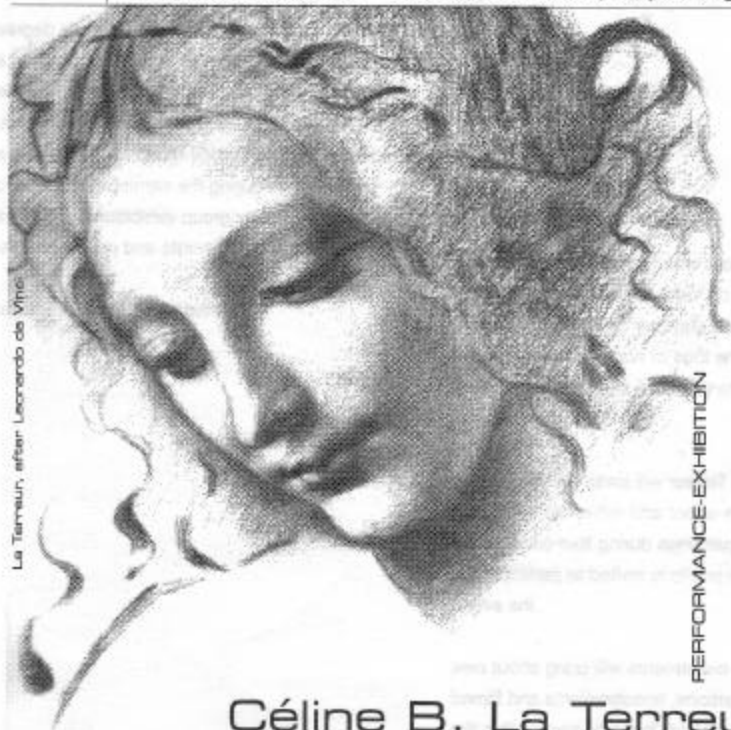


# GALLERY JOYCE YAHODA

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BULLETIN OCTOBER 2002 Vol 2 n° 1



La Terreur, after Leonardo da Vinci

PERFORMANCE-EXHIBITION

## Céline B. La Terreur MOUVANCES



### Mouvances

OCTOBER 19 TO  
NOVEMBER 9, 2002.



Saturday, the 19th of October 2002 at 2:00 P.M. : Caravaggio & Goya  
Saturday, the 26th of October 2002 at 2:00 P.M. :  
Grand Dîner, with the *Frogs* of Aristophane reading at 3:00 P.M.  
Saturday, the 2nd of November 2002 at 2:00 P.M. : Georges de la Tour.  
Saturday, the 9th of November 2002 at 2:00 P.M. : Vernissage along with a surprise performance.  
Week schedule: the gallery will be open to the public according to a variable schedule, which will  
be determined by the artist.



## MOUVANCES

*Mouvances* was inspired from a series of Leonardo da Vinci copies that Céline B. La Terreur drew in the summer of 2002. She wanted to push the idea of copying from the great masters a little farther than simply reproducing a two-dimensional image.

Céline B. La Terreur will invite her friends and family to re-enact and relive four renowned master paintings during four consecutive Saturdays. The public is invited to participate in the event.

The re-enactments will bring about new situations, anachronisms and filmed improvisations that will leave its trace within the gallery. These traces (i.e., costumes on the floor, leftover fancy food or objects that could be used in another way in the space) will be drawn by the artist during the rest of the week.

While Céline B. La Terreur draws the traces after the performances, the gallery will be open to the public according to a variable schedule, which will be determined by the artist. The performances will also be documented and recorded on video, and anybody who wishes to view them will be able to.

The project of Céline B. La Terreur combines humor, ridicule, celebration, and concentration. It also tries to explore the reactions of her comedians, who are asked to adopt a new personality for a few moments.

Céline B. La Terreur freely crosses the borders between artistic disciplines, going from performance to video and drawing, and dissolving traditional hierarchy in the process. The artist presents in the same space: drawings (fixed images), videos (that document the past) and performances (that are happening in real time).

Céline B. La Terreur received a master's degree in visual arts, from the Université du Québec à Montréal in 2001. Her first solo exhibition, *La vie en roses : petite suite pour clichés mordants*, took place at the Galerie B-312, and included a performance during the vernissage. She also participated in many group exhibitions as well as various other events and performances.

Translated by Robert Pietrantonio



## CONVERSATIONS



Collected words from a conversation between  
Céline B. La Terreur and Joyce Yahouda on the 20th  
of September 2002.

➤ **Céline:** *Mouvances* is treated as a play, but in fact it's  
a performance event.

**The play:** the Artist's studio.

**On the stage:** the model and the Artist.

**The space of the gallery:** the backstage.

To access the backstage we have to open the black  
velvet curtain.

**What is the relationship between model and painter?**

Working with a model today is not the same  
experience as in the time of Goya.

