Levin, and with generous support from Lambent Foundation Fund of Tides Foundation, The Roy and Niuta Titus Foundation, Jerome Foundation, The Robert Lehman Foundation, The Greenwich Collection Ltd, Milton and Sally Avery Arts Foundation Inc., Foundation for Contemporary Arts, and 2012 JPMorgan Chase Regrant Program administered by Brooklyn Arts Council (BAC).

Aude Moreau's Sugar Carpet is sponsored by Domino Sugar. Also, special thanks to Claudine and Stephen Bronfman Family Foundation for their support of the Sugar Carpet.

We would like to thank the Andy Warhol Foundation for the Visual Arts, Art Dealers Association of America Relief Fund, Dumbo Improvement District, Art Fag City, Richard Prince Studio, Mixed Greens Gallery, Gilbert MacKay Foundation, Athena Foundation, Foundation for Contemporary Arts, New York Council for the Humanities, Stephen Sollins, Niloo and Joe Steele, Lily Auchincloss Foundation, Inc., Marie & John Zimmermann Fund, Inc., Allison and Tom Franco, St. Joseph High School, and all of the individuals who donated and volunteered to help us clean up and rebuild after Hurricane Sandy.

Space for Smack Mellon's programs is generously provided by the Walentas family and Two Trees Management.

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Marie-Généviève CyrEN DIRECT DE LA
GROSSE POMME> **Retour au blogue**

Lundi 14 janvier 2013

QUAND MONTRÉAL RENCONTRE BROOKLYN

Montréal / Brooklyn



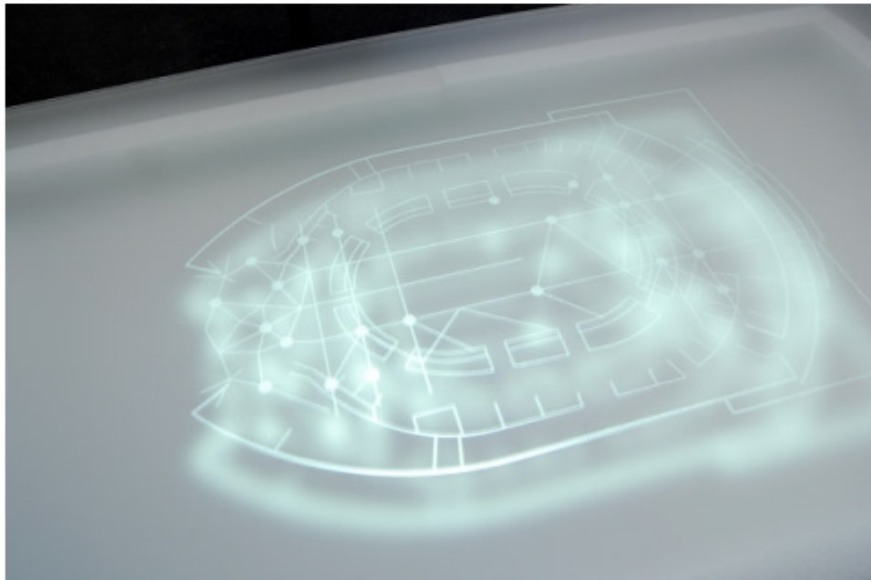
Enfin, après 3 ans de préparation, la collaboration entre artistes brooklynois et montréalais prend forme dans les galeries de Brooklyn. Issus du même projet, plusieurs artistes ont présenté leur travail à Montréal à l'automne passé. Ce week-end, c'était, surtout, au tour des artistes montréalais de s'exposer dans les quartiers de Dumbo, Williamsburg et Bushwick. Au vernissage à la galerie Momenta Art, dans Bushwick, j'ai eu la chance de rencontrer et d'interviewer Claudine Khelil, de la galerie Clark à Montréal, une des coordonnatrices générales du projet. Quarante artistes et seize galeries se sont unis et ont entamé des milieux d'échanges sous forme de résidences-rencontres entre les deux villes nord-américaines.

« Mad Man : Set Me Free. » Elisa Kreisinger et Marc Faletti.



À travers les expositions, installations, vidéo, et sculptures sont mises à l'œuvre. Le projet présente non seulement les artistes montréalais les plus établis, mais aussi une belle variété de jeunes qui ont développé une démarche esthétique personnelle et qui prennent leur place dans le domaine des arts sur la scène montréalaise. "La dernière collaboration entre artistes new-yorkais et montréalais devait avoir lieu le 11 septembre 2001, qui avait bien sûr été annulé. Il y a eu plusieurs aller-retour Montréal-Brooklyn, et après trois ans de travail, nous sommes fiers de présenter un très haut calibre artistique.", m'explique Claudine.

Parmi les artistes, on découvre Sylvie Cotton, Sébastien Cliché, Pascal Grandmaison, et Frederick Lavoie.



« Le Château ». Sébastien Cliché

Le programme vise à favoriser le dialogue entre les deux villes. Les oeuvres traitent des sujets allant de la politique à la culture populaire, composées de documents d'archives, paysage et performance.

MG-

Somewhere Beyond Nowhere and a Sugar Carpet

by [Allison Meier](#) on January 17, 2013



"Sugar Carpet" by Aude Moreau at Smack Mellon (all photos by the author for Hyperallergic)

After sustaining significant damage from Hurricane Sandy, [Smack Mellon](#) has reopened with two installations that seem frozen in time. Quebec artist Aude Moreau coated the floor of the front gallery in a blanket of sugar laced with charcoal designs, and Brooklyn-based Janet Biggs' two-channel video in the back transports the frigid isolation of the Arctic to Dumbo. The artists are exhibiting as part of the ongoing [Brooklyn/Montreal](#) project connecting 40 contemporary artists through 16 institutions in the US and Canada.



