Une bibliographie commentée en temps réel : l’art de la performance au Québec et au Canada

An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada

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Description

Ce projet de recherche universitaire *Une bibliographie commentée : l'art de la performance au Québec et au Canada,* vise à dresser l'inventaire des textes et des ouvrages que des théoricien.ne.s, critiques, artistes, conservateur.trice.s et autres auteur.trice.s ont rédigés par anticipation, en réaction ou en réponse à l'art performatif. Le projet de recherche vise la réalisation d'un survol des histoires complexes et remarquablement multidisciplinaires de la performance au Québec et au Canada. L'objectif est de procéder à une identification et à une évaluation globale des modes de production reliés et corrélés qui sont au cœur de la théorie, de l'histoire et de la pratique de la performance au niveau local, provincial et national depuis le début du XXe siècle. En plus de favoriser une meilleure connaissance de l'histoire de la performance comme pratique interdisciplinaire et discursive, cette étude fait également la lumière sur ses conditions et modes de production, sur la manière dont elle est perçue et sur la réception des pratiques performatives depuis le début du XXIème siècle.

« *An Annotated Bibliography in Real Time / Une bibliographie comentée en temps réel* » is a University based research project, dedicated to an extensive bibliographic survey of writings, publications and printed matter on Quebecois and Canadian performance art since the beginning of the 20th century until today. While much has been written on performance art on a local and national level over the last thirty years, this research project will be the first of its kind to gather, archive and subsequently take account of the published writings and literature on performance art, asking how the above listed categories can be cross-read and analyzed for future research. One of the aims of this project is to enable its future users, whether using the bibliography, reading the chronology, researching the database or watching the videotaped interviews, to contextualize and become aware of the various roles and complex networks that constitute the correlative relationship between the performer, the spectator and his or her given time. This implies not only taking account, but also comparing the intent of the artist and the history of the works' reception in the past, as well as the present. This investigation will not only allow a better understanding of how the history of performance art will shed light on its circumstances and modes of production, experience and reception of performative art over more than half a century.

Abenavoli, L. (2013). Le son tactile ou la sensorialité excentrique dans les performances solos de Magali Babin. *Circuit, 23*(1), 26-32.
FR / Comment l'éphémère frôlement d'une caresse peut-il devenir un objet esthétique? Comment l'effleurement digital sur l'épiderme minéral d'une feuille de schiste peut-il devenir musique? Comment l'intime expérience tactile peut-elle devenir l'espace d'un rituel artistique collectif? Comment le son électronique devient-il, chez Magali Babin, médium d'une sensorialité excentrique? Cet article nous emmène dans l'une des contrées de la pratique de Magali Babin : le monde tactile de l'audio qu'elle déploie dans ses performances solos. Auteure d'une œuvre sonore polymorphe, Magali Babin est une artiste québécoise, performeure, compositrice et interprète, inaugurant depuis deux ans les pratiques installatives sonores. Elle est une figure majeure de la scène alternative montréalaise en art audio, de l'improvisation « à risque » ainsi que de la musique expérimentale, déambulant librement entre les catégories artistiques les plus actuelles. EN / How can the ephemeral touch of a caress become an aesthetic object? How can a fingernail scratching the mineral surface of a sheet of schist become music? How can intimate tactile experience become the scene of a collective artistic ritual? How does Magali Babin turn electronic sound into a medium for eccentric sensoriality? This article takes us into one region of Magali Babin's artistic practice: the tactile world of sound that she uses in her solo performances. Author of a polymorphic sonic oeuvre, Magali Babin is a Quebec artist, performer, and composer whose artistic practice has incorporated sonic installations for the past two years. She is a key figure in Montreal's alternative audio art, "edgy" improvisation, and experimental music scenes, moving freely among cutting-edge artistic categories.

Abrams, D. (2007). *PERFORMATIVE PRACTICES AND POETRY IN NORTH AMERICA AND PAKISTAN* (Vol. 35, pp. 317-321). New York : Feminist Press.
Theatrical productions address issues that pertain to the environment, water shortage, class hierarchies, lack of educational facilities, discriminatory treatment toward women, sexual and domestic violence, and "honor killing." A confluence of factors, including Expo 67, Pierre Trudeau's fiscal support for the arts, the publication of Marshall McLuhan's writings on new media theory, and the 1967 opening of the Intermedia Society of Vancouver, provided a generous niche for experimental, interdisciplinary investigations in video and performance. The poetic works in Solid Ground engage issues such as domestic and street violence, gentrification, immigration, migrant labor, childhood death, hybrid identities, racism, postcolonialism, as well as
hope, play, and kinship.

Acconci, B. et Blazay, d. (2002). The great pretender: Homage to video maker and performance artist Colin Campbell (1942-2001). *Lola* (12), 41.
A summary of artist Colin Campbell's video performance style. Characters from Campbell's performances are used in a brief mock interview discussion of the artist's work from 1972-2001.

Action, V.A. (2013) *C'est fini! Merci! // It's over! Thank you!* http://eepurl.com/GCDXr

Action, V.A. (2013) *Jour 2 // Day 2*. http://eepurl.com/GcL_L

Action, V.A. (2013) *Jour 3 // Day 3*. http://eepurl.com/GgVn9

Action, V.A. (2013) *Jour 4 // Day 4*. http://eepurl.com/GhrrL

Action, V.A. (2013) *Jour 5 + Parté // Day 5 + Party*. http://eepurl.com/GhZ6T

Action, V.A. (2013) *VIVA! Art Action. C'est maintenant // It's on now*. http://us7.campaign-archive1.com/?u=d502d04f6058ca73d79124ddf&id=2ecc9dcede

Action, V.A. (2015) *Jour Day III*. http://eepurl.com/bA2ux9

Action, V.A. (2015) *Jour Day IV + Party*. http://eepurl.com/bA3glf

Action, V.A. (2015) *VIVA!* http://us7.campaign-archive2.com/?u=d502d04f6058ca73d79124ddf&id=0bc5c8a154

Action, V.A. (2015) *Jour Day I*

Action, V.A. (2015) *Jour Day II*

Adams, K., Logue, D., Asada, T., Liliefeldt, L. et Radul, J. (1999). *Promise : A Collection of Performance-Based Video and Film Dedicated to Different States of Becoming*. Toronto : YYZ Artist's Outlet.

Adams, K.P. (1999). Promise : Lady in the Lake: Fluid Forms of Self in Performance Video. *Promise*, 4-11.
A collection of performance-based video and film dedicated to different states of becoming. The writer explores various ways that Western persons assimilate or resist their culture. She uses the work featured in Promise as example to imitation and identification.

Alain, D. (2003). *Supra rural, 2000-2001*. Granby : 3e impérial, Centre d'essai en arts visuels.
Publication consacrée à cinq projets d'artistes réalisés dans le cadre du programme de résidence et d'art public Supra rural en 2000-2001. Contient également un texte d'Alain-Martin Richard à propos du forum Diffusion diffuse qui a eu lieu en mai 2001, à Roxton-Pond.

Alain, D. (2004). *Supra rural, 2001-2002*. Granby : 3e impérial, Centre d'essai en arts visuels.
Publication consacrée à cinq projets d'artistes réalisés dans le cadre du programme de résidence et d'art public Supra rural en 2001-2002.

Alain, D. (2005). *Terrains d'entente, 2002-2003*. Granby : 3e impérial.
Publication consacrée à quatre projets d'artistes réalisés en 2002-2003 dans le cadre de la programmation Terrains d'entente. Contient également un texte qui rend compte du Forum Les pratiques infiltrantes.

Alain, D., Barré, C., Beaulieu, P., Côté, P., Doyon/Demers, Gendreau, Y., Mathieu, M.-C., Pelletier, S., Richard, A.-M., Richard, R. et Côté, C. (2003). *ALICA : alliance pour la circulation de l'art*. Granby : 3e impérial, centre d'essai en art actuel.
Cette publication présente le résultat d'un projet collectif : huit projets d'art contextuel et manœuvrier qui se sont infiltrés dans des communautés rurales, urbaines ou virtuelles, dans différentes régions du Québec en 2001. Dans le Témiscouata (Yves Gendreau), en donnant la parole au territoire; en Beauce (Ronald & Richard et Clément Côté), en aménageant un espace de réflexion sur le territoire; dans Kamouraska (Danyèle Alain), en cherchant la complicité du territoire; dans un quartier du Centre-sud montréalais (Philippe Côté), en militant sur le territoire; en pointant du doigt les symboles visuels du territoire avec la complicité de sans-abris montréalais (Christian Barré); dans le Cœur-du-Québec (Patrick Beaulieu), en marchant le territoire et en le ponctuant de traits de lumières; à Saint-Raymond-de-Portneuf (Doyon/Demers), en sculptant la société qui habite le territoire; dans l'espace internaute (Marie-Christiane Mathieu), en explorant de nouveaux territoires à la fois immatériels et visibles. (site Internet du 3e impérial).

Alain, D., Cisneros, D., Pelletier, S., Bouchard, J., Campbell, W.B. et Lévesque, L. (1995). L'Art et l'eau, rencontre continentale. *Inter : art actuel* (61), 33-52.

Aleck, J. (2014). Wrongs Can Make It Right. *C : International Contemporary Art* (124), 28-35.

The article reviews Halifax, Nova Scotia performance and installation art pieces by Mi'kmaw artist Ursula Johnson, including the 2010 performance "Elmiet," the 2013 performance "Hot Looking,", and the June 7, 2014 to August 3, 2014 exhibition "Mi'kwite'tmn' (Do You Remember)" at Saint Mary's University (SMU) Art Gallery.

Algoma, D.P.A.S.L.I.C.A.G.o. (2003). *The Chile exchange : art-making as departure & arrival*. Sault-Sainte-Marie, Ontario : Art Gallery of Algoma.

Ali, S. (2005). La nature malléable de l'espace./ The malleable nature of space. *Espace* (72), 18-21.
Discusses the relationship between art works in galleries and the surrounding context, focusing on a mixed-media performance work by Andrew Forster, who is based in Montreal, entitled 'Cinema' shown at the Society for Arts and Technology in Montreal (12-25 Oct. 2004, illus.). The author contrasts the viewing of art in galleries, including La Centrale and Clark in Montreal, which have removed traces of the former use of their spaces, with galleries that have retained aspects of the function of the sites in the past, including Quartier Éphémère and VOX galleries in Montreal, suggests that art works can lose meaning when they are relocated to sites outside of the context of their making, with reference to '33 Questions Per Minute' by Rafael Lozano-Hemmer, which was first shown in Mexico City, and highlights the focus by Montreal art organisations on creating projects in gallery and public spaces in the city. She studies Forster's use of a space inside the building that has windows to create a theatre-like space that links the street and gallery, and concludes by commenting on the impact of the work on pedestrians. Two inserts consider how the work is based on the myth of Orpheus and Eurydice, and the ability of art to critique social and political conditions, and sketch the structure of 'Cinma'.

Allen, J. (1994). Shawna Dempsey and Lorri Millan. Dans Allen, J.,*The Female Imaginary*. Kingston: Agnes Etherington Art Centre.
Allen provides an interpretative analysis of the work of seven feminist artists united in their commitment to explore and negotiate a new space for women rooted in the psychoanalytic theorization of Irigaray. (Here, a section about Shawna Dempsey and Lorri Millan) (e-artexte)

Allen, J., Gale, P., Levy, S., Popescu, D. et Steyerl, H. (2012). *Archival Dialogues - Reading the Black Star Collection*. Toronto : Ryerson Image Centre Editions.
Ce catalogue comprend les œuvres de huit artistes canadiens (dont Vera Frenkel, Stan Douglas, Michael Snow, etc.) qui ont choisi une photographie de la Black Star Collection au RIC pour créer une œuvre s'en inspirant. Bien que les œuvres soient majoritairement des œuvres vidéo, photographiques ou multimédia, plusieurs comportent un aspect performatif, au sens large et interactif du terme, dont particulièrement *Blue Train* de Vera Frenkel.

Allen, L. (1982). *Rhythm An' Hardtimes*. Toronto : Domestic Bliss.

Allen, L. (1990). *Nothing But a Hero: Poetry for Children and Young People*. Toronto : Well Versed Publishing.

Allen, L. (1992). *Why Me?* Toronto : Well Versed Publishing.

Allen, L. (1994). *Women Do This Everyday*. Toronto : Women's Press.
These selected poems are loving tributes to women. Written in specific moments in history, and in charged political contexts, Allen's poetry examines and portrays the very essence of her subjects with masterly skill.

Allen, L. (1999). *Psychic Unrest*. Toronto : Insomniac Press.
Psychic Unrest is full of the sea and rain, blues and golds, rhythm and revolution. This is Lillian Allen's long-anticipated book of poems -- her first book since 1993. Collected here is a mix of poems, songs and poetic essays. Allen creates and examines a new poetic style, blending

traditional poetry with her inimitable lyrical style, resulting in abstract poems with rhythmic movement that shout out to be read aloud.

Alteen, G. (1994). Le performatif. Essais narratifs différenciés : Est-Ouest, le performatif; Québec et Vancouver, une démonstration des contextes culturels. *Inter* (59), 48-49.

Alteen, G. (2003). Testimony of Actions, Actions of Testimony. *Blackflash, 21*(1), 44-49.
In the Volume 21, Issue 1 of *Blackflash,* Glenn Alteen provides a thorough overview of artists, curators and academics participating in the INDIANacts Aboriginal Performance Art conference, including Dana Claxton, James Luna, Rebecca Belmore, Aiyyana Maracle, Guy Sioui Durand, Dr. Beatrice Medicine, Warren Arcan, Steven Loft, Anthony McNab Favel, Lori Blondeau, Ahasiw Maskegon-Iskew, Cheli Nighttraveller, Edward Poitras, Marcia Crosby, Lawrence Paul Yuxweluptun, Reona Brass, Zachery Longboy, Shelley Niro, Greg A Hill, Lynne Bell, Margo Kane, Delores Dalla, Floyd Favel, Marie Clements, Bently Spang. blackflash.ca

Alteen, G. (2005). *brunt LIVE Biennale of Performance Art. Issue 1–5.*
http://bruntmag.com/issue1/live.html

Alumet, Ungauer, S. et Stövhase, S., Attitude d'artistes, Doyon/Demers, Wilmès et Mascaux. (1998). D'un duo à l'autre. Questions et réponses, deuxième partie. *Espace Sculpture* (46), 10-15.

Amagatsu, U. (2000). *Dialogue avec la gravité*. Arles : Actes Sud.

Ammann, J.-C., Celant, G., De Duve, T., Michelson, A., Pontbriand, C., Thériault, N. et Tisdall, C. (1977). *03 23 03 : Premières rencontres internationales d'art contemporain, Montréal*. Montréal : Médiart et Parachute.

Anderson, A. (1980). Kim Tomczak. *Vanguard, 9*(5/6), 47.
A review of an exhibition of the photographic work of video and performance artist Kim Tomczak at Pumps in Vancouver.

Anderson, A. (1981). Bruce Barber. *Vanguard, 10*(1), 33.

Anderson, C. (1998). *This Passion: for the love of dance*. Toronto : Dance Collection Danse Press.

Anderson, E.S. (1997). Presence of touch. *Parachute : Contemporary Art Magazine* (86), 47-48.

Anderson, F. et Veilleux, M. (2015). Blog [Articles couvrant l'édition 2015 de VIVA! Art Action. Articles écrits par Fortner Anderson et Maude Veilleux].

Anderson, H., Sterbak, J., Hirsch, A., Sala, A., Nemerofsky Ramsay, B., Ruscica, J. et Dalhousie Art Gallery. (2012). *Sounding selves : Antonia Hirsch, Benny Nemerofsky Ramsay, Jani Ruscica, Anri Sala, Jana Sterbak*. Halifax, N.S. : Dalhousie Art Gallery.

Andrès, B. (1983). La chambre d'Elsa de Louis Aragon. *Parachute : Contemporary Art Magazine,* 45-46.

Angelucci, S. (2000). *Thick skinned : Glynis Humphrey, Suzy Lake, Lisa Deanne Smith.* Toronto : Gallery 44 Centre for Contemporary Photography.

Anonyme. (1977). Margaret Dragu. *Centerfold, 2*(1), 8-9.

Anonyme. (1977). Reportage sur 03 23 03. *Parachute* (7), 49.

Anonyme. (1983). Agrotexte : Sculpture agricole et textuelle. *Cahiers, 4*(16), 44.

Anonyme (1983). *Danceworks Research Project #1: Projection and Performance, June 1983*. Toronto: Danceworks.
Publication accompanying the presentation of "Danceworks 31" in June 1983, Harbourfront Studio Theatre (Toronto). In interview, nine Toronto artists discuss the technical and artistic aspects of using slides in their performances. (e-artexte)

Anonyme. (1987). Performance. Dans Madill, S. (dir.), *1987, Contemporary Art in Manitoba*, Winnipeg : The Gallery, 43-44.
Chapter dedicated to performance art in the catalog of the exhibition "1987, Contemporary Art in Manitoba". Produced on the occasion of the Winnipeg Art Gallery's 75th anniversary this exhibition brought together surveys of painting, sculpture, photography, performance, video, ceramics, architecture and interior design and was held from August 20 to October 11, 1987 in various locations. (Adapted from Artexte)

Anonyme. (1992). The End of Nature: Open Space, Victoria, B.C. *Parallelogramme, 18*(1), 63.
A short article in Parallelogramme promoting the opening of Tanya Mars' new work at Open Space in Victoria B.C. The work titled The End of Nature is about science, the environment, women and their relationship to culture. The End of Nature was a combined visual arts and theatre performance piece which ran from June 5th to the 6th for free and open to the public.

Anonyme. (1995). Topographie de centres et d'événements en vidéo et en art électronique. (1995). *Inter* (63), 45-47.

Anonyme. (1996). Les territoires rapaillés. *Espace Sculpture* (35), 47-48.

Anonyme. (2006, 3 octobre). ART. [recensement] *Le Devoir*.

Anonyme. (2006, 6 octobre). L'art dans le bain. [recensement]. *La Presse,* 8.

Anonyme. (2008). Le Lieu, centre en art actuel. *Inter* (100), 110-113, 133-135.

Anonyme. (2009, 23-30 août). PHOTO. La peinture ne sera pas en reste cet automne dans les lieux d'expositions. [recension]. *Le Devoir,* E24.