**Artists in Goya's time** were master realists.

The level of craftsmanship and technical competence  
they pursued their art with is all but lost today.

**I wonder: how did artists get so many models to  
pose at the same time?** How did they get everyone to  
stand still? There were no photos available at that time.

**It's very hard to hold a pose** for a great length of time  
without moving. Any movement the model makes can  
change the whole set-up. Posing 15 to 20 minutes  
can be difficult.

**Goya and the Duchess:** what was their relationship as  
model and artist?

The interaction between artist and model is the  
essence of their **relationship**.

The artist will often pay his models and open himself  
up to them while they are working. He will talk about  
his problems, his life, etc.

What happens when **the model pays the artist?** The  
relationship must change.

The Duchess looks authoritarian.  
Sometimes the Duchess paid Goya.  
And Goya was in love with her...

**Margaret Thatcher paid Nelson Shanks** (a modern  
realist painter), to paint her portrait. She posed over 50  
hours for the portrait.

During her breaks she would sometimes work, giving  
orders, phoning important people.

When a model pays an artist to paint his portrait,  
should the artist make the model more beautiful than  
he is? Can he tell the model: "Don't move!!"?

**Caravaggio.**

His models are often very young, beautiful boys.

**De la Tour:** His 4 characters are playing cards, one is  
cheating. Can we get 4 models to pose together  
today, pretending that they are playing cards without  
laughing and moving?

Models are often an artist's toughest critic.  
If the artist is paying the model he can say nothing.  
But if the model is paying the artist he can be very  
demanding.

### ➤ Complexity/ Unforeseeable

*Mouvances* questions the essence of complexity and  
unpredictability.

I am always researching different artists and models  
that existed throughout the centuries.

**Today** everything has become intellectualized.

Always seeking to understand. This is shown by the  
separation that exists between THE GALLERY and  
everyday people.

Tensions between intellectuals and everyday people.

**Before models came from the people.**

**Feminine models: they were often women of little  
virtue.**

### ➤ Improvisation

**In this event, will the models** be able to hold a pose  
for a long period of time?

They are friends and relatives.

It is really hard to stand up without moving.

And after they hold the pose, **what will happen?**

Will they speak?

Laugh?

Feel uncomfortable?

What will come out of these events?

**The Unpredictable avoids Boredom.**

Not to think too much about something.

Give a chance to let things happen.

The illusion is a search of a perfect, protected life.

### ➤ Nostalgia

Of the beauty of the costumes.

Of the medieval ambience.

Today there is not enough technical knowledge to  
recreate the paintings of the past.

Neither a sense of Innocence to believe in Realism the  
way painters used to in the past.

### ➤ Performance

To be alive.

Costumes.

Plays and **stereotypes**.

### ➤ After the event

What will be the most valuable part of it for me?

The drawings done after the performances?

The video that will come out of it?

Or simply the moments spent with the "models"?

Translated by Robert Pietrantonio



## CV

Céline B. La Terreur received a Master's degree in Visual Arts from the Université du Québec à Montréal in 2001 and a Bachelor's degree from the Concordia University in 1999.

### Selected exhibitions

#### B-312 Gallery

- ➔ 2001- *La vie en roses : petite suite pour clichés mordants*, solo exhibition, video, painting, drawing, sculpture, photography and performance.

#### Centre de diffusion de la maîtrise en arts visuels et médiatiques de l'UQÀM

- ➔ 2001- *Le Grand Bal Masqué de l'Amour*, group exhibition, drawing and video
- ➔ 2000- *Marginalités : apparences et invisibilités*, group exhibition, video/ *Espaces transitoires*, group exhibition, painting/ *Ça va être ma fête !*, event-performance organised by Éric Ihareguy

#### V.A.V Gallery

- ➔ 2000- *On the line / Sur la ligne*, group exhibition, painting
- ➔ 1999- *Performatuation*, event-performance

#### Leonard & Bina Ellen Gallery

- ➔ 1999- *Random*, group exhibition, multimedia

#### Art Mûr Gallery

- ➔ 1999- *Encyclopedia practica*, group exhibition, painting

#### Jailhouse Rock Café

- ➔ 1999- *Le Gong Show*, winner of a performance competition organized by Studio XX.

Céline B. La Terreur produced many French art videos with English subtitles.  
She also participated in various performances.

The Joyce Yahouda Gallery (room L) is a meeting space in which interaction between the public and the art milieu takes place centered around a performance, an exhibition or a conference. The Gallery schedules its events randomly. Keep an eye out...



## ACKNOWLEDGMENTS

Céline B. La Terreur  
Julie Lessard  
Jacques Desrosiers  
Photos : Lise Boisvert  
Graphic design : zendesign.ca  
Robert Pietrantonio for his generous contribution  
And especially Pascale Beaudet