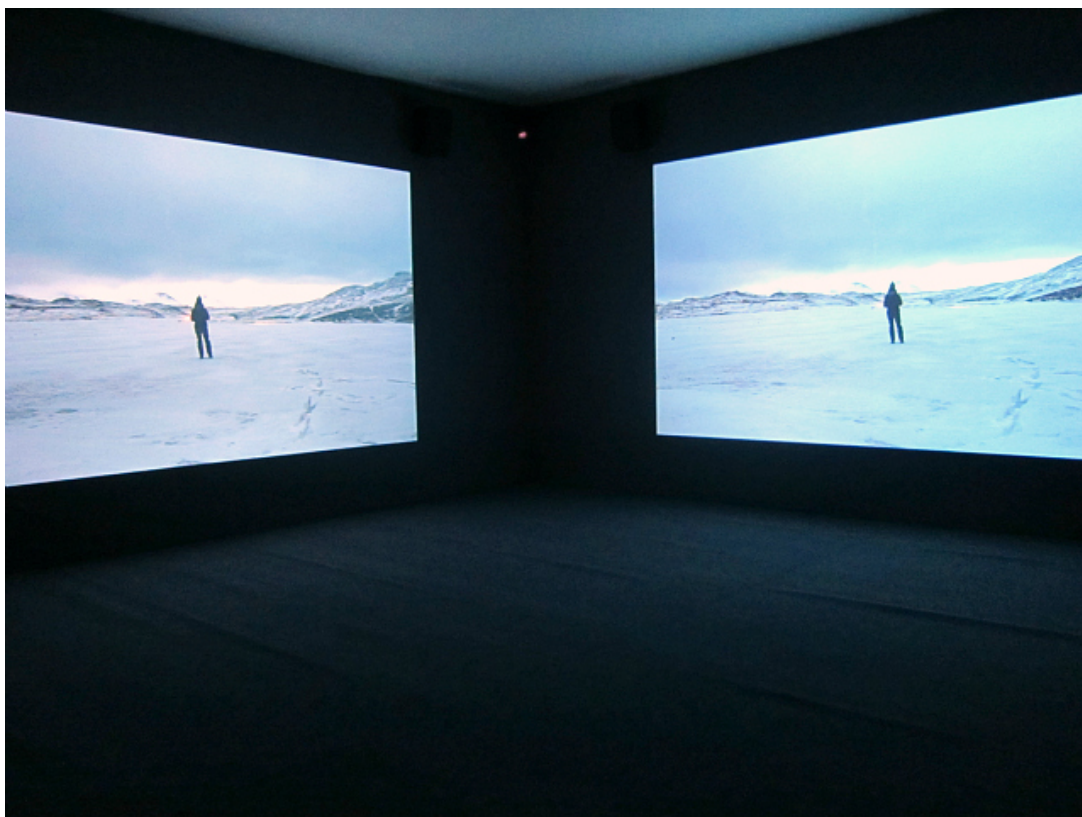
Detail of "Sugar Carpet" by Aude Moreau

Both artists just wrapped up showing video art at the Musée d'art contemporain de Montréal as part of the Brooklyn/Montreal exchange. However, Aude Moreau, who lives and works in Montreal, is much more known for her ephemeral installation work, and the "Sugar Carpet" she created in Smack Mellon is beautiful for its fragility. Here a Persian rug has been formed from 4,500 pounds of granulated sugar (an amount that seems staggering, but the label text says it's so and the sugar certainly occupies an impressive amount of space), all donated by Domino Sugar (itself an icon of Brooklyn with its old abandoned factory on the Williamsburg waterfront). The installation is a painstaking suspension of time, one that falls off in minuscule cascades on the edges. The imperfections make it more interesting in revealing its precarious state.



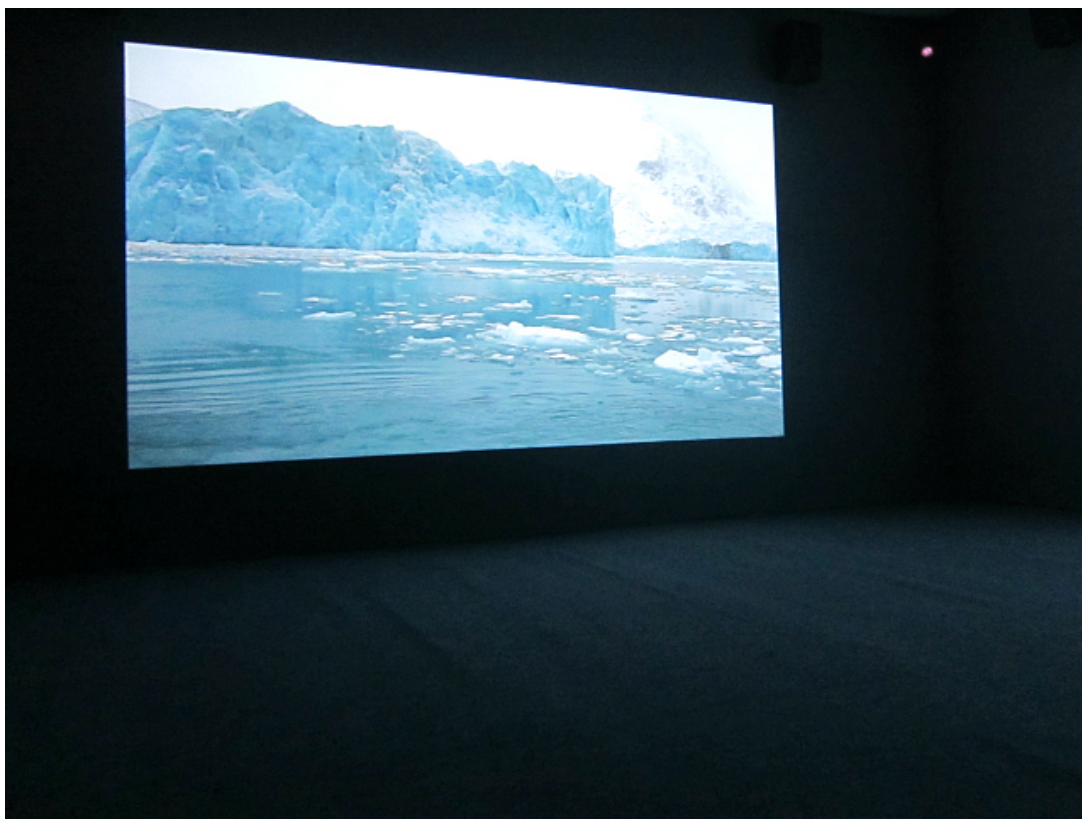
Detail of "Sugar Carpet" by Aude Moreau

According to the artist, the installation is a way of turning people's attention to a process of production that is undervalued, using the industrial character of the Smack Mellon space to bring out the industrial manufacturing of the sugar. However, it's not the industrial story that's the strongest when looking at the sugar, it's the story of the artist hunched before this sprawling layer of fickle substance, achingly applying the pounds of granular matter into something that would exist only for these moments of the show. There are signs on the floor by the "Sugar Carpet" warning you not to walk on it, but they're almost unnecessary; it practically radiates its own respect-demanding perilousness.