Anonyme. (2016). Reçu au Lieu. *Inter : art actuel* (124), 82.

Anonyme. (2016). Reçu au Lieu. *Inter : art actuel* (125), 96-98.

Antitube. (1999). *Archéologie du Néoisme.* [Opuscule d'exposition] : Antitube.

Antliff, A., Behm, M., Dzewior, Y. et Jacob, L. (2009). *Luis Jacob : towards a theory of impressionist and expressionist spectatorship*. Hamburg, Köln : Kunstverein in Hamburg, Verlag der Buchhandlung/Walther König.

Apisuk, C. (2003). *Asia Topia 5/2003.* Bangkok : Concrete House, EMPOWER Foundation.

Apisuk, C. (2004). *Asia Topia 6/2004.* Bangkok : Concrete House, EMPOWER Foundation ; Art & Culture Foundation of Bangkok.

Aquin, S.L., Gilles; Sullivan, Françoise; Febvre, Michèle. (2003). *François Sullivan*. Montréal : Musée des beaux-arts de Montréal et Éditions Parachute.

Araya, K. (2009). Walking the Wall: Global Flaneuse with Local Dilemmas. *Wagadu, 7*, 55-74.
In order to explore the contemporary notion of the "global flaneur," Kinga Araya frames her article around her experience of emigrating from her native Poland to Canada by walking away from a school trip to Italy in 1989. The body of the article considers Araya's 2008 work *Walking the Wall,* which happened in Berlin and coincided with the ten-year anniversary of her defection from her homeland. This work positions Araya's negotiation of the duality between living in the East and West through the enactment of the physical act of walking. Araya discusses the etymology of the word flaneur in order to get at the gendered implications of the word and position herself and her practice within it. Moreover, the etymological tracing of the discourse around the definition of the flaneur, from Beaudelaire to Benjamin, enables Araya to explore what being one means in the contemporary [global] moment. Lastly, Araya considers the local and global dimensions of the flaneur subjectivity and the way she engages with them in the walks that make up her performance art. Keywords: capitalism, cultural theory, communism, Eastern block, exile, feminism, gender, Germany, globalization, immigration, immigrant experience, interdisciplinary art, international rights, migrant subjectivity, nationalism, national identities, political consciousness, United States, visual art, Western World(s). (VTape)

Araya, K. et Christiane-Chassay, G. (2003). *Hybris : Kinga Araya*. Bytom, Poland : Byiomskie Centrum Kultury.

Arbour, R.-M. (1994). Identification de l'avant-garde et identité de l'artiste; les femmes et le groupe automatiste au Québec (1941-1948). *Revue d'art canadienne / Canadian Art Review, XXI* (1-2), 7-20.

Arbour, R.M.e.a. (1982). *Art et féminisme*. Montréal : Musée d'art contemporain de Montréal.

Arcan, W. (2008) *The Bush Inside: Cheryl L'Hirondelle Undresses 'Nehayiwin' with êkâya-pâhkaci (Don't Freeze Up!) at the Toronto Free Gallery*.
http://www.performanceart.ca/index.php?m=pubarticle&id=15

Arcand, P.-A. (1984). Volubile. *Intervention* (22-23), 128.

Arcand, P.-A. (1985). Pour une langue inouïe. *Inter : art actuel* (27), 7-10.

Arcand, P.-A. et Côté, D.-J. (1981). Kissé par la bande. *Intervention* (10-11), 47-48.

Arcos Palma, R. (2012). Recontre internationale d'art performance 2012. *Art Nexus, 11* (87), 42.
The article briefly discusses the 2012 edition of the Recontre internationale d'art performance, an event devoted to performance art held in Quebec, Canada.

Ardenne, P. (2006). Entre micro et macropolitique. *Inter : art actuel* (93), 17-25.

Ardenne, P. et Babin, S. (2005). *Lieux et non-lieux de l'art actuel = Places and non-places of contemporary art*. Montréal, Canada : Éditions Esse.

Arkadi. (2011, 5 octobre 2011). Préparez vos œufs et paillettes! VIVA! Art action enfin de retour! [article de blog].

Armitage, D. (2013). Stands with a Fist: Contemporary Native Women Artists. *THE Magazine: Santa Fe's Monthly of and for the Arts,* 51.

Arnold, G., Henry, K., Thériault, M., Bonin, V., Grant, A., Fischer, B., Wark, J. et Crowston, C. (2012). *Trafic : l'art conceptuel au Canada = Conceptual Art in Canada, 1965-1980 :* Edmonton Alta : Art Gallery of Alberta; Halifax, NS : Halifax INK; Toronto, Ont. : Justina M. Barnicke Gallery, Hart

House, University of Toronto; Montréal, Qc : Galerie d'art Leonard & Bina Ellen Art Gallery; Vancouver, BC : Vancouver Art Gallery.

Arpin, M. (2010). Le temps encapsulé. Chevalier de la résignation infinie de Diane Landry. *Spirale* (234), 13-14.

Arsem, M. (2001) *Meridian Questions*. http://www.performanceart.ca/index.php?m=pubarticle&id=19

Arsem, M. (2011) *THIS is Performance Art*. http://www.performanceart.ca/index.php?m=pubarticle&id=38

Arsem, M., Bellemare, C., Martel, R. et Robert, J. (2014). L'enseignement de l'art performance. *Inter : art actuel* (116), 44-49.

Arsenault, J. (2004). *Manon De Pauw : de l'immobilisme.* : Musée régional de Rimouski.

Arsenault, Nina (2012). À Manifesto of Living Self-portraiture (Identity, Transformation, and Performance). *Canadian Theatre Review*, 150, no. 1, 64-69.

Arseneau, V. et Couture, F. (2014). *Analyse comparative des politiques d'acquisition d'œuvres d'art dans trois municipalités du Québec durant les années 2000.* Mémoire en histoire de l'art. Université du Québec à Montréal, Montréal. Disponible par Archipel. http://www.archipel.uqam.ca/6491/.

Arteau, G. (1983). *The woeurks*. Québec : Publications Obscure.

Aseman, S. (2013). Sébastien Cliche, La doublure, Galerie de l'UQAM, Montréal, du 19 octobre au 8 décembre 2012. *esse arts + opinions* (77), 75.

Aseman, S. (2014) Catégorisations heuristiques : l'art contemporain autochtone au Québec / Heuristic Categorizations, esse arts + opinions, n° 81, 2014, p. 108-117.

Asselin, H. et Mondou, P. (1982). Dossier Pierrette Mondou. *10-5155-20 Art contemporain, 1*(2), 20-33.

Asselin, M. (1982). Observation, performance, lieu sacré. *Intervention* (15-16), 78-79.

Asselin, M., Babin, M.-C., Brassard, A., Desrosiers, L. et Dubé, C. (1983). Au bout de la 20. *Intervention* (19), 19-21.

Asselin, M. et Martel, R. (1982). Observation, performance, lieu sacré. *Intervention* (15-16), 78-79.

Asselin, O. et Lamoureux, J. (2002). Autofictions, or elective identities = Autofictions : les identités électives. *Parachute : Contemporary Art Magazine, 105,* 10-19.

Asselin, S. (1981). De Françoise Sullivan au Ballet du Sénégal, danse de l'espoir à l'exorcisme. *La Presse* (31 mars), 17.

Asselin, S. (1981). Françoise Sullivan, d'une nuit à l'autre. *re-flex Cahier de la Danse, 1*(3 mai-juin), 16-17.

Astman, B. (1979). *The Winnipeg perspective : photo/extended dimensions : Barbara Astman, Sorel Cohen, Suzy Lake, Arnaud Maggs, Ian Wallace.* Winnipeg : Winnipeg Art Gallery.

Atkins, G.Y. (2003). Max Dean : enacting [art]ificial life. *Parachute : Contemporary Art Magazine,* 75+.

Augaitis, D.P., Helga. (1987). *Video Theatrics.* [description d'exposition]. Banff : Walter Phillips Gallery. A description of an exhibit featuring six artists whose performances for video exploit the medium's theatrical capacities, while remaining critical of vocabulary, method and form. (VTape)

Awad, R., Leduc, A., Jodoin, R. et Office national du film du Canada. (2006). *L'affaire Bronswik*. Narration, M. M. et voix, J. B. C. B. [enregistrement vidéo]. Montréal : Office national du film du Canada.

Azar, C. (2013) *Our Town Revisited: Bang the Drum Madly*. http://www.performanceart.ca/index.php?m=pubarticle&id=48

Babin, S. (1998). Rome" o » et Joliette : Un forum sur la ville. *Inter : art actuel* (70), 21-24.

Babin, S. (1999). *No Man's Land*.

Babin, S. (1999). Chuchote-moi à l'oreille (18 mars 1999, Dare Dare, Montréal). *Inter : art actuel*, 38-39.

Babin, S. (2000). Il y a autant de performances... *esse arts + opinions* (40), 4.

Babin, S. (2000). Entrevue avec Esther Ferrer. *esse arts + opinions* (40).

Babin, S. (2000). Performer, c'est mettre son corps en exil. *esse arts + opinions* (40).

Babin, S. (2000). Sylvette Babin. *ETC* (50), 12-13.

Babin, S. (2001). Pratiquer la ville. *ESSE arts + opinions* (42), 6-20.

Babin, S. (2014). Raphaëlle de Groot. En exercice à Venise. *esse arts + opinions* (80), 82-85.

Babin, S., Cooke, J.-F. et Sasseville, P. (2008). *Si j'avais su...* Longueuil : Plein sud, centre d'exposition en art actuel

Babin, S., (2000). Dossier : réflexions de performeur-e-s. *esse arts + opinions* (40), 16-51. Réflexions de 27 artistes,Richard, A.-M., Martel, R., Saint-Hilaire, J.-C., Camelo, C., Partaik, J., Létourneau, A.É., Landry, D., Tourangeau, S., Lamarche, C., Echenberg, R., Pope L., W., Bury, J., Stanton, V., Côté, P., Olson, D., Derome, N., Tremblay, J., Beaudoin, P., Boehme, J., Duff, T., Dauphinais, M.-J., Dubreuil, L., Patenaude, C., Demers, J.D., Hélène et Cotton, S. sur le spectaculaire dans la performance, entrevue avec Esther Ferrer [Le Mois multi; art africain contemporain, Symphonies portuaires, L'Art qui fait boum!]

Bachand, N. (2011). Le miracle « héroïque » / Kapow : une convention de super-héros, Gatineau, 29 juillet au 22 août 2010. *Inter : art actuel* (108), 61-63.

Bachmayer, H.M. (1982). Philosophie et esthétique : Logique et hygiène. *Intervention* (17), 13-16.

Badger, G. (2017). Appendix: There Is No Feminism (A Love Letter). Or, A Working Chronology of Feminist Art Infrastructures in Canada. Dans Davis, H. (dir.), *Desire Change: Contemporary Feminist Art in Canada*. Montréal/Kingston et Winnipeg: McGill-Queen's University Press et Mentoring Artists for Women's Art.
«This chronology outlines a history of feminist art in service of collective liberation, drawing on intersectional thought and action outside of obvious disciplinary vounds. It is woven through the stories of artist-run culture, of new media, of performance art, of emergent and experimental forms. Through stories of Indigenous cultural resurgence under colonialist frameworks of fine, visual, and contemporary art. Through stories of black women and women of colour genius in

the face of white supremacy within mainstream white feminist art. Through stories of trans people's relentless creativity despite the transphobia that perennially threatens to invalidate their work. » (p. 270)

Badger, G. (2013). Basil AlZeri / The Archivist in the Kitchen. *FUSE Magazine, 36*(2).

Baele, N. (1989). Art as a way of life in festival show; [Final Edition]. *Ottawa Citizen*.
Studios : Work in Process, curated by Jeanne Musiol, sets out not to showcase the finished product of artist's lengthly practices, but provide an atmosphere which encompasses the viewers as witnesses, and in some cases, collaborators in the process itself. Jean Cocteau's views on roles of art and artmaking stands as strikingly relevant in relation to this showcase, that art is not merely a painting hanging on a wall, but a way of life. These 16 artists, working in various mediums, challange traditional modes of linear viewing, and question the notion of the 'finished' work of art. In her review, Art as a way of life in festival show; [Final Edition], Nancy Baele makes evident the relevancies of provocation in viewing these works, stating "If one expects from dialogue, an exchange that leads to clarification, the exhibition delivers less than it should. But if one expects from dialogue the equivalent of chats with artists about the way they look at the word, the exhibition fulfills that function. » (H8) This exhibition, as Baele outlines, "[gives the] sense of entering a series of stage sets" (H8) showcasing the ongoing dialogues and relations artists have to their work. The works of noted media and performance artists are involved, including Paul Couillard, Eva Manly, Frances Leeming and Clive Robertson. This exhibition contributes to ongoing dialogues concerning the spatial aspects of viewing and the importance of art as vehicle to question, not to prove. As Beale states, « Suggest, rather than define ». (H8)

Baert, R. (1984). Artist's Markings in the TV Landscape. Dans *Prime Time Video* (p. 21-27). Saskatoon : Mendel Art Gallery.
Renee Baert writes on the significance of "Prime Time Video" within the context of Canadian Video art. The show financed artists and gave them access to professional equipment. Video had never been funded in this way, in the past artists were always forced to make the most with the little they had. The second half of the article is sectioned as an Appendix where, Baert writes gives a breif history of the history of the broadcasting of Video Art in Canada. He lists the key artists and television broadcasts who shaped the genre in its early days. (VTape)

Baert, R. (1986). *Vintage Video: Early Canadian Video Art to 1974.* [catalogue d'exposition]. Toronto : Artculture Resource Centre.

Baert, R. (1988). *Enchantment/disturbance.* Toronto : Power Plant.

Baert, R., Bronson, A.A., Blouin, R., Gale, P. et Lewis, G. (1987). *From Sea to Shining Sea: Artist Initiated Activity in Canada 1939–1987.* Toronto : Power Plant.

Baerwaldt, W. (1986-1987). Artist's Chronicle. *Parallélogramme, 12*(2), 24-28.

Baerwaldt, W. (1987). Merging the body, the Spirit, the High-tech. *Midcontinental, 4*(3), 9-10.

Baerwaldt, W. et Côté, J. (1987). Art Seduces Technology Seduces Artists. *Midcontinental, 4*(3), 8-11.

Baetty, G. (2002). The Weyburn Project. *Border Crossings, 21*(4), 82-84.
A review of The Weyburn Project, a site-specific performance held in a wing of the abandoned Weyburn Mental Hospital in Saskatchewan, Canada, from August 30 to September 1, 2002, and from September 6 to 8, 2002. The work was mounted by a group of 40 Saskatchewan artists led by director Andrew Houston and scenographer Kathleen Irwing. The performers cast the audience as patients and then assumed the role of staff. In doing so, they respected the privacy

of the people whose lives were most profoundly affected by the hospital, although the project's emotional intensity was perhaps lessened. Everything viewers could see during the approximately two-hour-long tour of the facility offered compelling testament to the scenes of human tragedy and, all too rarely, of human triumph that played out in the facility during over 50 years of its operation.

Bailey, J. (2006). Performance for the Computer. Dans Kholeif, O. (dir.), *Moving Image. Document of Contemporary Art.* Londres / Cambridge : Whitechapel Gallery / The MIT Press, 124-127.

Baillargeon, A. et Montréal. (2013). *20-40 : rencontres culturelles Québec-Montréal.*

Baillargeon, S. (1997, 13 septembre 1997). Les foufounes éclatées. *Le Devoir*, 13 septembre.
This article looks at the third Manifestation, an international festival of video and electronic art, held at Foufounes éléctriques in Montréal. The author discusses the electic nature of the festival, which will present almost 100 works from around the world. Besides video works, the programme also includes scholarly conferences, talks, interactive installations and performance art. Baillargeon reviews Christian Boustani's Brugge in depth. NB. This article is written in French. (VTape)

Baird, D. (2004). *Istvan Kantor*. Ottawa : Canada Council for the Arts.

Baird, D. (2005). Istvan Kantor. Dans Canada Council for the Arts (dir.), *The Governor General's Awards in Visual and Media Arts* (p. 35-45). Ottawa : Canada Council for the Arts.
A general overview and justification of Canadian performance and video artist Istvan Kantor in regard to his acceptance of a Govenor Generals Award in 2004. This includes detailed descriptions of his life in noise/sound, preformance, and video. It highlights 'neoism', his tendencies/themes, towards disorder, rebelion, blood, sex, technology etc. (VTape)

Bajar, K., Bergvall, C., Budzick, S., Bush, M., Condé, C., Cotton, S., Dajczer, B., Dawn, K., Decamous, G., De L'Amour, L., Dornan, L., Dragu, M., Drover, A., Dubreuil, L., Echenberg, R., Jarman, L., Koh, G., Kreye, Z., Thompson, D.L., MacCormack, J., Meyer, H., Milman, D., Rubin-Kunda, L., Spencer, K., Sprinkle, A.M., Tomson, A., Wood, K.L., Guerrilla Girls, Miscellaneous Productions et Women with Kitchen Appliances. (2002). *Culinary Arts Institute Performance Recipe Book*. Montréal, Qc : La Centrale.
A collection of low-tech performance recipes submitted by national and international women artists for a special event at the 5th Mois de la Performance at La Centrale in 2002. The recipes, or instruction scripts, for a variety of performances reflect the multiple discourses concerning artistic practice, interdisciplinarity, and feminism that contribute to the programming of the gallery. Texts by G. Decamous and S. Cotton in French.

Balkind, A. et Gledhill, R.A. (1980). *Living Art Vancouver.* Vancouver : Pumps, Video Inn, Western Front.
A document of the Living Art Performance Festival, held from September 27 to October 3, 1979, "Because of the historic lack of art publication in Vancouver and the lack of informed press coverage of ephemeral art activities, we felt the necessity of producing a festival catalogue which would include a sense of the performances through photographs, but in particular, also include essays which would assist in an understanding of this medium from a Vancouver viewpoint." Essays by Alvin Blakind, Bruce Barber, Jo-Anne Birnie Danzker, Rene Bluin (en francais) and Moira Roth. A Western Front/Pumps/Video In publication. (Western Front)

Ballester, A., Béland, D., Durand, G., Hamelin, P., Martel, R. et Richard, A.-M. (1991). *Manœuvres. Première Biennale d'art actuel de Québec.* Québec : Les Éditions Intervention.