While Moreau's installation feels close and familiar through the use of a common material, Biggs' film is one of distance, enhanced by the curtained entrance to a dark room where you can be alone with the film. Back in fall of 2011, Janet Biggs staged [Wet Exit](#) with Smack Mellon, which was a multimedia performance merging the movement of kayaking in the East River with music and film of kayaks in the Arctic as an examination of this battle against unforgiving nature. Similarly, "Somewhere Beyond Nowhere" is a meditation on the power of the icy Arctic landscape, and its imposing solitude from the rest of the world. Despite it being over a century since Norwegian explorer Roald Amundsen first navigated through the [Northwest Passage](#), the frozen tip of the earth is still in some places as distant from modern life as the moon.

Biggs is an artist who is intrepid in throwing herself into distant and extreme places, having documented a motorcycle race on the Utah salt flats and the poisonous conditions for workers at a volcano in Indonesia. The two-channel "Somewhere Beyond Nowhere" was made with footage from Biggs' 2010 expedition with the [Arctic Circle](#) residency program, which allows artists, scientists, and other creators to sail north on an ice-class Schooner built in 1910, making it quite possibly the coolest, in all senses of the word, artist residency out there. In "Somewhere Beyond Nowhere," Biggs is alone, firing a flare gun at the ice cliffs, making her presence known in a place of indifference, where her flare could fire for days with no answer. It's gorgeously filmed with the stunning landscapes of snow and ice, but its beauty is bleak and at its core inhospitable. Biggs reminds us of this by showing the relics of failed 19th century expeditions, narrating in a voice-over stories of the loneliness of a boat caught in the frozen ocean of an Arctic winter and the notorious disaster of [the 1897 hot air balloon attempt](#) to reach the North Pole.



Still from Janet Biggs' "Somewhere Beyond Nowhere"

Swedish balloonist S. A. Andrée set off with high hopes, his hydrogen balloon poised to drop its voyagers at the top of the world without the pain of foot and sledge travel on the ice. After only a little over two days it had catastrophically crashed for the last time on the pack ice, leaving the three men to struggle over the Arctic terrain for months until perishing on an ice floe. The fate of the balloon and its riders was much a mystery for over 30 years, until the wreckage of the expedition, including a box of film, was discovered in 1930. The photographs are haunting and surreal, especially [the one of the balloon collapsed on the ice](#), its doomed adventurers examining their fate. Artifacts of these and other explorers are still strewn across the Arctic, along with sometimes even the explorers themselves, as in the case of the [Franklin Expedition](#) where whole preserved bodies sleep with their eyes open under the snow, suspended in state against time. Biggs reminds us of the ill-fated explorers who, like her, once stood in solitude on the ice, hoping, and knowing it was vain hope, that some salvation would come in a harsh landscape that is truly "somewhere beyond nowhere."

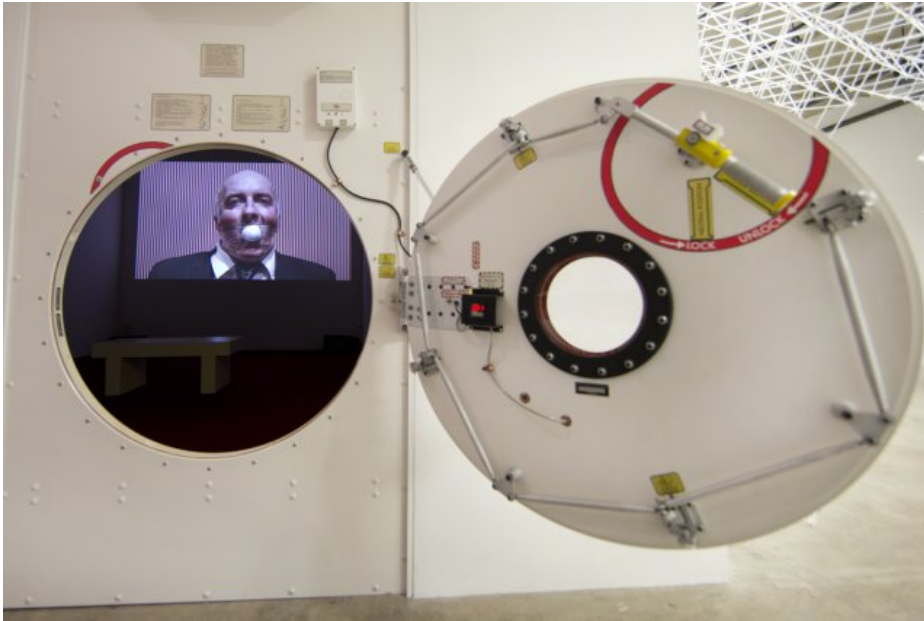
While "Sugar Carpet" and "Somewhere Beyond Nowhere" have very different approaches to transience and time, what they

share is an intrepidity in their creation. Both artists have gone to extremes with their work, with Moreau transforming a monumental amount of sugar into one of the most prized of decorative objects, and Briggs traveling nearly to the (magnetic) end of the world with its bone-biting cold and ghosts of the past. Briggs brought back these frozen moments of isolation, that, despite their distance, are not dissimilar from taking a moment to just look up at the vast sky and feel small. Moreau has presented something that plays with the identities of material, but the common material of the sugar makes it feel somewhat familiar. Together they make for a meditative exhibition on temporality and the pushing of life and art to its limits

[Aude Moreau: Sugar Carpet and Janet Biggs: Somewhere Beyond Nowhere](#) are at Smack Mellon, 92 Plymouth Street, DUMBO, through February 24, 2013. Smack Mellon's downstairs studios are still wrecked from Hurricane Sandy, and you can help them get back on their feet by [donating online](#).

Tagged as: [Aude Moreau](#), [Brooklyn Montreal](#), [DUMBO](#), [Janet Biggs](#), [Smack Mellon](#)

Brooklyn-Montréal: le match retour



La collaboration entre le Québécois Mathieu Beauséjour et le New-Yorkais Steven Brower, présentée au Centre Clark l'an dernier, a été remontée à la galerie Parker's Box, de Williamsburg.

Photo: Robert Skinner, La Presse

[Yves Schaëffner](#), collaboration spéciale La Presse

(New York) Trois mois après s'être invité dans des galeries et institutions montréalaises, l'événement d'art contemporain Brooklyn-Montréal a pris ses quartiers dans huit galeries brooklynoises. Changement de décor et de culture.

On prend les mêmes et on recommence: la série de vernissages organisés du 10 au 13 janvier à Brooklyn avait assurément un air de déjà-vu pour la quarantaine d'artistes dont les oeuvres sont présentées dans le cadre de l'événement Brooklyn-Montréal.

Deux mois après avoir remballé leurs pièces à la clôture du volet montréalais, voilà qu'ils les présentaient de nouveau dans huit galeries du Kings County. Même si elles étaient parfois plus à l'étroit, les oeuvres étaient présentées sensiblement de la même manière qu'à Montréal.

Ici aussi, les pièces de chaque artiste étaient jumelées à celles d'un artiste de l'autre ville. «Cela nous paraissait important de montrer ensemble le travail des artistes de Montréal et de Brooklyn. Autrement, il aurait été extrêmement difficile d'exposer les artistes montréalais que personne ou presque ne connaît ici», souligne Alun Williams, un des principaux coordonnateurs de l'événement et directeur de la galerie Parker's Box, à Williamsburg.

Si l'approche et la méthode sont similaires dans les deux villes, Alun Williams note par contre que Brooklyn offre des défis différents. «On essaie de susciter la curiosité et l'intérêt de la presse ici, mais c'est beaucoup plus difficile qu'à Montréal», admet-il.

Difficile de le contredire. Les huit vernissages associés à l'événement avaient passablement plus de concurrence à New York. Selon une recherche non exhaustive, il y avait plus de 140 vernissages dans toute la ville entre le 10 et le 13 janvier, sans parler des lancements non publicisés ou plus *underground*.

Deux modèles

«Je pense que le fait de présenter un événement bien coordonné peut susciter un intérêt supplémentaire. J'espère donc qu'il y aura cette curiosité, que l'on va faire parler de nous pour que le travail des artistes soit vu», poursuit M. Williams dans un français impeccable. Jusqu'à présent, l'événement a fait l'objet de quelques mentions dans des publications électroniques.

En plus des expositions, deux rencontres pour discuter des deux villes et de leur rapport à l'art étaient organisées. Naturellement, la question du financement s'est retrouvée au coeur des échanges.

Et, assez étrangement d'un point de vue québécois, les artistes new-yorkais n'envient pas forcément le modèle canadien d'un art en partie soutenu par l'État. «C'est dans notre éducation [de vouloir être autonomes]. Si on n'a rien, on a au moins la possibilité de faire ce que l'on veut», soutient ainsi Steven Brower, artiste qui présentait une sorte de sas à Parker's Box.

«Le fait d'avoir à trouver ma propre manière de subvenir à mes besoins m'a beaucoup aidé dans mon art. Je ne refuserai pas des subventions, mais j'aime autant trouver mes propres solutions», ajoute-t-il en riant.

Les galeristes ont également appris à voir les différences entre les deux cultures. Alun Williams a ainsi été quelque peu stupéfait quand il a appris que le Centre Clark de Montréal - avec qui sa galerie est jumelée - ne possédait pas de liste de prix pour ses artistes. «C'est sans doute la différence entre une galerie commerciale et une galerie qui ne l'est pas», note-t-il.

Le galeriste brooklynois n'était pas au bout de ses surprises. Plus tard, quand il a demandé à Mathieu Beauséjour le prix de ses oeuvres, l'artiste québécois ne pensait même pas pouvoir en vendre. «Mathieu m'a tout de suite répondu: «On ne va pas vendre une vidéo?» Et je lui ai dit qu'on a probablement vendu plus de vidéos ici qu'autre chose. Ce n'est pas du tout invendable. Tous ces détails sont assez révélateurs des différences entre nos deux cultures», croit le coordonnateur.

Le volet brooklynois de l'événement est présenté jusqu'au 2 février dans des galeries de Williamsburg, Dumbo et Bushwick.

SPECTACLES | SORTIES

NEW YORK

La culture québécoise rayonne à Brooklyn



MARIE-JOËLLE PARENT @

JOURNAL DE MONTRÉAL, PUBLIÉ LE: JEUDI 24 JANVIER 2013, 20H35 | MISE À JOUR: JEUDI 24 JANVIER 2013, 20H47



PHOTO D'ARCHIVES

André Boisclair, délégué général du Québec à New York, encourage les artistes québécois à venir se frotter au marché new-yorkais.

NEW YORK | Les New-Yorkais peuvent découvrir ces jours-ci les œuvres d'une douzaine d'artistes de chez nous dans le cadre de la première édition de *Montréal/Brooklyn*. «C'est une vitrine exceptionnelle pour nos artistes québécois», a dit le nouveau délégué général du Québec à New York, André Boisclair.

À la galerie Smack Mellon, qui fait face à East River, j'ai découvert l'œuvre spectaculaire et éphémère d'Aude Moreau. L'artiste montréalaise a créé un immense tapis persan avec deux tonnes de sucre blanc. C'est le genre d'installation de grande envergure qu'on verrait très bien au Tate Modern de Londres.

L'événement d'art contemporain a lieu jusqu'au 2 février et se déroule dans huit galeries d'art des quartiers DUMBO et Williamsburg de Brooklyn. La portion montréalaise a eu lieu en octobre dernier. Seize institutions y participent ainsi que 40 artistes. Le rendez-vous est piloté par le Centre d'art et de diffusion CLARK de Montréal.

«C'est clair que l'initiative de *Montréal/Brooklyn*, c'est du travail de développement de marché, a indiqué M. Boisclair. En étant jumelés avec des artistes new-yorkais, les artistes montréalais ont accès à d'autres réseaux.»

Précisons que le nouveau délégué général n'a voulu parler, pour cette première entrevue, que de *Montréal/Brooklyn*. Il a refusé de revenir sur la controverse qui a entouré sa nomination en novembre dernier.

Percer le marché américain

«Il faut encourager nos artistes à sortir du Québec, à se frotter avec les meilleurs et on a tout le talent pour le faire», a-t-il poursuivi au bout du fil dans le train faisant la liaison entre Washington et New York.

«Le Québec est unique parce que notre contribution est originale. Si on est plus modestes au Québec, on est certainement plus originaux que bien d'autres. Notre originalité peut parfois compenser pour notre modestie.»