Banana, A. (1990). *20 Years of Fooling Around with A. Banana.* Vancouver : Grunt Gallery.

Bannerman, M. (1989). Northwestern Ontario Performance Tour. *ArtViews, 15*(1), 12-13.

Barber, B. (1978). The Terms: Limits to Performance. *Centerfold, 9*, 2-6.

Barber, B. (1979). A Book Review of "Performance: Live Art 1909 to the Present", Roselee Goldberg. *Parachute* (17), 43-48.

Barber, B. (1981). Adrian Piper. Western Front, Vancouver. *Parachute* (23), 45-46.

Barber, B. (1983). *Essays of [Performance] and Cultural Politicization.*

Barber, B. (1990). Notes Toward an Adequate Interventionist Practice. *Inter : art actuel* (47), 42-51.

Barber, B. (1990). Performance / Perform-ance. *Inter : art actuel* (45), 52-53.

Barber, B. (2007). Three modes of Canadian performance in the nineties. Dans Barber, B. et Léger, M. J. (dir.), *Performance [performance] and performers*. Toronto : YYZBooks. Notant l'hétérogénéité des pratiques performatives canadiennes durant les années 1990, Barber évoque l'influence des deux décennies précédentes et plus particulièrement l'ensemble des périodiques dédiés à la couverture des événements de performance ainsi que l'intégration de la performance dans le cursus scolaire. Si l'auteur déclara la fin de l'art de la performance dans les années 1980, il remarque sa résurgence dans la décennie suivante. À partir de l'événement pancanadien « tele-performance » (été 1997), Barber tente de décliner les pratiques dominantes des années 1990, en les distinguant des prototypes des années 1970. Il nomme trois catégories de performance : abjecte, de donation (donative) et fem/active (féministe active). De plus, l'auteur explique qu'au sein de ces catégories, on peut discerner différents modèles opératifs : stratégique, interventionniste et communicatif. En exemplifiant chacune des catégories par des études de cas, l'auteur conclut sur le potentiel d'agentivité politique de ces formes d'art vivant. (JR)

Barber, B. (2007). *Performance, [performance] and performers*. Toronto : YYZBooks.
Contents : Author's Preface ; Acknowledgements; Performance [performance] : Keyword; Conversations with Performers ; Interview with Jacki Apple ; Conversation with Martha Wilson and Michael Smith ; Conversation with Larry Miller; Interview with Vito Acconci ; Interview with Rita Myers ; Bruce Barber, Kate Craig and Serge Guilbaut in conversation with Laurie Anderson ; Interview with Adrian Piper; Bruce Barber and Serge Guilbaut in conversation with Martha Rosler ; Interview with Michael Smith; Interview with Richard Layzell ; Interview with Richard Martel; Ten questions to begin our conversation: An interview with Margaret Dragu ; Questions for Rita McKeough ; Interviews with Bruce Barber on [Performance]; Clive Robertson in conversation with Bruce Barber ; From performance to [performance]; Illustration Credits (YYZ Books)

Barber, B. (2007). *Performance [Performance] and Performers (vol. 2)*. Toronto : YYZ Books.
Contents; Foreword: Bruce Barber and the parenthetical suspension of performance ; Marc James Leger; Essays on Performance, [Performance]; Common Ground: Acconci, Schneemann, Jonas, and Oppenheim ; Problems in the Taxonomy of Performance and Body Art ; A Book Review of RoseLee Goldberg ; Performance : Live Art 1909 to the Present ; Performance for Instruction and Performance for Pleasure ; The Function of Performance in Postmodern Culture ; Audience, Crowd and State ; Notes Toward an Adequate Interventionist [Performance] Practice ; Jubal Brown's Blague : The Sovereign Consciousness of In/Subordination ; Three Modes of Canadian Performance in the Nineties ; Cultural Interventions in the Public Sphere ; Selected References ; Illustration Credits (YYZBooks) (Art Metropole)

Barber, B., Bienvenue, M., Brisley, S., Chitty, E., Knox, S., Odenbach, M., Robertson, C., Rosler, M. et Rosenbach, U. (1981). *Agit-Prop : Performance in Banff : Barber, Bienvenue, Brisley, Chitty, Knox, Odenbach, Rosenbach, Rosler.* Banff : Walter Phillips Gallery.

Examining the relation between agit-prop and performance, Robertson outlines a history of agit-prop and workers' theatre in Europe and Canada; contemporary examples of agit-prop performance are provided. Includes performance descriptions and statements by eight artists. Biographical notes. Circa 75 bibl. ref.

Barber, B. et Bolton, R. (1992). *Reading Rooms : Bruce Barber*. Halifax : Eye Level.
Definitive monographic collection of documentation on the critical work of Barber since 1978. Focusing on a series of three installations ("Reading Rooms") - respectively, critiques of corporate advertising, the war in Vietnam, and the cult of masculinity and its representation in the media -the book also comprises four introductory essays on Barber and on political art in museums, as well as texts by the artist on advocacy and subversion in performance and film. Biographical notes; index. Circa 110 bibl. ref. (Artexte)

Barber, B. et Guilbaut, S. (1981). Performance as Social and Cultural Intervention. *Parachute : Contemporary Art Magazine* (24), 25-32.

Barber, B. et Léger, M.J. (2007). *Performance, [performance] and performers*. Toronto : YYZBooks.
Le premier volume de cet ouvrage est constitué d'un recueil de quatorze entrevues avec des artistes phares de l'art de la performance du Canada et des États-Unis, conduites entre 1977 et 2007, et est grandement illustré. Le second volume est un recueil d'essais (1976 à 2006). En s'intéressant aux espaces de la performance, il aborde les questions liées aux problèmes de taxinomies de la performance et du Body Art, des instructions et du plaisir, de la fonction de la performance dans la culture postmoderne, de l'audience et des interventions culturelles dans l'espace public. Un chapitre est dédié à l'exposition de trois modes de la performance canadienne dans les années 1990 : la performance abjecte, de donation et féministe. (JR)

Bardosi, J. (1994). *Expanzio 1989-1993*. Hongrie : Katedralis.
Ce livre contient un article sur le collectif Inter/Le Lieu (Richard Martel, Claude St-Hilaire, Mona Desgagné et Alain-Martin Richard), « Richard Martel Inter/Le Lieu : le risque artistique performatif » (p. 104-107).
En 1991, sous le concept général de Manœuvre en Europe centrale, nous avons réalisé des performances/manœuvres sur deux semaines dans sept lieux de sept villes différentes en Hongrie et en Tchécoslovaquie (du 5 au 17 juillet, aux endroits suivants : Budapest (TILOS AS Á), Szentendre (Festival of jazz and folk), Vác (Festical de performances), Veszprém (Centre culturel), Nové Zámky (DOM KULTURY), Prague (MANES) et Karlovy Vary (VRIDLO). Un bilan de cette expérience artistique constitue une section spéciale du livre Manoeuvres, publié par Le Lieu en mai 1992.

Bardosi, J. (1994). *Expanzio 1989-1993*. Hongrie : Katedralis.
Ce livre contient un article sur le collectif Inter/Le Lieu (Richard Martel, Claude St-Hilaire, Mona Desgagné et Alain-Martin Richard), « Richard Martel Inter/Le Lieu : le risque artistique performatif » (p. 104-107). En 1991, sous le concept général de Manœuvre en Europe centrale, nous avons réalisé des performances/manœuvres sur deux semaines dans sept lieux de sept villes différentes en Hongrie et en Tchécoslovaquie (du 5 au 17 juillet, aux endroits suivants : Budapest (TILOS AS Á), Szentendre (Festival of jazz and folk), Vác (Festical de performances), Veszprém (Centre culturel), Nové Zámky (DOM KULTURY), Prague (MANES) et Karlovy Vary (VRIDLO). Un bilan de cette expérience artistique constitue une section spéciale du livre Manoeuvres, publié par Le Lieu en mai 1992.

Baril, G., Richard, A.-M., Leblanc, J.-A., Belley, D., Ross, C., LeGris-Bergmann, F., Lemay, Y., Doyon, J., Martineau, L., Aubry, H., Martel, R., Montas et Gilbert, B. (1985). InterDITS. *Inter* (26), 27-46.

Barkun, D. (2012). The Artist as a Work-in-Progress: General Idea and the Construction of Collective Identity. *Forum for Modern Language Studies, 48*(4), 453-467.

In its twenty-five years of activity (1969–1994), the art collective General Idea developed a complex artistic mythology and identity that permitted it to produce a substantial corpus of work while confronting challenges provoked by evolving social relationships and, eventually, HIV/AIDS. The group maintained a cohesive partnership, a 'collaborative body' that subsumed individual members' identities within a collective whole. This paper analyses the conceptual projects and artists' statements of the group's first decade, many of which belong to the domain of Correspondence and Mail Art. It argues that these textual and performative artworks strategically constructed an elaborate collective identity. They equally functioned as a vehicle through which to develop methods and strategies of collaborative practice, reflecting debates about authorship such as those theorized contemporaneously by Roland Barthes and Michel Foucault.

Barras, H. (1969). *Voir Pellan.* Montréal, Qc : Musée d'art contemporain de Montréal.

Barry, C. (2001). Sex and Noise and Neoism: Artcrime mastermind Istvan Kantor unveils his machine sex action group at Elektra. *Montreal Mirror, 17*(23).
The article explores the work of Istvan Kantor, his recent performance titled Machine sex action group continues in his exploration around the human body and technology. He is celebrated for being the grand poobah of the international Neoist conspiracy, an avant garde art movement that he founded in Montreal back in 1979. (VTape)

Bartlett, B., Beveridge, K., Bierk, D., Chitty, E., Craig, K., Doyle, J., Garnet, E., Goldberg, M., Gronau, A., Monk, P., Moore, S., Rosenberg, T., Sauchuk, J., Sherman, T., Tomczak, K. et Wong, P. (1979). *Places des Artistes : 3e Rétrospective Parallèlogramme = Spaces by Artists : Parallelogramme Retrospective 3.* Toronto : ANNPAC/RACA.
The ANNPAC/RACA 1979 retrospective includes: five contributions investigating issues directly affecting parallel galleries; eight "reports" on topics such as video, experimental film, and performance; a series of proposals for upgrading "The Living Museums" network; and profiles of 20 spaces across Canada. La rétrospective ANNPAC/RACA pour l'année 1979 inclut : cinq contributions explorant les enjeux associés aux centres d'artistes; huit « rapports » sur des thèmes tels la vidéo, le cinéma expérimental et la performance; une série de propositions concernant le « réseau du musée vivant »; et les descriptions de 20 centres d'artistes canadiens. (E-Artexte)

Baxter, I., Baxter, I., Pinaroli, F., Antoine, J.-P. et N.E. Thing Company. (2014). *Re : vers une histoire mineure des expositions et des performances*. Villeurbanne : IT éditions.

Bazzichelli, T., Women/Redux, E., Elektra, Electropixel, Qouleur, MUTEK, Sound, S. et Action, V.A. (2014). [What Drives Us? A Forum on Festival Sustainability].
Recensement d'une conférence à laquelle participait VIVA! Art Action (JB).

Bear, L. (1977). Interview with Tina Girouard, Two Trees in the Forest. *Parachute* (6).

Beatty, G. (2010). « Diabolique ». *Border Crossings, 29*(1), 88-90.
Discusses the presentation of work exploring violence and war in the exhibition 'Diabolique: Part I' shown at the Dunlop Art Gallery in Regina (17 July-30 Aug. 2009), which was followed by 'Diabolique: Part II' (4 Sept.-18 Oct. 2009), noting that 'Diabolique' will tour to the Galerie de l'UQAM in Montreal (15 Jan.-13 Feb. 2010) and the Military Museums in Calgary, Alberta (22 July-2 Oct. 2011). The author indicates that the exhibition title refers to the French film 'Les Diaboliques', considers Althea Thauberger's photographs exploring the role of women in the army, and outlines a video of Rebecca Belmore's performance 'Making Always War', staged in Vancouver, British Columbia (March 2008). He highlights work by artists from regions that have experienced conflict, with reference to the Iranian artists Matilda Aslizadeh and Shirin Neshat, the Romanian artists Bogdan Achimescu and Dan Perjovschi, the Libyan artist Fawad Khan, and

the South African artist William Kentridge, elaborates on Achimescu's portraits '*stan', and assesses the theme of colonization in David Garneau's painting 'Evidence' (2006). He concludes by examining Douglas Coupland's sculpture depicting toy soldiers 'The Gorgon' (2003, illus.).

Beauchemin, A. (2005). La déréalisation poétique comme redécouverte paradoxale d'un monde disparu [Poetic de-realisation as a paradoxical rediscovery of a disappeared world]. *INTER* (90), 50-53. Discusses the multidisciplinary performance 'Le Théâtre de la Maison Céleste' by Mariette Bouillet, shown at the Studio d'Essai de Méduse (9-10 Oct. 2004, illus.), which combines scenography, actors, photography, video, literature and music. The author explains that the work takes the form of a video triptych around a circular stage, with actors manipulating objects, describes how the work is based on a Chinese community that used to live in Québec City, and notes that the video imagery includes material from archives found in the house where they lived. She considers how the work recreates history, quotes Bouillet on her exploration of the house, and studies how the set was composed from objects from the site, using techniques of editing, collage and animation. She analyses the poetry, dynamics and scale of the work, highlights the minimalism of the video imagery, and assesses the use of narrators. She details the themes of disappearance, the forgotten, loss and death, and concludes by suggesting that the work evokes Walter Benjamin's ideas of the embodiment of history in objects.

Beauchemin, L. (1994). *Incursion latérale.* Joliette : Conseil de la culture de Lanaudière.
Avec le désir de mettre en valeur le travail de recherche en arts visuels, nous avons recensé 21 boursiers du ministère de la Culture et des Communications du Québec. Leurs créations témoignent des préoccupations de notre époque sur l'humain, l'allégorique ou l'architectonique. (Robert Lussier, Président du Conseil de la culture de Lanaudière). Francine Lalonde, Danielle Binet, Suzanne Joly, Sylvie Tourangeau, Hélène Bonin, Marie-Andrée Julien, Odette Beaudry, Dolorès Contré-Migwans, Céline Michaud, Francine Le Blanc, Ginette Déziel, Manon Fafard, Gérard Brisson, Guy Lafontaine, Claude Bettinger, Francis Lapan, Alain Rivest, Huguette Noury, Normand Forget, Jocelyne Tremblay, Suzanne de Carufel.

Beaudoin, P. (2000). Dossier : réflexions de performeur-e-s : Pierre Beaudoin *esse arts + opinions* (40).

Beaudoin, R. (1981). Fragments d'un dictionnaire. *Liberté, 23*(133), 114-116.

Beaulé, M.-È. (2012). L'appropriation de l'espace collectif comme relation avec le spectateur chez Armand Vaillancourt. *Inter : art actuel* (111), 87-88.

Beaulieu, L. (2014). La performance comme espace de rencontre, Galerie R3 de l'UQTR, Trois-Rivières, 20 février 2014. *Inter : art actuel* (117), 58-59.

Beaupré, D. (1981). À propos de « Rencontre ». *Propos d'art, 1*(2), 5.

Beauséjour, M. et De Blois, N. (2007). *Petula. Pour la Serbie. Participation montréalaise à la 11e biennale d'arts visuels de Pancevo.* [catalogue]. Montréal : Centre CLARK.
Catalogue de la présence montréalaise à la 11e biennale d'arts visuels de Pancevo, en Serbie et Monténégro, du 28 mai au 10 juillet 2004. Commissaires: Igon Antic et Svetlana Mladenov. Commissaire du volet montréalais: Nathalie de Blois.

Beauséjour, M., Martel, R. et Perreault, N. (2004). *Rencontre internationale d'art performance de Québec 2002*. Québec : Éditions Intervention.

Beausoleil, C. (1982). Le Tympan de la cantatrice. Michel Lemieux. *Jeu* (2), 135-136.

Beausoleil, C. (1984). Poésies dans l'espace. *Vie des Arts, XXIX* (115), 78-79.

Bédard, C. (2001). Sites et transits chez Vera Frenkel. *Revue d'esthétique* (39), 143-150.

Beewoo *et al.* (2003). *Tenir entre les murs / Écarts de conduite*. Montréal : Université du Québec à Montréal, Services à la vie étudiante.

Bégin, F. et Altman, P. (1983). Espace urbain. *Intervention* (18), 31-33.

Bégoc, J., Boulouch, N. et Zabunyan, E.T., Anne. (2010). *La performance : entre archives et pratiques contemporaines*. Rennes : Presses universitaires de Rennes, Archives de la critique d'art.

Béland, D., Caron, N., Fortin, L., Martel, F. et Mathieu, F. (1993). *L'Œil de Poisson : Le Coffret*. Québec, Qc : L'Œil de Poisson.

Béland, D., Fortin, L. et Mathieu, F. (1993). *L'Œil de Poisson : Cahier d'information*. Québec, Qc : L'Œil de Poisson.

Bélanger, C., Nadeau, L., Nicolas, S., Pick, K. et Québec, M.i. d. a.d. *Toi/You, la rencontre : Manif d'art 4, la biennale de Québec.* Québec : Manifestation internationale d'art de Québec.

Bélanger, C., Pelletier, G. et Baron, E. (2013). *Première ovation : arts visuels, arts médiatiques, métiers d'art, cohorte 2011-2012*. Québec (Qc) : Manifestation internationale d'art de Québec. Catalogue des boursiers de la cohorte 2011/2012 de la Manifestation internationale d'art de Québec, incluant des performances par Marie-Claude Gendron (« De la Résistance ») et les artistes de l'exposition « L'engin » du collectif Non-Maison.

Bélanger, L. (2005). Propositions stimulantes (Atelier Silex, Trois-Rivières). *Inter : art actuel* (90), 47-47.

Belanger, L., Claxton, D., Isaacs, B., McMaster, M., Smith, A. et Wlusek, O. (2013). *In the flesh : Lance Belanger, Dana Claxton, Brad Isaacs, Meryl McMaster*. Ottawa : Ottawa Art Gallery = Galerie d'art d'Ottawa.

Bélanger, M. (1979). Channel Irons. *Centerfold, 3*(4), 177-178.

Bélisle, J. (1988). *Les temps chauds.* Montréal, Québec : Musée d'art contemporain de Montréal.