Il a pris part aux festivités entourant l'investiture du président Barack Obama. «Il faut voir l'émotion de la foule pour saisir la force des institutions américaines, a-t-il confié au passage. C'était tout un privilège de pouvoir assister à cette cérémonie.»

Pour sa première édition, *Montréal/Brooklyn* n'a pas fait grand bruit. Il faut dire que le marché est très compétitif et la plupart des galeries sont situées dans le quartier DUMBO, qui a été très affecté par l'ouragan Sandy. Il a été question de l'événement sur plusieurs blogues d'art, mais pas dans les médias grand public comme le magazine *Time Out New York*.

La réalité d'un artiste à Brooklyn et Montréal est bien différente, au niveau du financement surtout. «Les artistes new-yorkais ont réalisé qu'il y avait beaucoup d'organismes de soutien à Montréal et beaucoup de support du gouvernement. C'est l'opposé ici, a soutenu Julie Lohnes, directrice de la galerie AIR, un des espaces participants. La portion montréalaise a pu amasser beaucoup plus de financement qu'ici.»

«La prochaine étape pour nous est d'être capable de présenter nos artistes dans les grandes foires en arts visuels comme l'Armory Show, Scope et Volta, qui ont lieu à New York au printemps», a précisé André Boisclair.

Pour ce qui est du rayonnement de la culture québécoise dans la Grosse Pomme depuis le départ du Cirque du Soleil (aucun de leurs spectacles n'est à l'affiche depuis que la production *Zarkana* a plié bagage pour Las Vegas), il affirme qu'elle est toujours forte.

Des artistes visionnaires

«La présence québécoise, ce n'est pas seulement des artistes qui viennent présenter leurs œuvres au public, mais aussi les artistes qui viennent se présenter à des acheteurs, à des producteurs», a-t-il dit.

Ce fut le cas récemment avec le congrès de l'Association of Performing Arts Presenters (APAP) auquel ont participé plusieurs artistes québécois.

Il y a aussi eu la visite des Ballets Jazz de Montréal au mois de novembre. «Je suis à New York depuis moins d'un mois à temps plein, mais j'ai croisé pendant cette période plus d'artistes que j'en ai croisés dans la dernière année à Montréal», a dit M. Boisclair.

Plus d'information sur l'événement Montréal/Brooklyn est disponible en ligne (brooklynmontreal.com)

Vos commentaires

En commentant sur ce site, vous acceptez nos conditions d'utilisation et notre netiquette.

Les commentaires sont modérés. Vous pouvez également signaler aux modérateurs des commentaires que vous jugez inappropriés en utilisant l'icône. 

Montréal/Brooklyn Exchange event “The Detours of the Possible” @ A.I.R. Gallery (Brooklyn)

28.01.2013 by Sohrabeyal Category [Exhibitions](#)



Re-Source II (installation) by Barbara Siegel (photo by courtesy of artist)

Artists: [Barbara Siegel](#), Aimée Burg, Julie Côté, Véronique Ducharme, Bang-Geul Han, Minna Pöllänen, Kathleen Schneider and Catherine Tremblay

Curators Saada El-Akhrass, Julie Lohnes, Marie-Josée Parent

Gallery: [A.I.R. Gallery](#) (111 Front Street, Suite 228), Dumbo, Brooklyn)

Date: through Sunday, February 3rd, 2013

Time: from 11am to 6pm

Montréal/Brooklyn is a contemporary art event built on the meeting of the two cities. Eight Brooklyn-based organizations with eight Montréal art organizations along with a combination of forty artists, are participating in this project. Grouped into pairs, institutions from each side of the border have curated exhibits where artworks from Montréal and Brooklyn-based artists truly engage with one another. The project was conceived as a round-trip between the two cities; beginning in Montréal in October 2012 and finishing in Brooklyn during January 2013. The exhibition launches Les Territoires' International Exchange program.

In the context of this exchange. **A.I.R. Gallery** and **Les Territoires** collaborated to create ***The Detours of the Possible***. This exhibition invites the public to unleash its imagination onto tales assembled by eight women artists. Each artist encourages us, the viewers, to participate in a universe made-up of micro-fictions. At times playful and tactile, but also contemplative and poetic, each work takes us from a private to a communal story through the objects and characters that inhabit each exhibit. The artists allow for the creation of new realities and the realization of utopian ideals permitting us to create meaning and new sense of our lives.

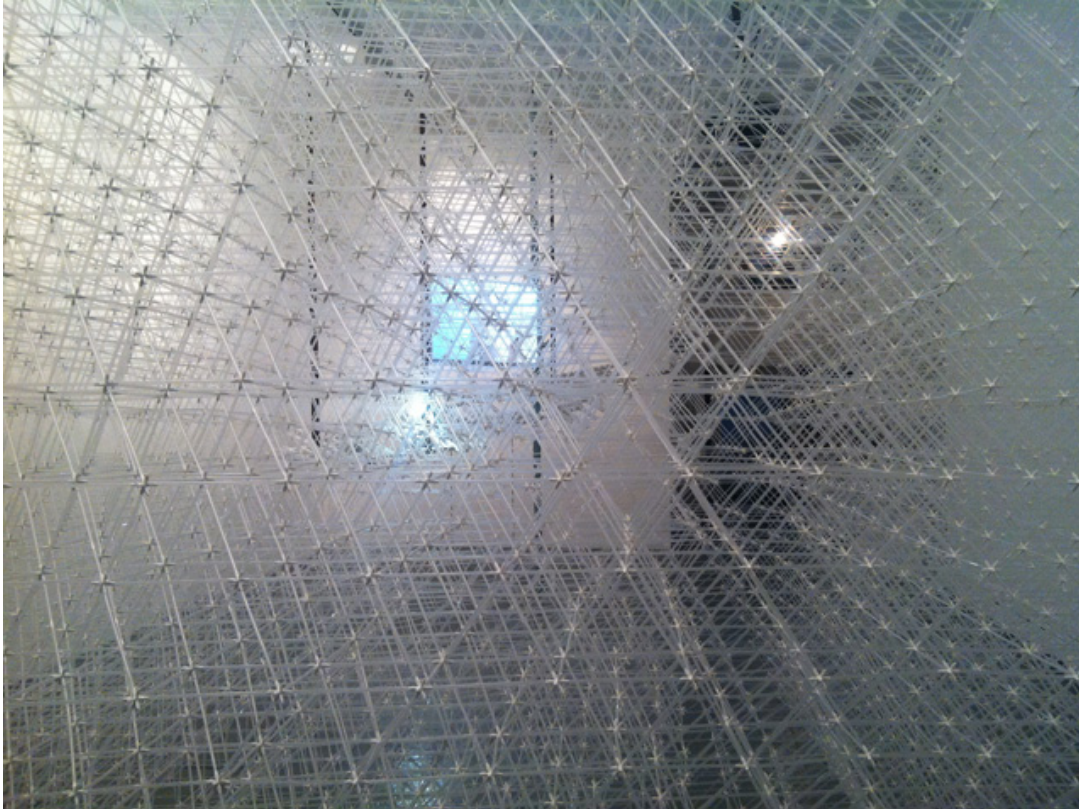
These works develop a space where visitors may appropriate the artists' stories through participating in them. *The Detours of the Possible* invites the viewer to enter an imaginary world that he/she can build and deconstruct as the hero in his/her own narrative. Acting as an extension of our reality, this imaginary place helps us live more poetically in the world.

To see the press release for this exhibition, please [CLICK HERE](#).

To see the full curatorial text for *The Detours of the Possible*, please [CLICK HERE](#).

False Appearances Mask Hidden Truths

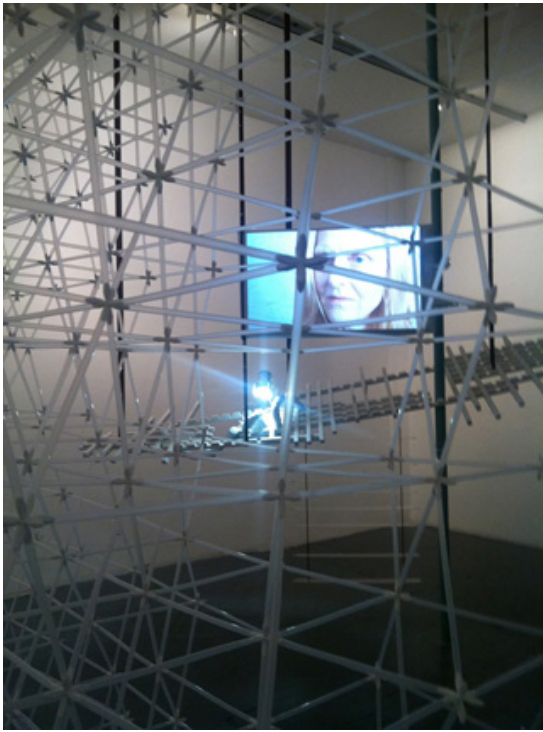
by [Jillian Steinhauer](#) on January 30, 2013



Patrick Martinez, "LINX" (2012) (all photos by the author for Hyperallergic unless otherwise noted)

When you first enter Parker's Box, you'll find a clear aisle in front of you but to the right, a giant construction blocking your way. The size of the piece is imposing, but its material is puny — one of the most lightweight and disregarded objects imaginable, plastic drinking straws. The work is a manifestation of artist Patrick Martinez's LINX, a system he devised and recently [funded on Kickstarter](#) that lets users assemble drinking-straw constructions with a specially designed plastic connector.

It may sound a little silly or frivolous, but Martinez's installation is actually mesmerizing. You quickly forget you're looking at straws, if you even knew that in the first place. The structure's delicacy, contrasted with its large size (it takes up the whole front portion of the gallery), lends it a tentative equilibrium, like an enormous house of cards. You edge past, tempted to touch or blow, and hope it doesn't fall.



Julie Favreau's "Anomalies" seen through Patrick Martinez's LINX (click to enlarge)

Just beyond LINX lies [Julie Favreau](#)'s "Anomalies." The centerpiece of Favreau's installation is a video screened on a kind of white pad or cushion; below it hangs a white sculpture consisting mainly of geometric, intersecting pieces of wood. The gridded plane they form echoes the LINX, but the construction here feels sturdier; the concern is less blowing or knocking it over than it falling of its own volition, as the plane splays forward and slopes at an uneasy diagonal.

A softer form, something like an arm, snakes through the holes in the grid, and a few slats that look like they may have come from window blinds are strung together in the shape of a ladder further below. These add-ons raise questions that the LINX, too, seems to be asking: what can be made with the materials we're given, the ones that already exist in the world? How can we transform blinds or plastic straws into something beautiful? Off to the side, another construction by Favreau echoes the first one's tensions — malleable and organic matter versus the rigid, geometric kind. And while I couldn't say for certain, the orchestral music that filled the space seemed to emanate from this second piece.

Favreau's silent video consists of a few vignettes, each of them showing a single actor whose movement or efforts are an anomaly in nature. In one, for instance, a woman balances an easel on her head; in a second, a man levitates with a poll balanced upright on his crossed legs. Yet another man, wearing a conical hat, seems to keep an elaborate construction of sticks dangling above his head, while another woman arranges balls of clay on small, glass shelves (again that contrast of organic vs. artificial matter), her hands tracing obsessive patterns in the air. We seem to be somewhere at the intersection of science and magic here, perhaps dabbling in alchemy, confronting mysterious happenings that are clearly unnatural but that Favreau implies are somehow possible. Again the question hovers, of what we can do with what we're given. The focused gazes of her actors, their intense concentration, suggest that they've achieved some kind of place or state that the rest of us are still in the dark about, still striving for. The sweeping, emotional music that plays out across the gallery reinforces the thought.



Julie Favreau, "Anomalies" (2012), video still (image via juliefavreau.com)

Moving on from Favreau, you arrive at Steven Brower's "Hatch," which is wonderfully and precisely what its title implies. The door contains a circular unit with a special lever to pull, instructions on how to open and close it properly, a repressurization valve, and other convincing parts and pieces. Brower hasn't made art with the materials of the world so much as he's created a work of art that convincingly mimics them. In doing so, he shifts the burden of activating the piece uncomfortably onto the viewer. I stood in front of the door for a few very awkward, drawn-out minutes when I first confronted "Hatch."



Steven Brower, "Hatch" (detail) (2012) (click to enlarge)

Once you make your way through the portal, you find yourself in a pressurized chamber where a two-channel video by [Mathieu Beauséjour](http://mathieu-beausejour.com) screens on the far wall. The video is simple, just a loop of a man hitting a gong and a black circle that shifts ever so slightly, but its repetition and ritual feeling connect its actor with Deverau's figures.