Bélisle, J. (2006). *Pique-Nique : Jason Arsenault, Patrick Bérubé, Guillaume LaBrie, Mathieu Lacroix, Véronique Lépine, Thierry Marceau, Marie-Hélène Plante, Edouard Pretty, Janick Rousseau, Mathieu Valade. Fonds Parachute*. Montréal, Québec : Pique-Nique.

Bélisle, J.-F. (2005). The Venice Biennale, 51st International Art Exhibition, Venice, Italy June 12 - November 6, 2005. *Ciel variable* (69), 33-35.

Bell, L. (2004). Belle sauvage and other scandalous personas, Storytelling for social change with Lori Blondeau. *Canadian Art, 21*(4), 48-49.

Bell, L. (2004). Scandalous Personas, Difficult Knowledge, Restless Images: The Work of Lori Blondeau. *Canadian Art, 24*(4), 48-53.
"In a performance rich in comic hyperbole, Bell Sauvage [Lori Blondeau's performative alter ego] takes her audience on a roller coaster journey through laughter and painful testimony" -Lynne Bell. (VTape)

Bell, L. (2007). Buffalo Boy at Burning Man. *Canadian Art, 24*(2), 44-48.
The writer discusses the work of Adrian Stimson, an artist and public intellectual of considerable versatility who is based in Saskatoon, Canada. Stimson's work encompasses many fields of art-

making and being, including edgy performance personas like Buffalo Boy, a painter who is known for “tar and feathers” series, and an installation artist. Time and again, his work concentrates on the figure of the buffalo as a metaphor for spirituality, resistance, and creativity. It appears as a provocative trickster in Buffalo Boy, as a romantic icon in his black-and-white paintings, and as witness, mourner, and survivor in Old Sun and Sick and Tired, two hauntingly beautiful installations in which the artist bears witness to the effect of residential schools on aboriginal lives.

Bell, L. et Williamson, J. (2001). High Tech Storyteller: A Conversation With Performance Artist Lori Blondeau. *Fuse, 24*(4), 27-34.
An interview with Lori Blondeau on her many performances and personas. (VTape)

Bell, L.S., Ho, R., Lai, L., Brown, L., Dumont, M. et Presentation House Gallery. (1997). *Urban fictions : Lorna Brown, Margot Butler, Ana Chang, Allyson Clay, Dana Claxton, Andrea Fatona, Melinda Mollineaux, Shani Mootoo, Susan Schuppli, Karen Ai-Lyn Tee, Cornelia Wyngaarden, Jin-me Yoon*. North Vancouver, B.C. : Presentation House Gallery.

Belmore, R. (1991). Autonomous Aboriginal High-Tech Teepee Trauma Mama. *Canadian Theatre Review* (58).

Bénichou, A. (2002). Vera Frenkel. *Parachute : Contemporary Art Magazine* (105).

Bénichou, A. (2010). Images de performance, performances des images. *Ciel variable : art, photo, médias, culture* (86), 40-57.

Bénichou, A. (2010). *Ouvrir le document : enjeux et pratiques de la documentation dans les arts visuels contemporains*. Dijon : Presses du réel.

Bénichou, A. (2010). Documents [de] performance. *Ciel variable : art, photo, médias, culture* (86), 7.

Bénichou, A. (2010). Images de performance, performance des images. *Ciel variable* (86), 40-57.

Bénichou, A. (2015). *Recréer / scripter – Mémoires et transmissions des œuvres performatives et chorégraphiques contemporaines*. Dijon : Les presses du réel.

Benoit, N., DuPont, C., Côté, M., Kerhervé, B. et Landon, P. (2007). *Dispositifs audio vidéo et enjeux narratifs = Audio video apparatus-narrative stakes*. Montréal : Éditions EAVM UQAM.

Bentley Mays, J. (2011). Vera Frenkel, Cartographie d'une pratique/Mapping a Practice, SBC Gallery of Contemporary Art, Montreal, October 2 to December 4, 2010. *Ciel variable : art, photo, médias, culture* (88), 83-84.

Bentley Mays, J. (2011). Vera Frenkel. *CV - ciel variable* (88), 83-84.
Discusses Vera Frenkel's exhibition « Cartographie d'une pratique/Mapping a Practice » shown at SBC Gallery of Contemporary Art in Montreal, Canada (2 Oct.-4 Dec. 2010). The author considers the view that the increasing tendency to archive culture is a sign of civilization's decline, outlines Frenkel's creation of archival materials, and studies the video and performance work 'String Games: Improvisations for Inter-City Video » (1974). He explores the video installation '...from the Transit Bar' (1992, illus.) shown in Documenta 9 (1992), examines the audio and video work 'Notes from the Scaffolding Archive' (2008-2009, illus.), and concludes by analysing the relationship between loss and memory in collections.

Berenicci, R. (1978). Soap Burns. *Imprint* (January-February), s.p.

Berenicci, R. (s.d.). First You Learn the Language. *C Magazine* (11), 45-49.

Bergeron, M. (1996). *Parcours désordonné : propos d'artistes sur la collection*. Joliette : Ateliers convertibles.

Bergeron, Y., Couture, F., Déry, L., Fraser, M. et Gérin, A. (2010). *Œuvres à la rue : pratiques et discours émergents en art public*. Montréal : Galerie de l'UQAM, Département d'histoire de l'art (Université du Québec à Montréal).
Quelle relation l'art public entretient-il avec l'espace et avec la communauté montréalaise? Le concept d'art public réfère à des œuvres d'art permanentes ou éphémères conçues pour s'intégrer à – ou se déployer dans – des espaces publics, des sites naturels, des immeubles ou des structures, par un processus d'aménagements ou d'engagement communautaire auquel peuvent participer des artistes, des citoyens, des architectes et des urbanistes. Or des défis particuliers sont posés aujourd'hui : la conservation même des œuvres permanentes doit souvent être repensée, alors que les phénomènes de relocalisation, de la présence d'art éphémère en milieu urbain et de l'appropriation des monuments témoignent d'une transformation des liens entre l'art et l'espace public au sein de la communauté. Les textes réunis dans cet ouvrage sont le résultat d'une réflexion essentielle menée autour de ces questions dans le contexte précis de Montréal. Ils ont été présentés en septembre 2009 à la Galerie de l'UQAM dans le cadre du colloque Œuvres à la rue : pratiques et discours émergents en art public. (Site web de l'éditeur)

Berghuis, T.J., Wallace, K. et Kovskaya, M. (2009). *Action-camera : Beijing performance photography*. Vancouver : Morris and Helen Belkin Art Gallery.

Berghuis, T.J., Wallace, K., Kovskaya, M. et Morris and Helen Belkin Art Gallery. (2009). *Action-camera : Beijing performance photography*. Vancouver : Morris and Helen Belkin Art Gallery.

Bergman, Z. (2014). Carmen Papalia: Blind Field Shuttle. *C Magazine* (121), 43-43.
Blind Field Shuttle, a non-visual walking tour led by Vancouver-based artist Carmen Papalia, who is visually impaired, is an experience where up to 50 people walk together with their eyes closed. An exercise in trust and perceptual mobility, the experience involves participants lining up behind Papalia, linking arms and shutting their eyes for the duration of the tour. The author explains his time during the tour.

Berland, J. et Mount Saint Vincent University. Galerie d'art. (2005). *Lecture notes : Michael Fernandes, Rainer Ganahl, Mike Hein, Suzy Lake, John Marriott, Adrian Piper, Joseph Beuys*. Halifax, NS : MSVU Art Gallery.

Bernier, P., Gale, P., Gellman, D., Goodwin, D., Henricks, N., Huffman, B., Lickers, C., Papararo, J., Peters, L., Reinke, S., Rigsby, J., Steele, L., Treleaven, S., Willemsen, P. et Woodbury, G. (2001). *Tranz <---> Tech 2001 : The Toronto International Video Art Biennial*. Toronto : Tranz <---> Tech.
This publication for the 2001 International Video Art Biennial in Toronto includes introductory texts for specific video screenings, usually written by the curators. There are also descriptions of selected installations and exhibitions connected with the biennial. Includes a schedule, as well as a listing of the 17 organizations participating in the event.

Bertrand, S. (2005). *Reconnaître le terrain : 19 inflexions au terrain vague*. Gatineau, QC : Centre D'artistes Axenéo7.

Bérubé, A. et Cotton, S. (1997). *L'installation pistes et territoires : l'installation au Québec, 1975-1995, vingt ans de pratique et de discours*. Montréal : Centre des arts actuels SKOL.

Bienvenue, M. (1978). John Oswald : In Between the Stations. *Centerfold, 2*(4).

Bienvenue, M. (1986-87). Winnipeg Performance Festival. *Fuse, X* (4), 7-8.

Biharry, S. (1989-1990). Growing Pains. Performance Art in Saskatcheman. Difficultés de croissance. L'art de la performance en Saskatchewan. *Parallélogramme, 15*(3 (hiver)), 33-39.

Bilodeau, D. (1990). Gare à vous, homme au rêve. *Inter* (47), 56.

Binet, D., Emery, C., Guerrera, M., Bonin, H., Joly, S., Mayer, I., Murphy, S., Pirson, J.-F., Tourangeau, S., Tremblay, J. et Valotaire, S. (2000). *Autrement dit présence*. Joliette : Les Ateliers convertibles.

Birnie Danzker, J.-A. (1996). General Idea: Towards an Audience Vocabulary. Dans *Video re/view* (p. 403-410). Toronto : Art Metropole & Vtape.
The article is an interview between Jo-Anne Birnie Danzker and members of General Idea, A.A. Bronson, Felix Partz, and Jorge Zontal, regarding their videotape/performance executed in 1976, Press Conference. Issues explored include the relationship between the "real" viewing audience and the on-stage performers acting as the audience members and the purpose of this dialectic, ideas of narrative continuity and discontinuity, and the sometimes negative reactions of the "real" audience to the piece. (VTape)

Birnie Danzker, J.-A.G.I. (1978). General Idea. Towards an Audience Vocabulary. *Centerfold, 3*(1), 13-18.

Biron, N. (1987). Françoise Sullivan et les rythmes profonds de la nature. *Vie des arts, 32*(127), 59-75.

Bisson, M. (2008). Francis Arguin : Esthétique de l'expression autistique. *Inter : art actuel* (99), 74-75.

Bissonnet, G. et Fournier, M. (2003). L'Urbaine Urbanité. *Espace Sculpture* (64), 15-20.

Blackburn, G. (2011). *175 Nord : expositions présentées dans le cadre de l'événement 175 Nord, rencontres culturelles entre le Saguenay-Lac-Saint-Jean et Montréal, automne 2011*. Montréal : Ville de Montréal.

Blackburn, G. et Tremblay, Y. (1990). Opération Berlingots 50 000. *Inter : art actuel* (51), VIII-X.

Blackwell, A. (2011). Agencement d'une architecture moléculaire : Construire la cuisine communautaire mobile de Mount Dennis. *Inter : art actuel* (108), 22-23.

Blackwell, A., Budney, J. et 101, G. (2005). *Unboxed : engagements in social space. Fonds Parachute*. Ottawa, Canada : Gallery 101.

Blaine, J. (1997). *Les ambassadeurs*. Ventabren (France) : Ventabren art contemporain.
Cette publication fait suite à l'exposition de Julien Blaine, Les Ambassadeurs, présentée au V.A.C. (Ventabren Art Contemporain) de juillet à septembre 1997. Le livre répertorie la correspondance entre Julien Blaine et les artistes « ambassadeurs » – dont Richard Martel pour le Québec et Paul Dutton pour le Canada –, qui répondent à trois questions au sujet de leur art. Artistes du projet : Démosthène Agrafiotis (Grèce), Fernando Aguiar (Portugal), Guy Bleus (Belgique), Haroldo de Campos (Brésil), Robin Crozier (Angleterre), Ma Desheng (Chine), Paul Dutton (Canada), Bartholomé Ferrando (Espagne), Giorgy Galanti (Hongrie), Jan Swidzinski (Pologne), Richard Kostelanetz (USA), Richard Martel (Québec), Clemente Padin (Uruguay), Sarenco (Italie), Tanabe Shin (Japon), Pete Spence (Australie), Miroljub Todorovic (Yougoslavie), Tolsty (Russie), Timm Ulrichs (Allemagne), Edgardo Antonio Vigo (Argentine).

Blaine, J.B., Edith; Collet, Michel; Couillard, Paul; Dreyfus, Charles; Doyon / Demers; Ferrando,

Bartholomé; LaChance, Michaël, *et al.* (2013). *Index du performatif.* Québec : Intervention.
Un index incontournable contenant des définitions de Julier Blaine, Edith Brunette, Michel Collet, Paul Couillard, Charles Dreyfus, Doyon / Demers, Bartholomé Ferrando, Julie Fiala, Hervé Fischer, Giovanni Fontana, Michel Giroud, Joël hubaut, Elisabeth Jappe, Michaël La Chance, Jonathan Lamy, Hélène Lefebvre, Luc Lévesque, Patrice Loubier, André Marceau, Hélène Matte, Richard Martel, Helge Meyer, Francis O'Shaughnessy, Alain-Martin Richard, Barbara Roland, Guy Sioui Durand, Julie-Andrée T., TouVA, Magali UHL, Priscilla Vaillancourt, Valentine Verhaeghe.

Blais, S., Grande, J.K., Martel, R., Pageau, Y., Sioui Durand, G., Thériault, N., Tremblay, D. et Tremblay, A. (1995). Arts et publics : Fonction d'un centre d'artistes. *Inter : art actuel* (62), 61-65.

Blanchard, F., Cotton, S. et Roy, D. (1995). *Skol. Livret de programmation 1994-1995.* [Livret de la programmation 1994-1995 de SKOL]. Montréal : Centre des arts actuels SKOL.
Deux performances ont été présentées lors de l'événement: Marie Ouellet (accompagnée de Marie Trudeau), «Inventaire I» et Gin Bergeron (avec Suzane Boisvert, Manon Choinière et Danielle Boutet), «Les divagations d'une secrétaire médicale» (JB).

blanche, L.C. (1979). *4 performances : Cyril Reade, Jacques Ouellet, Holly King, Pierre Gosselin.*

blanche, L.C. (1980). *Danse actuelle.* [Programme]. Québec : La Chambre Blanche.

Block, L.A. et Sourrisseau, J. (1986). Obsessionals : Winnipeg's International Intermedia Performance Art Festival. *Border Crossings, 6*(1), 25-27.

Blondeau, L. et Bell, L. (2005). On the Fightin' Side of Me: Lori Blondea and Lynne Bell in conversation with Rebecca Belmore about the significance of place and history, bearing witness and storytelling for social change. *Fuse, 28*(1), 25-33.
Lori Blondeau and Lynne Bell in conversation with Rebecca Belmore during the installation of Temperance (2004) at the Snelgrove Gallery at the University of Saskatchewan. Work and issues centering around numerous cases of freezing deaths of Aboriginal men outside of the Queen Elizabeth II power plant is Saskatoon are discussed. Belmore highlights the importance of site-specifiic work and storytelling as a means of creating social change within her complex performance/installations. (VTape)

Blouin, R. (1978). Tom Sherman. See the Text Comes to Read You. *Centerfold, 3*(1), 19-22.

Blouin, R. (1979). Recent Pasts : an Interview with Elizabeth Chitty. *Parachute : Contemporary Art Magazine,* 27-31.

Blouin, R. (1979). Vidéo et Performance. *Living Art*, 85-88.
A French essay on the convergence of performance art with video, written by Rene Blouin. (VTape)

Blouin, R. et Gale, P. (1984). *Western Front Video.* Montréal : Musée d'art contemporain de Montréal.
The catalogue of an exhibition of Western Front Video productions curated by Rene Blouin for the Musee d'art contemporain de Montreal. Contains a useful history and description of the Western Front. Includes work by Kate Craig, Robert Filliou, Tom Dean, Margaret Dragu and others. (Western Front)

Boehme, J. (2000). Dossier : réflexions de performeur-e-s : John Boehme *esse arts + opinions* (40).

Boileau, C. (2001). Ce que tu me racontes, ce que je te cache.

Boivin, J. Try for technical support.

Boivin, J. (2005). L'adresse à l'autre et la production de sens public. *Inter : art actuel* (89), 30-36.

Boivin, J. (2017). Assurer sa permanence. Le cas de Refus-acceptable. *Inter* (125), 78-79.

Boivin, J. (2017). Kama La Mackerel - D'une voix plurielle, la résistance. *esse arts + opinions* (91), 74-77. Court portrait de l'artiste Kama La Mackerel.

Bolla-Paquet, C. (2008). Nouvelles brèves. *Vie des arts, 52*(210), 22-23.

Bonin, H. et Pirson, J.-F. (2014). Pédagogie de l'espace et espace de pédagogie. *Inter : art actuel* (116), 35-37.

Bonin, V. (2011). Intermedia History – supplément. *Intermédialités* (18), 173-182.

Bonin, V., Morris, C., Bryan-Wilson, J. et Lippard, L.R. (2012). *Materializing Six Years : Lucy R. Lippard and the Emergence of Conceptual Art.* Cambridge : MIT Press.

Bonin, V. et Thériault, M. (2010). *Documentary protocols (1967-1975) = Protocoles documentaires (1967-1975)*. Montréal : Galerie Leonard & Bina Ellen Art Gallery, Université Concordia.

Borciurkiw, M. (1989). Tongue-tied and Loving it. *Fuse, XII* (5), 40.

Bordeleau, E. (2010). La Jeune-Fille, la minoune et le loser : Retour sur un événement atypique organisé par Folie/Culture. *ETC* (89), 10-12.

Borden, A. (2003). TDR Interview with Shawna Dempsey and Lorri Millan. *The Danforth Review*. A website publication, The Danforth Review interviews performance and video artists Shawna Dempsey and Lorri Millan. This article speaks mostly of their new book called Lesbian National Parks and Services Field Guide to North America. This article is also available online at danforthreview.com/features/interviews/dempsey_millan.htm (VTape)

Boréal, A.N. (2001). *Forêt-Frontière : une action art/nature = an art/nature action*. Annonciation, Québec : Boréal Art/Nature.

Borsa, J. (2009). Rebels with a cause. *n.paradoxa* (23), 20-28.
Discusses the relationship between gender and performativity in the work of women artists. Comments on the notion of the 'bad girl' art that transgresses the performativity of gender stereotypes in an interventionist way, focusing on the Canadian feminist context, discussing work by Joyce Wieland, the 'real life' performances of Colette Urban which investigate second-hand material culture, including 'Consumer Cyclone' (2008, illus.) and the catharsis in the performance work of RIta McKeough. Examines the notion of the grotesque and the spectacle of female otherness in this context, commenting on Lisa Baldissera's video "Snow' (1997, illus.) and the performance 'Wedding' (1995, illus.), and discusses the element of humour in work such as this. Referencing Foucault's notion of heterotopia and otherness, comments on the 'real world performances' of Shawna Dempsey and Lorri Millan, including their 'Lesbian National Parks and Services project' in Banff (1997, illus.), which critiques hetero-normative culture and scientific discourses, comparing their work to that of the Situationists and relational aesthetics. Concludes by commenting on the way the intimate knowledge of inhabiting specific bodily situations enables these artists to successfully disturb deeply-entrenched mythologies and reimagine their relationship to the feminine.

Botey, S. (2006). *Poésie Marseille 2006.* Marseille : Ville de Marseille.

Ce catalogue synthétise et présente les auteurs qui ont ''fait'' le Festival de Poésie (édition 2006). Le lecteur se trouve porté par le rythme des oeuvres des poètes. Et Nadine Agostini, Cyrille Bret, Gilles Cabut, Anne James Chaton, Esther Ferrer, Georges Hassomeris, Richard Martel, Jean-Pierre Ostende, Florence Pazzottu, Claudio Pozzani et Lucien Suel nous emènent en voyage avec des mots (et des maux) simples, des situations quotidiennes.

Bouchard, A.-M. (2013). L'art actuel a-t-il (encore) besoin des médias? *ETC* (98), 4-15.

Bouchard, A.-M. (2014). Nadia Myre, The Scar Project et Beat Nation. *ETC* (101), 40-43.

Bouchard, C. et Cousineau, N. (2008). *Complot en Espagne*. Saint-Lambert : Dominique et compagnie.

Bouchard, L. (1982). Autour d'une table. *Propos d'art, 5*(4), 21.

Bouchard, M. (2008). Nouvelles brèves. *Vie des arts, 52*(211), 22-23.

Bouchard, M.G. (2009). Dossier : Les détours de l'été. *Vie des arts, 53*(215), 69-84.

Boucher, C. (1989-1990). Claire Beaulieu, exploration et maîtrise des éléments. *Esse* (14), 21-25.

Boucher, M. (2006). Des œuvres polymorphes. Trois cas types. *Espace Sculpture* (75), 20-24.

Boucher, M. (2009). *Claudie Gagnon Monographie.* Montréal : les presses Transcontinental.

Boucher, M. (2012). L'art performatif marche dans les traces de la peinture. *esse arts + opinions* (76), 46-51.

Boucher, M. (2015). La nourriture en arts performatifs. *Jeu* (154), 14-19.

Boucher, M.-P. et Prost, J.-F. (2011). Fragments d'action pour la ville : Entretien avec Brian Massumi. *Inter : art actuel* (108), 16-21.

Boudreau, S. (2007). Séquence Chicoutimi. Gabriela Alonso, Daniel Acosta, Silvio de Gracia et Clémente Padin, RIAP, Séquence, Chicoutimi, 27-09-2006. *Inter : art actuel* (96), 46-47.

Boudreau, S. (2007). Médium : Marge engage ou s'engage? *Inter : art actuel* (95), 55-57.

Boudreau, S. (2008). Habanart à Saguenay : art cubain actuel, Séquence, Chicoutimi. *Inter : art actuel* (99), 62-63.

Boudreau, S. (2009). Le passage des funambules. *Inter : art actuel* (102), 103-109.

Boulanger, C. (1981). L'écriture en événement. *Bulletin de la Chambre Blanche* (9), 12.
Texte autour de l'événement « Faire de part et d'autre », tenu à la Chambre Blanche, les 21 et 22 février 1981, où les organisatrices, Monique Mongeau, Danielle Roy et Louise Viger « avaient résolu d'aborder l'objet d'art et la performance par le biais de la notion d'événement.

Boulanger, C. (1982). Post-performance… un nouveau pas? *Cahiers* (14), 14-15.

Boulanger, C. (1984). La performance : un art de l'ellipse? *Vanguard* (1), 26-30.

Bourassa, R. et Poissant, L. (2013). *Personnage virtuel et corps performatif : effets de présence*. Québec : Presses de l'Université du Québec.
S'inscrivant dans les travaux du groupe de recherche « Performativité et effets de présence »,

cet ouvrage fait suite au colloque « Personnages virtuels et effets de présence » qui eut lieu à l'Université du Québec à Montréal en novembre 2009. Deux principaux axes traversent le livre : les effets de présence des personnages virtuels ainsi que les médiations technologiques du corps performatif dans les arts de la scène et les arts médiatiques. Regroupant des textes de divers auteurs, l'ouvrage s'inscrit en prolongement d'une réflexion sur le personnage virtuel en tant qu'automate, figure de synthèse animée et simulacre. Il se divise en trois parties distinctes : intelligence artificielle, personnages de synthèse et robotique; corps performatif et capture de mouvement; arts de la scène. (J.B.)

Bourcheix-Laporte, M. (2012). À propos du public incident des œuvres d'art furtives. *Inter : art actuel* (111), 44-46.

Bourdages, E. (2004). Sœur Valérie de l'Internet : Valérie Lamontage. *Bulletin de la Chambre Blanche* (28), 44-45.
Texte à propos de la résidence de production Web de Valérie Lamontagne, À la Chambre Blanche, du 17 mars au 11 mai 2003. La résidence a notamment donné lieu à une performance diffusée en ligne.

Bourdages, E. (2015). Festival HTMlles : « Quels types d'imaginations peuvent surgir de l'épuisement collectif, de la mélancolie ou d'un ras-le-bol à grande échelle? ». *ETC MEDIA* (104), 39-47.

Bourlon, E. (2004). *Analyse des champs de gravité et magnétique dans le Bouclier canadien à l'aide de méthodes traditionnelles et basées sur la transformée en ondelettes.* (Thèse en ressources minérales). Université du Québec à Montréal, Montréal, Chicoutimi.

Bousquet-Mongeau, M., Gosselin, C. et Moore, D. (1981). *Françoise Sullivan : rétrospective exposition organisée par le Musée d'art contemporain*. Montréal : Musée d'art contemporain de Montréal.

Bovier, L. (2003). *Aids Riot : New York, 1987-1994 : Collectifs d'artistes face au Sida = Artists Collectives Against Aids*. Grenoble : Magasin.
« L'apparition du Sida à New York, au cours des années 80, provoqua une fracture sociale sans précédent. À l'étendue de la tragédie épidémique vint s'ajouter la gestion catastrophique de cette crise par les pouvoirs publics et les médias. Face à la stigmatisation et la discrimination des populations les plus touchées, des stratégies de résistance se mirent en place à différents niveaux de la société civile. Aids Riot se penche sur une série de ripostes lancées par des collectifs à partir du champ de l'art contemporain. AIDS RIOT est un projet de recherche conçu et réalisé par la 12e Session de l'École du Magasin, programme d'études curatoriales du Centre National d'Art Contemporain de Grenoble. (Worldcat)

Bowren, A. (2015). Reviews : Antonia Hirsch : "Negative space". *Esse* (86), 109-109.
"Negative space" is a solo exhibition comprised of six aesthetically cohesive and visually powerful works by Berlin-based Canadian artist Antonia Hirsch. Originally shown at SFU Galleries in Vancouver, the works--including a five-hour durational performance and a text work for a mobile device--share a deep connection to the silence and mystery of both our inner and outer worlds. Throughout the exhibition, Hirsch finds numerous ways to question the human relationship to illusion, surface, and image. Functioning as a unit, two geometric sculptures, one spherically framed archival inkjet print, and one elongated HD video installation, appear as formal rearrangements of physical darkness. With their mostly black geometry, repeated astronomical motifs, and strategic use of light, each piece appears undeniably connected to the others and inexplicably capable of rendering space physical. "Negative space" is dark and quiet. Like outer space, the works seem to absorb sound and emit energy, as though they might actually be capable of converting one into the other. The show was on view at Toronto's Gallery TPW from October 17-November 14, 2015. OA

Bowron, A. (2014). Women on Diving Board. *C : International Contemporary Art* (124), 72-73.
The article reviews the September 4, 2014 performance art exhibition "Women on Diving Board" by Alexandra Beriault and Shannon Lea Doyle at the Art Gallery of Ontario (AGO) in Toronto, Canada, inspired by artist Alex Colville and his wife and model Rhode Valentine Colville.

Bradette Brassard, J. et Couture, F. (2009). *Jean-Paul Mousseau artiste public étude de la station de métro Peel, de l'église Saint-Maurice-de-Duvernay et de la Mousse spacthèque de Montréal* Mémoire de maîtrise en études des arts. Montréal : Université du Québec à Montréal. Disponible par Archipel. http://www.archipel.uqam.ca/1772/

Bradley, J. et Fry, P. (1980). *Pluralities 1980 Pluralités.* Ottawa : Musée des Beaux-Arts du Canada / National Gallery of Canada.

Bradley, J. et Johnstone, L. (1998). *Réfractions trajets de l'art contemporain au Canada*. Montréal : Artextes.

Bradley, J., Richmond, C. et Sterbak, J. (1989). *Jana Sterbak : March 16-May 5, 1989, Mackenzie Art Gallery, Regina.* Regina : Norman Mackenzie Art Gallery.

Brault, C. et Couture, F. (2010). *Analyse des conditions de production d'œuvres en art public : étude de cas de trois municipalités du Québec.* Mémoire de maîtrise en études des arts (p. x, 136 f). Montréal : Université du Québec à Montréal. Disponible par Archipel. http://www.archipel.uqam.ca/3177/

Bréniel, P. (1992). Rétrospective Françoise Sullivan, mémoire de la danse actuelle *La Presse – Danse* (12.9.1992), D15.

Brennan, M. (1992, Octobre 28, 1992). This "performance art" comes directly from Mars. *Capital News*. This article discusses the origins of performance art and the contributions of Tanya Mars who is scheduled for a lecture-performance at Okanagan University. Tanya Mars' particular performance cited here, took place on Tuesday November 3rd 1992, 6pm (VTape).

Bridge, J., Martin, J., Lake, S., Heard, C. et Rodman Hall Arts Centre. (2004). *Stunning : Jane Martin, Catherine Heard, Suzy Lake*. St. Catherines, ON : Rodman Hall Arts Centre.

Britton, S., Chitty, E., Clark, T., Craven, D., Craig, K., Dragu, M., Dean, M., Fish, R., Gervais, R., Greyson, J., Harding, N., Massey, J. et Tomczak, K. (1980). 11e biennale de Paris : Les Canadiens. *Parachute : Contemporary Art Magazine,* 4-17.

Bronson, A.A. (1979). Automatons/Auto Morons. Dans *Performance By Artists* (p. 291-293). Toronto : Art Metropole.
This excerpt from the complete essay focuses on the work of Colin Campbell and the development of his eccentric personal performances into a complex form. (VTape)

Bronson, A.A. (1984). *Aggregates : A Festival of Toronto Groups.* Toronto.

Bronson, A.A. (1985). *General Idea Shut the fuck up!* [videorecording]. Toronto : Art Metropole : General Idea.

Bronson, A.A. et Gale, P. (1979). *Performance by artists*. Toronto : Toronto Art Metropole.
Cette anthologie regroupe une collection d'essais, de documents et de bibliographies éditées par des organisations artistiques basées à Toronto : elle illustre la nature complexe et diversifiée des « notions de performance ». L'introduction de Pontbriand précède les contributions de 16 artistes qui exemplifient leur travail. Situant ainsi la performance historiquement et

socialement, dix essais examinent différentes facettes du phénomène, entre autres la distinction entre les sensibilités américaines et européennes, ses fonctions comme mode de communication, sa proéminence dans le changement de la nature et la fonction de l'art, ainsi que son efficacité au sein d'une perspective féministe. Deux textes se concentrent plus particulièrement sur la scène artistique de l'ouest et sur la région de Toronto.

Bronstein, N. (2014). Taking it Slow: Duration and Intimacy in Olivia Boudreau's Le Bain and L'Étuve. *C : International Contemporary Art* (123), 28-33.

Brower, M., Lake, S., Tuer, D. et Garnet, C. (2011). *Suzy Lake : political poetics.* : University of Toronto Art Centre.

Brown, N. (2008). Enthusiasm at the Limit. *C : International Contemporary Art* (100), 8-10.
As part of Toronto's annual Nuit Blanche, Jon Sasaki filled Lamport Stadium with sports mascots who performed for 12 uninterrupted hours. The work, called I Promise It Will Always Be This Way, raised crucial questions about Nuit Blanche's social function. It is frustrating that the work in Nuit Blanche seems to exist for someone else, and if Sasaki's project succeeded, it did so by supplying the old entertainment staple: a little something for everyone.

Brownson, J. (1985). Vancouver's cold : hard times for Canadian performance. *High Performance, 8*(4), 39.
The article discusses the state of art performances in Canada, with special emphasis given to the city of Vancouver. The author begins by giving a brief account of the political and economical state of Canada, including budget cuts to the National Film Board (NFB) and the Canadian Broadcasting Corporation (CBC), which gave financial support to much of the art life in Canada. He then continues on to discuss the three major performance spaces in Vancouver: Western Front, Vancouver East Cultural Center; and Firehall Theatre.

Brunet Neumann, H. (2004). Fouilles relationnelles. *ETC* (67), 51-55.

Brunet Neumann, H. (2004). *Poésie vidéographique.* Montréal : Sylviane Poirier art contemporain.

Brunette, E. (2014). À l'ombre des projecteurs : DARE-DARE au Quartier des spectacles. *esse arts + opinions* (82), 54-63.

Brynjolson, N. (2017). From Mentorship to Collaboration: Art, Feminism, and Community in Winnipeg. Dans Davis, H. (dir.), *Desire Change: Contemporary Feminist Art in Canada*. Montréal/Kingston et Winnipeg: McGill-Queen's University Press et Mentoring Artists for Women's Art.
«In this chapter I focus on one project that had its origins in MAWA's mentorship program: the Crossing Communities Art Project, which was established by artist Edith Regier in the late 1990s and ran until 2011. Analyzing this project not only highlights the practical inner working of the mentorship process, but also demonstrates some of the problematics of feminist community building.» (p. 220)

Buchan, D. (1977). Femmes artistes invitées : célébrations rituelles. *Vie des Arts, XXI* (86), 20-22.

Buchan, D. et White, P. (1979). *Modern fashions, or, An introduction to the language of partial seduction*. Calgary : Glenbow Museum.
Peter White considers the implications of wardrobe art and provides biographical information on David Buchan. Includes reproductions of the artist's clothing ads and a "Performance bibliography". 4 bibl. ref.

Buchholz, G. (1995, March 11). Exhibit Thrives on Vacancy: Life Zones Evokes Sense of Spirituality. [review]. *Winnipeg Free Press*.

Review of Karen Hoeberg's mixed-media installation, Life Zones, which was augmented by performances by four other female artists in a series called From the Foot of the Tree: Four Voices. Life Zones explores physical geography and the connection between women and nature through an installation of "memory scrolls" - long rolls of canvas rubbed with different coloured soils, which envelope the inside of the gallery. (VTape)

Buckland, M.K. et Reid, S. (2000). *15 minutes Michael Buckland, ... [et al.]*. Mississauga : Art Gallery of Mississauga.

Bujold, C. (2011). Empreinte, par la force de l'impact. *Inter : art actuel* (107), 60-61.

Bull, H. (1979). Religion : The Relican Wedding: A special report from the Homunculus. *Centerfold*, 259-260.
Hank Bull, or, "the Great Homunculus" is the self-proclaimed god of a fictive and new Vancouver-based religion, Religion Canada. Written in ridiculous hyperbole and satirick Dada-esque overtones, he reports the equally fictive procession of its "Relican Wedding" ritual. The article may be also be regarded as an artist statement of Bull's body of performance and video work revolving around Religion Canada. (VTape)

Bull, H. (1980). Is There à Power in Humility. *Fuse, 4*(4), 235-236.

Burgess, M. (1999). Imagined geographies of Rebecca Belmore. *Parachute : Contemporary Art Magazine,* 12-20.

Burisch, N. (2013). Hay in a Haystack : Crafty Excerpts from Artexte's Collection = Du foin dans une meule de foin : Extraits artisanaux de la collection d'Artexte. Montréal : Nicole Burisch. http://e-artexte.ca/24608/ et https://nicoleburisch.com/2013/11/17/hay-in-a-haystack-crafty-excerpts-from-artextes-collection/. A limited-edition bookwork based on my 2012-2013 research residency at Artexte, available for consultation on-site at Artexte. Central to my research over the past few years has been the issue of how craft is perceived or represented. Rather than being a question of definition (what is craft?), this is a question about how craft or a crafted aesthetic is used to represent certain values or affiliations (more like why craft?). In particular, this line of inquiry has focused on the ways that craft, from its position on the margins of traditional art historical discourse, has often been used as a means to signal an affiliation with alternative lifestyles or politicized art practices. (N.B.)

Burish, N. (2015) Never Enough / Jamais Assez: on documentation, proximity, and Nadège Grebmeier Forget's SUITE from the series One on one's for so-called fans. Core Program catalog. 10-21
A text responding to a performance by Nadège Grebmeier Forget. In describing the challenges of writing about performances "in absentia," Amelia Jones has argued that, "the problems raised by my absence… are largely logistical rather than ethical or hermeneutic. That is, while the experience of viewing a photograph and reading a text is clearly different from that of sitting in a small room watching an artist perform, neither has a privileged relationship to the historical 'truth' of the performance."[1] Building upon this claim, I am interested in thinking through what it means to work with/within the logistical problems of absence. This text uses multiple and multiplying forms of documentation to negotiate my distance from the performance, less with the goal of providing a conclusive account of the event, but in a way that might hold a space for all the conflicting, affective, awkward, messy, unofficial, intimate, embodied, compromised, personal, and subjective versions of the performance. (N.B.)