It also provides a bit of visual zen that works against its own title, "To Be Governed." That title, meanwhile, captures something of the state of finding yourself enclosed in a not-so-small, but also (the longer you stay inside or the more people in there with you) not-so-big hatch. On opening night, after a man closed the hatch tight and said jokingly that he had locked it (there's not really a lock), I could read the panic rising on a nearby woman's face. She turned and told him to let her out.

Beauséjour's second, stronger contribution screens in the back stairway of the gallery, a video of a man dressed in a suit and tie with a ball stuffed in and taped over his mouth. Though the image, along with the title of the previous work, may conjure up thoughts of S&M, it quickly becomes clear that this isn't some coy sex game; the man wants, and is trying, to deliver a speech of some kind. His eyebrows move up and down, his voices comes out muffled but aggressive.

Handouts from the gallery will tell you that the video is called "Don't Worry Darling, There Will Be More Riots in the Spring," and that it's actually about free speech. Once you know the premise, it starts to seem a bit literal and heavy handed, but the evocative contrast remains: the man who seems angry and menacing is actually trying to lecture you on the importance of freedom of speech.



Mathieu Beauséjour, "Don't Worry Darling, There Will Be More Riots in the Spring" (2012)

If there's one theme that strings all of the pieces in the show together, it may be that of contrasts, of false appearances that belie more mysterious, or just harder to understand, hidden truths. It's not quite enough to deliver a strong, cohesive message, but it holds the exhibition together in a delicate, LINX-like equilibrium.

[Brooklyn/Montreal: Mathieu Beauséjour, Steven Brower, Julie Favreau, Patrick Martinez](#) continues at Parker's Box (193 Grand Street, Williamsburg, Brooklyn) through February 17.

Tagged as: **[Brooklyn Montreal](#)**, **[Julie Favreau](#)**, **[Mathieu Beauséjour](#)**, **[Parkers Box](#)**, **[Patrick Martinez](#)**, **[Steven Brower](#)**

In Critical Awe of Humanity’s Impact on the Environment

by [Kyle Chayka](#) on January 31, 2013



Isabelle Hayeur, “Death in Absentia 2” (2011) (All photos by author)

Arguably the consummate bard of the American landscape, Mark Twain depicted in his writing a countryside both tamed and wild. He [once wrote](#), “The Mississippi River will always have its own way; no engineering skill can persuade it to do otherwise.” The same description could be applied to the waterways of photographer and video artist Isabelle Hayeur’s exhibition [Death in Absentia](#) at Pierogi gallery in Williamsburg, Brooklyn, part of the ongoing Brooklyn/Montreal, a gallery exchange between the two cities. In stunning photographs, Hayeur documents rivers half taken over by industry and development but half still mysterious.



At first glance, Hayeur's prints might look like canvas paintings. They're huge, stretching to the size of large easel paintings, and the landscapes they reveal are soft and blurry, the kind of haziness that might come from a loose brushstroke but instead comes from a foggy lens and the distorting effects of water. Printed on aluminum, the photos have an utterly unique texture: They are matte and solid, with a heavy physicality that heightens their reality while maintaining a mythic quality, that sense of being larger than life that Twain perfected in literature. Yet Hayeur is entirely uninterested in transcendental prettiness.

Her images (it's hard not to call them canvases) are dominated by high waterlines; they're half submerged, giving hazy views into the opaque depths of the water. "Death in Absentia 2" shows a skeletal boat structure in its upper half, divided from the lower register of dark water by a thin line of reflective meniscus, the river's shimmer surface. The compositions bring to mind Asako Narahashi's evocative series [half awake and half asleep in the water](#). The two series share an isolation from land, the perilous sense that you as the viewer are far away from any stable place.

Yet where Narahashi's photos are more about the psychological state of being in and flowing with the water, Hayeur's speak to an environmentalist sense, revealing the degradation of the natural landscape and the intrusion of the rusting hulks of ships as phenomena both frightening and eerily beautiful. She cites the Florida waterways as "dying ecosystems" in the exhibition's press release, but the artist doesn't entirely focus on destruction or decay; there's still a fascination with the grandeur of the river, even as industry encroaches.



Death in Absentia installation view at Pierogi

"Castaway" (2012) is a meandering video that captures the Florida landscape in brief flashes — a sliver of water wavering between ships, flashes of lightning in the clouds. In its dark moodiness, it recalls the iconic opening sequence of Lou Ye's film [Suzhou River](#), a frenetic montage of shots of the eponymous Shanghai waterway choked with boats and urban infrastructure. Lou and Hayeur accept the collision of humanity and nature as a given, and step back to observe its gritty consequences. Yet through it all, the water remains wild.

Death in Absentia runs at [Pierogi Gallery](#) (177 North 9th Street, Williamsburg, Brooklyn) through February 10.

Tagged as: [Brooklyn/Montreal](#), [Isabelle Hayeur](#), [photography](#), [Pierogi Gallery](#)

ArtSeen

March 4th, 2013

SÉBASTIEN CLICHE, SYLVIE COTTON, CHELSEA KNIGHT, and MARK TRIBE *Brooklyn/Montreal Exchange*

by Gail Victoria Braddock Quagliata

MOMENTA ART | JANUARY 11 – FEBRUARY 17, 2013

MomentaArt's contribution to the eight-gallery-strong *Brooklyn/Montreal Exchange*, running from January 11 through February 17, 2013, features the work of Sylvie Cotton (Montreal), Sébastien Cliche (Montreal), and the collaborative team of Mark Tribe and Sophie Knight (New York).

Having just returned to Brooklyn from a week in a small village outside Montreal, I was curious what I'd find in this "exchange"—my experience of the region, at my family's vacation home, largely involves standing in snowdrifts and butchering French in daily conversation. This is hardly a fair measure of what is occurring culturally and artistically in a country (and a city) so similar yet pointedly dissimilar to our own, so how convenient that Montreal basically landed at my doorstep.



Mark Tribe and Sophie Knight, "Posse Comitatus," video still (2012-ongoing). Courtesy of MomentaArt.

Cotton's work seems at once playful and investigative. "Art," (2012), for example, consists of mint-flavored candies in plain white wrappers emblazoned with the word "ART" in red capital letters, as though these are some sort of generic art lozenges. Maybe, like nicotine gum, they are a substitute for a more immersive art experience if taken outside of the context of the gallery. Or perhaps they are an art-experience-enhancer, a way to fully engage one's senses while touring the exhibit, sucking on art while watching and hearing art. Or perhaps they're just a clever nod to the fact that all that boxed wine and mouth parching cheese at gallery openings makes for hideous breath (art breath?).