Burish, N. (2016). From Objects to Actions and Back Again: The Politics of Dematerialized Craft and Performance Documentation, TEXTILE Vol. 14, Iss. 1, Traditional craft practice has long emphasized features of function and materiality, with the useful and skillfully produced object at the center of the way craft is read and understood. However, a number of recent exhibitions and

artworks have included not just objects, but also craft set in motion through participatory projects or performances. Correspondingly, the crafted object has undergone a shift in its once-central role, serving instead as a record of an event or process, a prop or tool, and in some cases disappearing altogether. Through a consideration of select projects and curatorial strategies from *Common Threads* at the Illingworth Kerr Gallery in Calgary, AB (2008), and *Gestures of Resistance* at the Museum of Contemporary Craft in Portland, OR (2010), this article argues that it is necessary to consider how the histories and theories of performance art are intersecting with contemporary craft practices, with a particular focus on the role of documentation and ephemeral traces (auteure).

Burr, M. et Reece, S. (2012). New Conversations. Fuck You Too. Skeena Reece *decoy magazine* Récupéré de http://decoymagazine.ca/fuck-you-too-skeena-reece/

Burstein, A. (2011). Quand la foi déplace des montagnes : l'éthique et l'art relationnel. *esse arts + opinions* (73), 24-29.

Bury, J. (2000). Espace-temps en devenir. *esse arts + opinions* (40).

C.G. (1980). Les performances. *Intervention* (9), 28-31.

Cachia, A., Averns, D., Rogers, R. et Thobani, S. (2009). *Diabolique.* : Dunlop Art Gallery in Regina, Saskatchewan.

Caillet, A. (2009). De l'art de (ne pas) intervenir dans l'espace public. *Espace Sculpture* (89), 25-29.

Camelo, C. (2000). Dossier : réflexions de performeur-e-s : Constanza Camelo *esse arts + opinions* (40), 16-51.

Camelo-Suarez, C. (2017). Deslocalizar, relocalizar, mal localizar. *Inter* (125), 54-55.

Cameron, E. (1974). Video as Art. Dans *Video Circuits: An Exhibition of Videotape as Art*. Guelph : S.N. Cameron discusses the relationship between video art and performance art, asking whether a video of a performance piece constitutes video art (or even art at all). He briefly discusses several artists who blur the boundaries between video and performance art practices. (VTape)

Campbell, C. (1978). David Buchan, Lamonte Del Monte and the Fruit Cocktails. *Centerfold, 3*(1), 29-32.

Campbell, C. (1980). Colin Campbell : Peripheral Blur. Dans *Performance Text(e) s & Documents*. Montreal : Parachute, 177-189.
This excerpt, from the published proceedings of the Multidisciplinary Aspects of Performance: Postmodernism Conference, reproduces the script for scenes I and II of Colin Campbell's performance Peripheral Blur. (VTape)

Campbell, C. (1984). *Performance in Moment'Homme.* Montréal : Tangente Danse Actuelle.
This text by Colin Campbell, from the catalogue for the dance/performance festival Moment'Homme, describes his interest in the role and image of the male artist, and how this interest led to his involvement in the curation of performers into an all male choreography, performance festival. (VTape)

Campbell, C. et Ferguson, B. (1980). *Canada video*. Ottawa : National Gallery of Canada. Catalogue d'exposition.

Campbell, J. (2009). Manon De Pauw, Intrigues, Galerie de l'UQAM, Montréal, 27 février au 28 mars 2009. *Ciel variable* (83), 83-84.

Campeau, S. (1989). Le Corps traversé de clichés (…) affublé. *ETC Montréal* (7), 66-67.

Campeau, S. (2013). Refaire œuvre. *esse arts + opinions* (79), 46-49.

Cantieni, G. (1981). *Sherbrooke 81*. Sherbrooke : Université de Sherbrooke.
Exposition des œuvres de 11 artistes de la région de Sherbrooke, tenue du 22 novembre au 18 décembre 1981 au Centre culturel de l'Universite de Sherbrooke, incluant la sculpture-performance *Ère tubulaire* par Pierrette Mondou.

Cantieni, G. (1982). The Eustis Mine Event. *ArtsCanada* (248-249), 71-72.

Cantieni, G. (1983). Performance. *10-5155-20 Art contemporain* (3).
Numéro de la revue 10-5155-20 Art contemporain consacré à l'art de performance au Québec.
Inclut le texte « L'art de la performance au Québec » par Jean Tourangeau.
Images et textes de performeurs québécois, canadiens et étrangers.

Cantieni, G. (1983-1984). Performance/Art/Action (dossier). *10-5155-20 Art contemporain* (6-7), 8-61.

Cantsin, M. (1981). Protocole underground / néoromantisme urbain. *Intervention* (13), 49-49.

Cantsin, M. (1982). Course au trésor. *Intervention* (15-16), 42.

Cantsin, M. (1983). L'histoire du néoisme : Une histoire d'amour. *Intervention* (19), 34-35.

Cantsin, M. (2002). *Made in Italy*. Verona : Adriano Parise Editore.
Introduction by Sarenco. Essay ("I am Monty Cantsin! The Beauty of Vandalism and the Spectacle of Noise") by Cassandra Sung-Hyan. Cantsin/Kantor is a central figure of Neoism

Canty, D., Loncol Daigneault, C., Neveu, C. et Stanley, J. (2011). *Laboratoire parcellaire*. Chicoutimi. Montréal : La Peuplade, Oboro.
Dans ce Laboratoire parcellaire, Daniel Canty, Caroline Loncol Daigneault, Chantal Neveu et Jack Stanley – qui ont effectué une résidence d'écriture au centre d'artiste OBORO à Montréal – exécutent des manœuvres tant analytiques, fictives que poétiques. Leur approche : s'attarder aux détails, aborder les images par la parcelle, composer avec les œuvres, la vie du lieu, se faire témoins, critiques, tresseurs de réel (p. 4 de la couverture, Artexte)

Canyon, B. (2000). *Live at the End of the Century : Aspects of Performance Art in Vancouver.*
Vancouver : BC : Grunt Gallery.

Canyon, B., Gingras, N. et Grant, A. (1998). *Kate Craig : Skin.* Vancouver : Vacouver Art Gallery.

Capell, D. (2003). The invention of line: Nadia Myre's Indian Act. *Parachute : Contemporary Art Magazine* (111), 99.

Carani, M. (1980). Analyse des hauts et des bas du discours sur l'objet fugitif. *Bulletin de la Chambre Blanche* (7), 7-8.
Résumé et analyse des tables rondes et discussions qui ont eu lieu à la Chambre Blanche, du 19 au 21 octobre 1979, dans le cadre du projet « L'objet fugitif ».

Carani, M. (1981). Du critique d'art. *Bulletin de la Chambre Blanche* (9), 14-15.
Texte à propos de la discussion « Remise en question : la notion du critique d'art vis-à-vis les galeries parallèles », organisée à l'Université Concordia, le 15 novembre 1980. « Le thème de l'artiste en tant que critique et du critique en tant qu'artiste fut abordé par Marcel St-Pierre et

Jean Tourangeau. [...] Le discours de Tourangeau sur son vécu performatif, offert lui-même comme performance, fut donné comme une façon de vivre de l'intérieur les contraintes et contradictions du problème de l'artiste critique. » (p.14)

Carani, M. (1991). De la performance à la manœuvre. *Vie des Arts, 35*(142), 65-66.

Carlevaris, A. (2002). Prosthetic Devices for a global walker: Recent works by Kinga Araya. *C Magazine* (76), 26-27.
This article focuses on the performances by artisit Kinga Araya. Many of Araya's performance pieces revolve around the use of props like giant steel shoes, a helmet with large spikes, and a long bronze tongue shaped like a sword. (VTape)

Carlevaris, A. (2006). Point & Shoot, Performance and Photography, edited by France Choinière and Michèle Thériault, Éditions Dazibao, 2005. *Ciel variable* (72), 40-40.

Carpenter, K. (2004). Report from Montreal: Sullivan's movements. *Art in America, 92*(1), 51-53.
Expressionists. He outlines her career from 1945 onwards, and isolates a number of turning points in her practice, with reference to the steel sculptures The Progress of Cruelty (1964) and Free Falling Red (1966; col. illus.), the Conceptual performance Abandoned Window, Blocked and Unblocked: Intervention on Basket Island, Ireland (1978; illus.), the mixed media series of paintings Tondo (1980-83) including Tondo 7 (1980) and Tondo VIII (1980; col. illus.), the Cretan Cycle (1983-86), and Blues Nos. 6, 5, 3, 4 (1997; col. illus.) and Reds Nos. 3, 5, 6, 2 (1997). He concludes by commenting on the at once intensely luminous and darker series Homage, conceived as a tribute to her fellow Automatist artists Paul Riopelle and Marcelle Ferron, and on the overall installation. (ARTbibliographies Modern (ABM))

Carr, B. (1998). Come Mek Wi Work Together: Community witness and social agency in Lillian Allen's Dub Poetry. *Ariel : A Review of International English Literature, 29*(3).

Carr-Harris, I. (2004). Johanna Householder: Ambiguous Redemptions. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books.
This article explores Johanna Householder's work as ambiguous in its subversity. Ian Carr-Harris discusses specific works from 1979-2003 while noting biographical moments of Householder's life. Citing Craig Owen' essay The Allegorical Impulse, Householder's work is examined in terms of allegory and the collaborative laboratory, and describes her effect as misbehaving, or "reiterating the behaviours we take for granted.", Collaborations with Janice Hladki, b.h. Yael, and her daughter Carmen Householder-Pedari ("Last Year at Marienbad: the missing scenes") are described. (VTape)

Carrière, D. (1994). Le malaise abîme [Overwhelming discomfort]. *Espace* (26), 32-34.
Reports on the exhibition entitled *L'Avaleur de cendres* of work by Pierre Bellemare, which combined painting, sculpture, architecture, music, engineering, video, photography and performance, which was held at a number of galleries in Canada in 1993. Bellemare collaborated with Sébastien Bage for the video segments, with Estelle Lemire for the music and with Philip Rice for the photographs.

Carton de Grammont, N. (2011). Tercerunquinto et la chute du monument public traditionnel. *Inter : art actuel* (108), 24-25.

Carton de Grammont, N. (2011). Architecture parasitaire : Intervention urbaine à Mexico. *Inter : art actuel* (108), 26-27.

Carvalho, A.d. (2015). *Art rebelle et contre-culture : création collective underground au Québec*. Saint-

Joseph-du-Lac : M Éditeur.
Ce livre pose la question de l'institutionnalisation de l'art dit subversif au Québec au cours des années 1960 et 1970. En se concentrant sur les environnements et les événements participatifs, De Carvalho cherche à démythifier les pratiques des néo-avant-gardes québécoises qui ont été médiatisées en dehors de l'espace institutionnel traditionnel, mais qui n'ont pu échapper à l'étatisation de la culture. Elle se positionne ainsi face aux écrits fondateurs d'Yves Robillard, Marcel Saint-Pierre, Francine Couture, Suzanne Lemerise, Michel Roy et Guy Sioui Durand. (Adapté de la 4e de couverture)

Castonguay, S. et Marcoux, M. (2013). La réception à l'œuvre : Dialogue. *Jeu* (147), 114-120.

Catellier, N. (1986). Transes formances. *Inter* (30), 60-63.

Cehan, B. (1994). You're Beautiful Man, You're Beautiful: Beauties and Monstrosities. *Fuse, 17*(4), 41-42. Review on Video and Performance exhibition Beauties and Monstrosities curated by Michael Balser. (VTape)

Ceilia, C. et Rewakowicz, A. (2005). *A modern-day nomad who moves as she pleases.* Longueuil : Plein sud, centre d'exposition en art actuel.

Centre d'études sur les réseaux les transports l'urbanisme et les constructions publiques (France). (2005). *Accidents contre obstacles en milieu urbain : comment limiter leur nombre et leur gravité?* Lyon, France : Centre d'études sur les réseaux, les transports, l'urbanisme et les constructions publiques.

Chagnon, J. (1985). Quand des artistes virent au cowboy art... *Vie des arts, XXX* (119), 55.

Chagnon, J. (1985). Pierre Pépin illimité. *Vie des arts, XXX* (120), 81.

Chagnon, J. (1986). Les trois L en spectacle. *Vie des arts, XXXI* (124), 55.

Chagnon, J. (1986-1987). Jeux d'espace. Vieux-Port de Montréal. *Vanguard, 15*(6), 35.

Chagnon, J. (1987). Soirée de performances […]. Galerie Oboro. *esse arts + opinions* (8), 58-59.

Chagnon, J. (1987). « Photon » de Claude Lamarche. *Vie des arts, XXXI* (126), 57.

Chagnon, J. (1989). Branchés sur un ballon qui se dégonfle. *Inter* (42), 63-65.

Chagnon, J. (1990). Montréalités – Quand le public pressé se bouscule (Métro d'art) – Quand le public assiste immobile dans le noir (Joyce Chagnon/ Les nouvelles performeuses). *esse arts + opinions* (15), 26-33.

Chagnon, J. (1995). De la destruction dans la performance au Québec (3e épisode). *Esse* (27), 86-99. The third in a series of articles discussing the destructive performances and happenings in Quebec in the 1970s and 1980s. The author observes that the performances, which involved the act of `making' and then `unmaking' works, represented a period of continuation in Quebec performance, rather than a deviation. He describes the work of individual artists, including Robert Deschênes and Daniel Dion, noting that the performances were created separately and not in collaboration, and presents a national and international context for the events. He traces the development of the application of destructive elements in performance, as exemplified in the work of Istvan Kantor, otherwise known as Monty Cantsin, who applied destruction to objects, himself and language in his art. He also considers the ephemeral nature of performance art, its autobiographical elements, the reception and involvement of the public; citing works by Suzy

Lake and Diane Jocelyne Côté; feminist performance, its critical reception, and the subversive role of the medium. (ABM)

Chagnon, J., Neumark, D. et Lachapelle, L. (2011). *Célébrer la collaboration : art communautaire et art activiste humaniste au Québec et ailleurs*. Montréal : Lux.
Premier ouvrage bilingue à aborder aussi exhaustivement la problématique de l'art communautaire et de l'art humaniste activiste, « Célébrer la collaboration » réunit des témoignages expérientiels et des analyses théoriques dont les textes de Kim Anderson, Jorge Goia, Petra Kuppers, Vivian Labrie, Louise Lachapelle, Ève Lamoureux, Nisha Sajnani et Bob W. White. Insérée au centre du livre, la compilation DVD « Documenter la collection » contient diverses entrevues qui décrivent les manières par lesquelles l'art collaboratif développe et soutient des communautés en cette époque pourtant caractérisée par l'individualisme et les inégalités systématiques globales. (JR inspiré de E-Artexte).

Chagnon, J.G., P. Greusard, A.; Latendresse, S.; Palmieri, C.; Raquer, S. (1993). Dossier « Eh Bien! Regarde donc ça! Il y a un cœur qui fait fonctionner la machine ». *esse arts + opinions* (23).

Chagnon, K. (2006). Orange. Melanie Boucher. *Parachute : Contemporary Art Magazine,* 122-123.

Chaîné, F. (1981). « Parzival by Wolfram von Eschenbach », Performance de Tim Clark. *La Chambre Blanche* (10), 18-19.

Chaîné, F. (1981). Performance/jeu. *Intervention* (13), 40-40.

Chaîné, F. (1981). Parzival : by Wolfram von Eschenbach. *Bulletin de la Chambre Blanche* (10), 18. Critique d'une performance de Tim Clark, tenue au Musée du Québec, le 21 octobre 1981.

Chaisson, C. (2013). Wednesday : Live International Performance Art Biennale 2013. *decoy magazine*. Récupéré de http://decoymagazine.ca/wednesday-live-international-performance-art-biennale-2013/

Chalifour, F. et Lefebvre, H. (2009). *Hélène Lefebvre : de la peinture à la performance*. Ottawa : Éditions l'Interligne.

Chamberland, R. (1983). La Clef des champs. *Québec français* (49), 28-29.

Chamberland, R. (1987). Texte en performance. *Inter* (36 (été)), 12-15.

Chamberland, R. (1989). Le Théâtre des arts hybrides. *Inter : art actuel* (42), 25.

Chamberland, R. (1990). Dans le vertige des greffes sonores. *Inter* (46), 28-29.

Chamberland, R. et Martel, R. (1992). *Oralités – Polyphonix 16*. Québec : Intervention, Centre de recherche en littérature québécoise.

Chamberland, R., Pageau, Y., Richard, A.-M., Martel, R., Béland, D., Durand, G., Doyon, H., Demers, J.-P., Robert, J., Hamelin, P., Ballester, A., Blouin, L. et Lewis, M. (1991). *Première Biennale d'art actuel de Québec : De la performance à la manœuvre*. Québec : Inter Éditeur.

Charbonneau, C., Mousseau, J.-P., Mihalcean, G., Adams, K., Poissant, L., Université du Québec à Montréal. Groupe de recherche en arts médiatiques et Musée d'art contemporain de Montréal. (1996). *Mousseau*. Montréal : Musée d'art contemporain, Université du Québec à Montréal. Entrevues avec les trois artistes. Jean-Paul Mousseau, artiste-peintre, sculpteur, graveur et dessinateur, est né à Montréal le 1er janvier 1927 -- Gilles Mihalcean, est né à Montréal en 1946.

Il vit et travaille à Montréal -- Kim Adams est né à Edmonton, Alberta, en 1951. Il vit et travaille à Grand Valley, Ontario

Charce, C. et St-Jean Aubre, A.-M. (2009). Les « passeurs » des réserves vers les villes. deux trajectoires d'artistes amérindiennes : Sonia Robertson et Rebecca Belmore. ["Border-crossing" from the reservation to the city, the journey of two Native American artists: Sonia Robertson and Rebecca Belmore.]. *INTER* (104), 52-57.
In a special issue on indigenous peoples, discusses the work of the Native Canadian artists Sonia Robertson and Rebecca Gilmore. The author introduces Guy Sioui Durand's concept of the "territory of the imagination" and examines this in relation to the work of both artists. She analyses the installations 'Refaire l'alliance' (2005, col. illus.) and 'Nipishtanau Tshishtemau (I give tobacco)' (1997) with reference to Robertson's use of symbolism, ideas of nomadism and identity, and links between history and the present. She notes her creation of a collective identity amongst the visitors to her installations, and considers her work in part as an invocation of native spirituality. She examines the role of the body as a site of resistance in Belmore's performance, video, and photographic work with particular reference to 'Fringe' (2008, col. illus.) and 'Fountain' (2005), and asserts that both artists use their work and their performance of indigenous identity to rewrite feminine history. A short description of the accompanying catalogue to a retrospective of Belmore's work is also included.

Charron, F. (1998). Barrachoa, là où les artistes choisissent. *Inter : art actuel* (70), 56-57.

Charron, M.-È. (2009). Galeries – D'éveils et d'envoûtements. *Le Devoir*,

Charron, M.-È. (2011). L'univers mythique d'une roulotte. *Le Devoir*,

Charron, M.-È. (2012). Les Fermières obsédées. Ce qui excède. *Espace Sculpture* (99), 14-17.

Charron, M.-È. (2013, 31 mai). Une mascarade pas comme les autres. *Le Devoir*.

Charron, M.-È., Lafortune, M.-J. et St-Gelais, T. (2012). *Archi-féministes! : Performer l'archive.* Montréal : Optica.

Charron, M.-È. et St-Gelais, T. (2014). Introduction : L'actualité de l'art au Québec. *Globe, 17*(1), 13-32.

Cheng, L.Z. (1999). *Interprétation des données de flux de chaleur et de gravité dans le Bouclier Canadien.* (Thès en ressources minérales). Université du Québec à Montréal, 1999, Montréal, Chicoutimi.

Chenier, F. (2016). *Voyage de têtes avec Sylvie Cotton*. Montréal : Francys Chenier.
Publication produite dans le cadre d'une résidence de recherche à Artexte en hiver 2015, qui a donné lieu à une rencontre performative entre Francys Chenier et Sylvie Cotton, avec comme point de départ un texte de Michel Foucault, « Le corps utopique ».

Chevrette, M., Couture, F. et Musée d'art de Joliette. (2014). *Récits d'un territoire révélé : une histoire culturelle de la région de Lanaudière de 1939 à nos jours*. Joliette (Québec) : Musée d'art de Joliette.

Chicoine-Marinier, I. (2016). Parcours 9@5. Les cyclotravailleurs performent la ville [Julie Laurin et Jean-Philippe Luckhurst-Cartier]. *Inter* (123), 72-74.

Chitty, E. (1977). Lap Documents. *Dance in Canda* (11).

Chitty, E. (1978). Demo Model. *Spill* (12).

Chitty, E. (1998). Heart, Soul and Thighs. Dans Press, D. C. D. (dir.), *This Passion : for the love of dance*. Toronto.

Chitty, E. (2000). The 70s Dance Artists. *Dance Collection* (50).

Chitty, E. (2001). The 70s Dance Artists. *Dance Collection, 51*.

Chitty, E. (2004). Asserting Our Bodies. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 67-84.
This essay discusses how artists engaged in dance since the 1970 in Canada brought disciplinary specifics to the multidisciplinary mix and participated in the field of performance from positions of embodied knowledge. Chitty analyses how embodiment, physical practices, and points of tension between dance and visual art, exploring a variety of practices that developed throughout the 1970s in Toronto, such as Margaret Dragu, Lily Eng and the collective The Clichettes (Johanna Householder, Janice Hladki, Louise Garfield).

Choinière, F. et Thériault, M. (2005). Introduction. Dans Choinière, F. et Thériault, M. (dir.), *Point & shoot : performance et photographie* (p. 15-23). Montréal : Les éditions Dazibao.
English States that the first part of the exhibition Performance et photographie : point & shoot (2004; Montreal, Dazibao) brought together the work of internationally renowned artists who address the relationship between photography and performance. The second part of the exhibition presented works of photography as both the subject and object of performance. (International Bibliography of Art (IBA))

Choinière, F., Thériault, M. et Nemiroff, D. (2005). *Point & shoot : performance et photographie*. Montréal : Dazibao.
Cet ouvrage regroupe les textes de six auteurs (Diana Nemiroff, Rebecca Shneider, Karen Henry, Doyon/Demers et Jan Peacock) invités à prolonger la réflexion entreprise à l'occasion du projet Performance et photographie : POINT & SHOOT, organisé par Dazibao en 2004. En plus d'une exposition qui présentait le travail de plusieurs artistes, une journée de performance eut lieu dans le cadre de cet événement. En prolongement de ce projet, les auteurs développent les enjeux liés au lien entre la performance et la notion de l'image photographique, en remettant en question la simple fonction documentaire du médium photographique lorsqu'associé à des pratiques éphémères. Ils y évoquent le rôle de la photographie en tant que médiation, mais aussi comme partie intégrante de la performance.

Choinière, I. (1992-1993). Festival de « nouvelle » danse. *Inter : art actuel* (55-56), 60-61.

Choinière, I., Schütze, B., Riewer, R., Durand, G.S., Martel, R., Levesque, L. et Perreault, N. (1995). Espace synthétique, chair synthétique. *Inter : art actuel* (63), 38-41.

Cholette, K. (2012). Derision, Nonsense, and Carnival in the Work of Greg Curnoe. *RACAR : Revue d'Art Canadienne/Canadian Art Review, 37*(1), 53-63.
During the 1960s, Canadian artist Greg Curnoe was the protagonist in the very dynamic London artistic circle in Ontario. He created a series of independent workshops, exhibited his works in various locations, and conceived several bold performances. Curnoe was an extrovert who unconditionally adhered to the principles of the Dada movement: rejection of aesthetic standards, adherence to anti-art, and the use of randomness, unpredictability, and the absurd. However, his works influenced by humor, just as his anarchy influenced activities, did not simply originate from a derisive spirit. Indeed, throughout his career, Curnoe used humorous strategies, inspired by Dadaism, and certain carnivalesque aspects aimed at protesting art circles but also to blend the lines between art and life. In this way, he hoped to create a spirited community in

which he could freely evolve his craft. The objective of this text is to highlight the major role of strategies inspired by the Dadaism movement and the carnivalesque in the life and the works of this artist. (English)
Dans les années 1960, l'artiste canadien Greg Curnoe était le protagoniste du très dynamique milieu artistique de London en Ontario. Il y créa une série d'ateliers indépendants, y exposa ses œuvres dans différents lieux et y conçut plusieurs performances audacieuses. Curnoe était une personnalité extravertie qui adhérait de façon inconditionnelle aux principes du mouvement Dada : rejet de normes esthétiques, adhésion à l'anti-art, utilisation du hasard, de l'aléatoire et de l'absurde. Cependant, ses œuvres empreintes d'humour, tout comme ses activités à parfum anarchique, ne relevaient pas simplement d'un esprit moqueur. En effet, tout au long de sa carrière, Curnoe eut recours a des stratégies humoristiques inspirées de Dada et a certains aspects du carnavalesque visant a contester le milieu des arts, mais aussi a brouiller les frontières entre l'art et la vie. Par là, il entendait créer une communauté d'esprit dans laquelle il pourrait librement faire évoluer sa pratique. Ce texte se donne pour objectif de mettre en évidence le rôle central qu'ont joué les stratégies inspirées du mouvement Dada et le carnavalesque dans la vie et l'œuvre de cet artiste.</l'anti-art> (French) [ABSTRACT FROM AUTHOR]

Chui, M.-L., Sage, E., Wong, P., Augaitis, D., Henry, K., Knight, K. et Xin, W. (2001). *Paul Wong : Re-Act : Live Art Retrospective*. Vancouver : BC : On Edge.

Christensen, A., Fournier, L. et Sanader, D. (2017). A Speculative Manifesto for the Feminist Art Fair International: An Interview with Allyson Mitchell and Deirdre Logue of the Feminist Art Gallery. Dans Davis, H. (dir.), *Desire Chance: Contemporary Feminist Art in Canada.* Montréal/Kingston et Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
Une conversion avec Allyson Mitchell et Deirdre Logue de la Feminist Art Gallery (Toronto).

Cisneros, D., Labrie, L. et Sioui Durand, G. (1996). *Métissages*. Saint-Jean-Port-Joli, Québec : Centre de sculpture Est-Nord-Est.

Clark, T., Tomas, D., Thériault, M. et Ralickas, E. (2008). *Tim Clark : reading the limits : works / œuvres 1975-2003.* Montréal, Québec : Galerie Leonard & Bina Ellen Art Gallery, Université Concordia University.

Clarke, B. et Lake, S. (2013). A maker of change: the many identities of Suzy Lake. *Canadian Art, 29*(4), 110-113.
An interview with Detroit-born, Toronto-based, ground-breaking artist Suzy Lake, who has been living in Canada for more than 40 years. Lake works in film, video, photography and performance, and explores the themes of conceptualism, feminism, identity and social politics. Art produced by women artists in the early 1970s is currently undergoing a reappraisal and Lake is preparing for her first retrospective at the Art Gallery of Ontario (AGO) in 2013. In the interview some of her key works are discussed, including the 'Transformation' series (1973-1974). Photographic prints such as 'Suzy Lake as Gary William Smith' and 'Suzy Lake as Bill Vazan' were a major influence for artist Cindy Sherman. (ARTbibliographies Modern (ABM))

Claude, S., Schütze, B., Riewer, R., Durand, G.S., Martel, R., Levesque, L. et Perreault, N. (1995). Amplifier. *Inter : art actuel* (63), 18-19.

Clausen, B. (2013) *STAGE SET STAGE. Sur l'identité et l'institutionnalisme = On Identity and Institutionalism.* http://www.sbcgallery.ca/#! vn-stage-set-stage/c1gja

Clausen, B. (2014). La mise en scène de l'institution et des politiques de l'art performance. *esse arts + opinions* (81), 22-31.

Clausen, B. et Choquette, C. Boivin, J. Marcil G. (2015/2017). Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada. 1re édition, Montréal : Artexte. http://e-artexte.ca/26253/

Clavert, M. et Barber, B. (1988). *Two Cities Two Countries, Lublin Poland Halifax Canada.* Lublin Poland / Halifax Canada : Galeria Labirynt et The Center for Art Tapes.

Claxton, D. (2011). Going to the Centre: Performance Works and Other Thoughts. *Canadian Theatre Review, 146*(146), 28-31.
Performance artist Dana Claxton considers how performance can "shatter trauma" and allow people to breathe.

Claxton, D. et Selwyn, J. (1998). *Yuxweluptun: man of masks Documentary*. [videorecording] : National Film Board of Canada.

Claxton, D. et Willard, T. (2002) *NDN AXE/IONS – a collaborative essay*. Dans *NDN AXE/IONS*. http://indianacts.gruntarchives.org/essay-ndn-axe-ions-claxton-and-willard.html

Clément, É. (2012). Clark lance Montréal-Brooklyn : Regarts croisés. *La Presse*.
Article annonçant le projet Montréal-Brooklyn, chapeauté par le centre d'art et de diffusion Clark, qui a donné lieu à une série d'expositions dans les deux villes, en 2012.

Clément, É. (2012, 16 novembre 2012). Raphaëlle de Groot remporte le prix Sobey 2012. *La Presse*.

Cliche, F. (1999). Hot Wet Milk. *Inter : art actuel* (74), 40-42.
Reviews three performances presented as part of Le Mois de la Performance at La Centrale in Montreal (14 Nov.-13 Dec. 1998): Hot by Tanya Mars, Wet by Helena Goldwater, and Milk by Shauna Beharry. The author describes each of these items and the evening of four cabaret performances that concluded the festival, noting the recurrent appearance of the heart as a motif
in several of the performances and the capacity of the artists to involve the audience directly in their exploration of the fragility of human relationships.

Cliche, M. (2000). *Raphaëlle de Groot Dévoilements.* Montréal : Occurrence.

Cliche, S. et Guibert, C. (2014). *La Doublure : Sébastien Cliche.* Montréal : Centre d'art et de diffusion Clark.

Clos, D. (1987). Le corps dansant actuel. *Esse. Une revue de + en art* (8), 37-38.

Cochrane, S. (2016) *Notes on CHARCO Exchanges*.
http://www.performanceart.ca/index.php?m=pubarticle&id=51
Article portant sur l'événement CHARCO Exchange Live Art project (2016) organisé par FADO

Cochrane, S.L. (2011) *Walla Walla Bing Bang : Michael Dudeck's Amygdala*.
http://fusemagazine.org/2011/07/walla-walla-bing-bang-michael-dudeck%E2%80%99s-amygdala

Cole, K. (2010) *The Colour Flyer Campaign: A Guide For An Artist Entering Political Life.*
http://fusemagazine.org/2010/12/the-colour-flyer-campaign-a-guide-for-an-artist-entering-political-life

Cole, S.G. (2008). The Art Star's Exploits. *NOW, 27*(34), 104-106.
This article discusses the film The Art Star and the Sudanese Twins, screening at the Hot Docs

festival in Toronto. The film documents the making of Vanessa Beecroft's performance titled Still Death! Darfur Still Deaf?, in which 30 Sudanese women lying on a white canvas are splatered with red paint by the artist. As Beecroft is working on this project she is also trying to secure the adoption of two Sudanese babies whom she had encountered at an orphanage in Darfur. (VTape)

Coleman, V., Manos, K., Oppenheimer, J. et Razutis, A. (1981). *Retrospective 4 : Documents of Artist-Run Centres in Canada, 1979-80*. Toronto : ANNPAC/RACA.
ANNPAC'S 1979-1980 profile of 33 Canadian artist-run centres and their programmes includes photographic documentation of selected exhibitions/events. Razutis, Oppenheimer and Manos contribute texts examining the precarious position of the cine-arts, the New York artist's residence "Westbeth" and the pretentious use of language in art magazines respectively.
Le répertoire 1979-1980 des 33 centres d'artistes membres du RACA comprend également leur programmation annuelle ainsi qu'une documentation photographique d'expositions et événements choisis. Les textes de Razutis, Oppenheimer et Manos examinent le statut précaire du cinéma expérimental, la résidence d'artiste « Westbeth » de New York et le langage prétentieux qu'on retrouve dans les revues d'art. La plupart des textes sont en anglais seulement. (E-Artexte)

Colin, C. et Ferfuson, B. (1980). *Canada video*. Ottawa : National Gallery of Canada.
Catalogue d'exposition

Collectif. (1987) Espèces nomades (dossier). *Inter* (35), 6-19.

Collectif 1x1x1 laboratoire de, c. (2011). Génétiquement modifiable. *Inter : art actuel* (108), 32-33.

Collectif, A. (2011). Projet clés en main. *Inter : art actuel* (108), 28-29.

Collectif, a.t. (2006). Au travail at work. *Parachute : Contemporary Art Magazine* (122), 94-95.

Collinson, H. (1986). *A Tale of Two Cities. Video Art in Alberta.* [catalogue d'exposition]. Edmonton : University of Alberta/Ring House Gallery.
Catalogue de l'exposition «A Tale of Two Cities. Video Art in Alberta», Ring House Gallery 22 octobre - 16 novembre 1986.

Comrie, F. (1999) *EMIT TIME ITEM by Alastair MacLennan*.
http://www.performanceart.ca/index.php?m=pubarticle&id=11

Comtois, S., Dallaire, D. et Saint-Onge, M. (1990). Croisement médiatique. *Inter : art actuel* (51), V-V.

Condy-Berggolg, C. (1988). Remote Control: Solidarity Forever...? *Fuse, XI* (5), 34.

Conley, C. (1990). *Regeneration: 13 October - 25 November 1990.* Kingston : Agnes Etherington Art Centre.
"Regeneration...weaves together the discourses of colonialism, femininity, and visual technologies in performance, installation, video, painting, and photography. Regeneration involves eight women artists, who speak variously of cultural displacement/exile while claiming space for personal and collective self-determination." (VTape)

Conley, C. (2004). Touching Home: An Interview with May Chan. *n.paradoxa, 13*.

Conley, C. (2012). Making Space for Utopia FAG and the Aesthetics of Activism. *n.paradoxa : the only international feminist art journal, 30*, 67-76.
An interview with the Toronto, Ontario-based artists Allyson Mitchell and Deirdre Logue is

presented. Particular focus is given to the April 2011 opening of their gallery and performance space, titled the Feminist Art Gallery (FAG). Additional topics discussed include how they came up with the idea for FAG, their interest in GLBT (gay, lesbian, bisexual and transgender) activism and how they explore the notion of domesticity in their work.

Conlogue, R. (1986, April 4, 1986). It's showtime at the Ice House: Inaugural performance boasts fitting theme. [review]. *The Globe and Mail*.
Review of Andrew Paterson's performance The Strange Case of Norman Desmond, which was the inaugural performance at Harbourfront's newly renovated Ice House. Paterson's performance as the fictional megastar, Norman Desmond, deals with the facelessness of not being famous and the notion of losing face as a rock star. The review also the discusses the new look of the renovated Ice House. (VTape)

Connolly, J. (1999). La médiation : un dispositif de création. *ETC* (46), 6-7.

Connoly, B. (1992). *Available resources.* Derry : The Orchard Gallery.
Catalogue de l'exposition Available Resources, Orchard Gallery, Derry, June-July 1991, dans laquelle a participé Richard Martel. Autres artistes: Anne Bean, Brian Connolly, Pauline Cummins, John Ford, Angelo Garoglio, Fran Hegarty, Brian Kennedy, Mutus Liber, Alastair MacLennan, Richard Martel, Alanna O'Kelly, Tomas Ruller, Nick Stewart, Artur Tajber, Pio Trowski, Louise Walsh, Richard Livingstone, Tony Sheehan.

Cooley, A. (2014) *Francesca Fini : She Was Just Like You*.
http://www.performanceart.ca/index.php?m=pubarticle&id=49

Cope, K. (2017). ''They Aren't a Boy or a Girl, They Are Mysterious'': Finding Possible Futures in Loving Animals and Aliens. Dans Davis, H. (dir.), *Desire Change: Contemporary Feminist Art in Canada.* Montréal/Kingston et Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«The artists discussed here include Coral Short, Emily Vey Duke and Cooper Battersby, and Alvis
Parsley (Alvis Choi). All of these artists tend to work collaboratively and humorously, and all draw parodically, but with utter seriousness, upon the rich resources of past imaginaries and liberatory
ideals and movements.» (p. 59)

Corbeil, C. (1980). It's exhausting to be a girl. *The Globe and Mail* (July 2).

Corbeil, C. (1986, February 17, 1986). Clichette sponsors performance art series. [review]. *The Globe and Mail*.
This review of the performance series 6 of 1,001 focuses on the community based work featured in the program, including John Greyson's performance You Taste American. (VTape)

Cormier, R.-B. (1998). Amour et performance. *ETC* (43), 10-15.

Cormier, R.-B. (1999). Analyse en vrac comestible. *ETC* (47), 28-31.