“Posse Comitatus,” (2012-ongoing), the collaboration between Tribe and Knight, is a video triptych. One channel depicts American militia members undertaking firearms “exercises” and tactical practices before a pristine snowy backdrop. Their careful actions, in spite of the weaponry and fearsomeness, seem somehow oddly serene, stripped of sound and placed in an otherworldly shroud of frost and nature. Flanking this monitor, the other channels depict dancers performing, in military-inspired costume, a choreographed routine that was apparently based on the aforementioned militia footage. One performance occurs on a sparse but dramatically lit stage; another is set in what appears to be a forest, perhaps a verdant and snow-free version of where the viewer has just witnessed joyless-seeming camouflaged figures firing weapons, hiding, chasing, aiming, playing “Soldier of Fortune.” An odd juxtaposition, indeed, but curious to consider how both dance and military tactics require hours, at least, of thoughtful choreography, obscured from public view, before the final product can be revealed, or perhaps unleashed. Of course, the outcome and intention of a high kick as dance metaphor is rather drastically different from that of a high kick to subdue some presumed enemy before pointing a gun in his face.

Adjacent to Tribe and Knight’s military-dance complex is Cliche’s abstract maze, “The Castle” (2012), an object reminiscent in structure of some kind of animation stand or old-fashioned overhead projector, but in reverse—projecting a soft, gently shifting image down onto a simple, white table. On closer inspection, enclosed in this world after slipping on the headphones unobtrusively beckoning the viewer to participate, the ever-altering images look to be blueprints. Lines accrue, buildings appear and change, the soundtrack seems to imperceptibly fluctuate as the marks lengthen and alter the shape and meaning of the maze-like structure being created in light on the table below. The unique perspective, looking down onto a flat plane, falling into the moving lines, slowly hypnotized by sound, shifts our relationship from viewer into that of confused object though the viewer stands at the drafting table, above the blueprints, separate from the piece, the viewer seems somehow drawn helplessly inside the maze by this overwhelming sensory experience.

By the exit hangs another of Cotton’s pieces, “Confidence/Confidence” (2012), a statement that seems to punctuate the end of the show with a quiet smirk. The exhibit is like a measured trip through several heavily deconstructed methods and demystified glimpses into the artistic process and what it yields. Each piece seems on the surface to explain its concept and execution simply and clearly, leaving all deeper interpretation to the complicated, politically loaded, or vague images within the work itself, the text used, or the rigorousness of the creation process that has been laid bare. In Cotton’s piece, two simply framed prints proclaim in unobtrusive font, “When I show my work and nobody gives any feedback I feel I have—“and here one finishes with the word “succeeded,” where the other caps this thought with the word “failed.” This statement feels visceral and seems almost uncomfortably intimate to those of us who have sat in a silent critique, trying to make eye contact, grappling with the choice between calling this moment victory or defeat. Is that uncomfortable silence the product of poorly received provocation, awe, or even (gasp) boredom? Either way, Cotton assures her own victory—the viewer will agree with one of these sentiments, “success” or “failure.” Thus confidence is hers. For those viewers who have agonized over work only

to receive nothing in reply, Cotton neatly dispatches us from the exhibition with a lingering gut punch (made sweeter by the mint candy the viewer collected earlier, of course), though *Brooklyn/Montreal Exchange* refuses to be met with blank stares and the sound of crickets.

CURATOR'S CHOICE SM

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Brooklyn and Montreal are Getting Closer

By Adèle Bossard



Melissa Murray, "An Offering," 2012.

I first heard of the Montreal/Brooklyn partnership while visiting an art gallery in Toronto, Ontario, where the blue and red postcard caught my attention. It is now Brooklyn's turn to host the collection that I approached through one part of the exhibition at the Causey Contemporary Gallery exhibition.

The artistic partnership between Brooklyn and Montreal is the first one in a decade to bring together artists of these two leading north American cities. First on display in Montreal in the fall of 2012, the exhibition has just arrived in Brooklyn, with 40 artists featured in eight different venues.

The Causey Contemporary's participation in the exhibition has opened in suite 212 of the huge art center at 111 Front Street, in the neighborhood of Dumbo. This artistic complex hosts 14 independent art galleries in a building that seems to me to be the typical Brooklyn space; a huge warehouse converted into a nice arts center.

Patrick Bérubé, from the Galerie SAS in Montreal, and Melissa Murray, from the Causey Contemporary Gallery, are the two artists showcased by the Causey Contemporary Gallery.

Bérubé's work is mostly comprised of installations and scheming juxtapositions of objects. The one that caught my attention is a child's bed, with two teddy bears made of butts of cigarettes. A mobile is also hanging from the ceiling, over the bed, composed of four black industrial trucks. Bérubé describes his work as dealing with references of our everyday life, giving to it a worrying or disturbing dimension. His intention is to thwart expectations and to highlight the frightening or mysterious part of reality. This is what also exudes from another project, representing a sink overflowing with a black liquid that splashes on a white wall.



Patrick Bérubé, "Dependance," 2010.



Melissa Murray, "The Best Laid Plans," 2012.

Melissa Murray's work is a collection of drawings and paintings. Her aim is to freeze a dream, a thought. It has given birth to colorful scenes mostly mixing houses and animals, as in "The Best Laid Plans," displaying two horses inside a living room. But her work also is a game on forms, on lines, on perspective. This gives motion to the painting and borrows the perspective of a dream. It is also worth noting that a wild animal can be found in every of her paintings exhibited in the show. If it be a bear, a doe or a wolf, it seems to be a touch of nature, of wildness inside a house: something that cannot be tamed inside the most domestic place.

A bone to pick: nothing in the gallery tells you the identity of each work, not even its artist. The show's intended objective is presented as highlighting the artistic differences and similarities of the two cities. That comparison is not easy to get without knowing what to compare.

If you go:

*Brooklyn/Montreal – Contemporary Art Event
Exhibition in Brooklyn closes February 2, 2013.*

*8 venues including the Causey Contemporary Gallery
January 10 to 31, 2013 in suite 212 at 111 Front Street, Brooklyn
Wednesdays to Sundays, 11:00 AM to 6:00 PM
Free Admission*

B R O O
K L Y N
R E A L
M O N T

Adèle Bossard is a free lance writer from Saumur, France.