Correia, M. (2011). Territoires de l'agir. *Inter : art actuel* (107), 39-43.

Correia, M. (2014). Olivier Lavoie, Perforer l'infranchissable *Inter : art actuel* (117), 56-57.

Corrèze, A. et Guay, J.-P. (2010). Boston en action. *Inter : art actuel* (105), 42-47.

Côté, D.-J. (1980). De la performance ou j'espère que j'en parlerai : fragments. *Intervention* (7), 11-14.

Côté, D.-J. (1982). Réseau art femme. *Intervention,* no 14, février, 30–31.

Côté, D.-J. (1982). Réseau Art-Femmes, II : Manifestations multimédia interrégionales. *Cahiers, 4*(13), 16-17.

Côté, D.-J., Jolicoeur, N., Bersianik, L., Dubuc, B., De Koninck, M.-C., Fournier, O., Saillant, F., Gaudreault, C., Bonnier, M., Gauvin, S., Boulanger, C., Martineau, A., Grandbois, M., Letarte, V., Laplante, M. et Parent, M. (1982). *Traces.* s.l. : s.n.

Côté, J. (1987). Trying to define the Performance. *Midcontinental, 4*(3 (Spring)), 8-9.

Côté, M. (2010). Recréer Danse dans la neige. *Ciel variable : art, photo, médias, culture,* (86), 32-39.

Côté, M. (2010). Re-creating « Danse dans la neige ». *CV - ciel variable* (86), 32-39.
The Quebec artist Mario Côté discusses the filmed re-enactment of the Canadian artist Françoise Sullivan's performance 'Danse dans la neige' (1948). He traces the development of the project, highlighting Sullivan's collaboration in re-creating the four choreographies relating to each season, and noting that only a small number of black-and-white photographs, shot by the photographer Maurice Perron, exist of the original performances. He notes that Perron and Sullivan interpreted the status of the documents differently and sequenced them in divergent orders and according to different criteria. He explains that the re-creation involved various collaborations and was documented both photographically and videographically with an accompanying soundtrack. He concludes by arguing that the work constitutes a re-interpretation rather than a straight reconstruction.

Côté, M.-P. (1982). Performance : état… 1. *Cahiers* (15 (automne)), 39.

Côté, N. (2003). Ici, tout est permis. *Inter* (86), 74-77.

Côté, N. (2004). Roches Nomades : L'art de la table... *Inter : art actuel* (87), 76-77.

Côté, N. (2007). Encore et encore (de l'art) Clive Robertson, Encore et encore : pratique dans la culture des centres d'artistes 1969-2006, Le Lieu, Centre en art actuel, Québec, 8 mars-1er avril 2007. *Inter : art actuel* (97), 68-69.
With reference to the retrospective exhibition 'Encore et Encore: Pratique dans la Culture des Centres d'Artistes 1969-2006' on show at Le Lieu, Centre en Art Actuel in Quebec (8 March-1 April 2007), discusses the work of the British-born, Canada-based performance artist, curator, musician, publisher and writer Clive Robertson. The author summarizes Robertson's career, highlighting past and recent publications, as well as the pivotal role he played in shaping Canada's artist-run culture. She reviews archival material on view, including photographic and audio recordings, video footage and writings that document Robertson's interdisciplinary practice since the 1970s and collaborations with Joseph Beuys, Robert Filliou and other artists, part of which can be borrowed for off-site screening, and concludes by underlining the difficulty of apprehending Robertson's achievements without experiencing a live performance.

Côté, N. (2007). Faire de l'art en public : 3e Biennale d'art performatif de Rouyn-Noranda, L'Écart, Rouyn-Noranda, 5 au 8 octobre 2006. *Inter : art actuel* (96), 67-69.

Côté, N. (2007). Parole, pulsion, matière, révolte. *Inter : art actuel* (96), 40-41.

Côté, N. (2007). L'artiste dans les habits du travailleur. [Artist in workman's clothes.]. *INTER* (97), 56-57.
With reference to an exhibition on show at Le Lieu, Centre en Art Actuel in Quebec (2-26 Nov. 2006), discusses the work of the Quebec-based collective Au Travail/At Work. The author

examines the collective's project to bring art into the workplace by inciting workers to create whilst at work, noting the emphasis placed on dialogue via the social networking possibilities of the Internet, comments on entries from the Biennale de Paris (2006) including videos and photographs documenting individual actions and performances, and reviews the overall display which, she concludes, provided a welcome reminder that the artist is also a worker.

Côté, N. (2007). Encore et encore (de l'art). [(Art) Again and Again.]. *INTER* (97), 68-69.
With reference to the retrospective exhibition 'Encore et Encore: Pratique dans la Culture des Centres d'Artistes 1969-2006' on show at Le Lieu, Centre en Art Actuel in Quebec (8 March-1 April 2007), discusses the work of the British-born, Canada-based performance artist, curator, musician, publisher and writer Clive Robertson. The author summarizes Robertson's career, highlighting past and recent publications, as well as the pivotal role he played in shaping Canada's artist-run culture. She reviews archival material on view, including photographic and audio recordings, video footage and writings that document Robertson's interdisciplinary practice since the 1970s and collaborations with Joseph Beuys, Robert Filliou and other artists, part of which can be borrowed for off-site screening, and concludes by underlining the difficulty of apprehending Robertson's achievements without experiencing a live performance.

Côté, N. (2007). Encore et encore (de l'art) Clive Robertson, Encore et encore : pratique dans la culture des centres d'artistes 1969-2006, Le Lieu, Centre en art actuel, Québec, 8 mars-1er avril 2007. *Inter* (97), 68-69.

Côté, N. (2010). Marcel Jean persiste et signe. *Inter : art actuel* (106), 81-82.

Côté, N. (2010). L'Abitibi en action. *Inter : art actuel* (105), 40-41.

Côté, N. (2011). Armand Vaillancourt : Rebelle gentleman. *Inter : art actuel* (108), 48-49.

Côté, N. (2012). Leçons d'Afrique. Serge Olivier Fokoua et Ruth Loïs Feukoua, Destination verte, le Lieu, centre en art actuel, Québec, 14 octobre au 6 novembre 2011. *Inter : art actuel* (112), 90-91.

Côté, N. (2015). Les centres d'artistes autogérés font-ils encore de l'autogestion? *Inter : art actuel* (119), 30-33.

Côté, N. (2016). Chaos II [Journée de réflexion du RAIQ]. *Inter* (122), 84-85.

Côté, N. (2016). Faut-il brûler le Lieu? [Steven Girard]. *Inter* (122), 80-81.

Côté, P. (2000). Un ami des ruines et des infrastructures futuristes. *esse arts + opinions* (40).

Côté, P., Schütze, B., Riewer, R., Durand, G.S., Martel, R., Levesque, L. et Perreault, N. (1995). Walter Benjamin Franklin Roosevelt bridge, projet. *Inter : art actuel* (63), 72-76.

Cotton, S. (1996). *Skol. Livret de programmation 1995-1996.* [Catalogue de la programmation de SKOL 1995-1996]. Montréal : Centre des arts actuels SKOL.

Cotton, S. (1999). Performance/Montréal/Post-Attraction. *Esse arts + opinions* (38), 14.
Dans cet article, Cotton décrit la performance comme étant l'art d'être soi et indique que cette forme d'art provoque chez elle un « frisson à saveur existentielle », étant ainsi porteuse d'un pouvoir transformatif. Cotton aborde de manière critique un ensemble d'événements de performance ayant eu lieu à Montréal et y souligne l'arrivée en masse d'une relève féminine : « Mois de la performance », « Objets de présence », « Edgy Women/Femmes », « Chuchote-moi à l'oreille » et « AttrAction/Ap.Art ». Par la métaphore de bouchées sucrées et salées, l'auteure aborde cette série d'événements-festivals comme différents services d'un même repas. Elle y

aborde plusieurs interventions dans l'espace urbain, et questionne la forme sociale que prennent les performances qui lui sont contemporaines pour ensuite interroger la notion même de performance, à partir des observations et des critiques qu'elle formule. (JR)

Cotton, S. (2000). Dossier : réflexions de performeur-e-s : Sylvie Cotton *esse arts + opinions* (40), 16-51.

Cotton, S. et Babin, S. (2004). Des questions toujours lieux d'intranquilité. *Bulletin de la Chambre Blanche* (28), 7-8.
Échange entre Sylvette Babin et Sylvie Cotton, autour de la résidence in situ effectuée par la première à la Chambre Blanche, du 4 mars au 14 avril 2002.

Cotton, S., Bérubé, A., Loubier, P., Tourangeau, S., Dubois, J., Sioui Durand, G., Blanchard, F., Lamarche, L., Alloucherie, J., Blackburn, G., Beaudoin, S., Dion, D., Gauthier, J.-P., Grimard, N., Margo, D., Poulin, D., Richard, A.-M. et Doyon/Demers. (1997). *L'installation : Pistes et territoires : L'installation au Québec, 1975-1995 : Vingt ans de pratique et de discours*. Montréal, Qc : Centre des arts actuels Skol.

Couillard, P. (1999) *After The Facts by Louise Bak, Rachel Echenberg, Kirsten Forkert and moderator Paul Couillard*. http://www.performanceart.ca/index.php?m=pubarticle&id=31

Couillard, P. (1999) *I Slept With Linda Montano (Interview for TIME TIME TIME series)*. http://www.performanceart.ca/index.php?m=pubarticle&id=33

Couillard, P. (1999) *Linda Montano Eyewitness Account*. http://www.performanceart.ca/index.php?m=pubarticle&id=10

Couillard, P. (1999) *TIME TIME TIME Interview with Jenny Strauss*. http://www.performanceart.ca/index.php?m=pubarticle&id=30

Couillard, P. (1999) *TIME TIME TIME Interview with Rebecca Belmore*. http://www.performanceart.ca/index.php?m=pubarticle&id=27

Couillard, P. (1999) *TIME TIME TIME Interview with Roddy Hunter*. http://www.performanceart.ca/index.php?m=pubarticle&id=29

Couillard, P. (1999) *TIME TIME TIME Interview with Tanya Mars*. http://www.performanceart.ca/index.php?m=pubarticle&id=28

Couillard, P. (1999) *TIME TIME TIME Interview with Alastair MacLennan*. http://www.performanceart.ca/index.php?m=pubarticle&id=26

Couillard, P. (2002) *Regarding Affect : Wind Doesn't Blow Branches by Mimi Nakajima*. http://www.performanceart.ca/index.php?m=pubarticle&id=9

Couillard, P. (2009) *Ritual Communication and Body Doubles : Attending (to) the Work of Monika Günther and Ruedi Schill*. http://www.performanceart.ca/index.php?m=pubarticle&id=22
The main body of this essay focuses on developing a theoretical understanding of the performer/audience dynamic I experienced as an audience member of Monika Günther and Ruedi Schill's work. Although it includes details on the artists and their practice, and reflects my conversations with them, it could hardly be considered a review of the two performances hosted by Fado in September 2009. For those interested in a subjective description of the event, this 'Appendix' reproduces the notes I made during the performance. (FADO)

Couillard, P. et Firth-Eagland, A. (2005). *Feats, might.* [catalogue]. Toronto : FADO Performance Art

Centre.
This publication is actually a catalogue documenting a video and performance program curated by Alissa Firth-Eagland. This is part of the Emerging Artists series supported/sponsored by Fado. In the opening address, Paul Couillard, introduces the emerging artists series and talks about the significance of video and performance art in the 21st century. The catalogue also includes writing by Alissa Firth-Eagland who has curated a program in which video artists articulate their performative ideas through video as well as through actual live performances of their own. This catalogue includes bios and a roundtable discussion between the curator and artists. (VTape)

Coulter, B.M., John; Pakasaar, Helga. (2001). *The Performance Sites of Colette Urban*. Windsor : Art Gallery of Windsor.

Couquiaud, M. (1996). *Chants de gravité*. Paris, Montréal : L'Harmattan.

Courtemanche, P. (2004). *Scrambled bites : art's birthday 2003-2004.* Vancouver : Western Front.

Cousineau, F. (1990). Opération liaison. *Inter : art actuel* (51), 6-7.

Coutts-Smith, K. (1978). Tele-Performance (dossier). *Centerfold, 3*(1), 5-57.

Couture, F. (1981). *Le marché des chromos à Montréal et dans la région métropolitaine.* (Thèse de doctorat). École des hautes études en sciences sociales, S.l.

Couture, F. (1987). *Mise en scène de l'avant-garde*. Montréal : Université du Québec a Montréal.

Couture, F. (1988). *Technologies et art québécois 1965-1970*. Montréal : Université du Québec a Montréal.

Couture, F. (1991). *Les Arts et les années 60 architecture, arts visuels, chanson, cinéma, danse, design, littérature, musique, théâtre*. Montréal : Triptyque.

Couture, F. et Allaire, S. (1993). *Les arts visuels au Québec dans les années soixante*. Montréal : VLB éditeur.

Couture, F. et Arbour, R.-M. (2003). *Exposer l'art contemporain du Québec : discours d'intention et d'accompagnement*. Montréal : Le Centre de Diffusion 3D.

Couture, F., Gauthier, N., Robillard, Y. et Québec (Province). Service gouvernemental de la propriété intellectuelle et du statut de l'artiste. (1984). *[Le marché de l'art et l'artiste au Québec étude*. Québec : Ministère des Affaires culturelles.

Couture, F. et Lemerise, S. (1975). *L'artiste et le pouvoir 1968-1969*. Montréal : Groupe de recherche en administration de l'art.

Couture, F., Lussier, C., Joyal, B., Landry, L. et Université du Québec à Montréal. (1980). *L'enseignement des arts au Québec*. Montréal : Université du Québec à Montréal.

Couture, F. et Université du Québec à Montréal. Institut du patrimoine. (2013). *Variations et pérennité des œuvres contemporaines*. Québec : Éditions MultiMondes.

Couture, F., Uzel, *et al.* Département d'histoire de l'art. (1999). *Colloque « État de la recherche en histoire de l'art » : approche sociologique de l'art*. Montréal : Université du Québec a Montréal.
Colloques pour faire le point sur l'état de la recherche en histoire de l'art. L'état de la recherche

sur la thématique générale « art et société » est l'objet de la rencontre de 1999. Elle réunit des historiens d'art et des sociologues de l'art présentant leurs recherches en cours. Les communications présentées par les chercheurs sont l'occasion d'une réflexion sur les orientations prises par l'approche sociologique qui s'intéresse aux réseaux d'acteurs, aux publics, aux objets d'art, et à leur signification

Couture, F., Vanlaethem, F. et Université du Québec à Montréal. Institut du patrimoine. (2010). *Conservation de l'art contemporain et de l'architecture moderne : l'authenticité en question*. Québec : Éditions MultiMondes.

Couturier, L. (1994). Istvan Kantor : « une bouffonnerie dépourvue de toute originalité », 8e édition des Cent jours d'art contemporain, CIAC, Montréal. Du 1er août au 1er novembre 1993. *ETC* (25), 21-25.

Cowan, T. (2015). Feminist Cabaret and the Politics of Scene-Making. Dans Mars, T. et Householder, J. (2016). *More caught in the act : an anthology of performance art by Canadian women*. Montréal : Artexte Éditions.

Coy, J.-L. et Ragache, J.-R. (2008). *Forces occultes : le complot judéo-maçonnique au cinéma : le livre, le film (DVD) dans le bonus : un entretien avec Jean-Robert Ragache*. Paris : Éditions Véga.

Creates, M. et Needham, W. (1987). *The Diary Exhibition/Journaux Intimes.* St. John's Newfoundland : Art Gallery of Memorial University.

Creighton-Kelly, C. (1991). Énoncé/Statement. Dans Richard, A.-M. et Robertson, C., *Performance au-in Canada,* Québec Intervention; Toronto Coach House Press, 140.

Cruz, A., Sterbak, J. et Blanch, T. (1998). *Jana Sterbak*. Chicago : Museum of Contemporary Art.

Culley, P. (1986). Paul Wong. « Luminous Sites ». *Vanguard, 15*(3), 40.

Cummings, L., Lexier, M. et Naster, R. (1974). *Art Metropole Artists 1/2'' Videotape Series 1988 Catalogue.* Toronto : Art Metropole.

Curtis, P. (1996). Trans-Atlantic metamorphosis. *Women's Art Magazine* (68), 16-17.
Considers the work of the Czechoslovakian-born Canadian artist Jana Sterbak, whose artistic practice takes the form of objects, video, film, installation and performance. The author explores the spectator's relationship with the work, which is at once repellant and empathetic, involving the viewer in an exercise of imagination where they use, wear or become the object. She examines the artist's use of sound, exemplified in the performance Defence, Woman with Dogs (1995) which involved a female singer and baying dogs. She also refers to Sisyphus, an installation involving sculpture and film, and comments on the artist's invitation to the viewer to become psychologically engaged.

Czegledy, N. et Provencher, L. (2005). *Résonance. Le projet Corps électromagnétiques / Resonance. The Electromagneti Bodies Project.* Montréal : Oboro, Occurence.

d'Or, V. (1972-1973). The Summer of '72,The Springing of 1984. *Artscanada, XXIX* (174/175).

Daemmrich, I.G. (1995). The Changing Seasons of Humor in Literature. Dans Daemmrich, I. G. (dir.), *The Changing Seasons of Humor in Literature*. Dubuque : Kandall Hunt Publishing Co.

Dagenais, A. (1978). Quand la scène devient pâturage. *La Presse* (20.10), 22.

Dagenais, A. (1978). Octobre en danse, une expérience à renouveler. *La Presse* (23.10), 15.

Dagenais, A. (1979). Françoise Sullivan : Chorégraphie. *La Devoir* (3.4), 17.

Dagenais, N. (1985). Michel Lemieux. *The Music Scene* (April), 4-5.

Damisch, H. et Sterbak, J. (2006). *Waiting for high water*. Paris, Montréal : Collection Esplanade.

Danzker, J.-A.B. (1983). West Coast Performance (Praxis Without Ideology)? Dans *Vancouver : Art and Artists 1931-1983*, Vancouver : The Vancouver Art Gallery, 300-305.

Daoust, J.-P. (1981). Octobre. novembre. 80. *Jeu* (19), 40-46.

Dauphinais, M.-J. (2000). Dossier : réflexions de performeur-e-s : Marie-Josée Dauphinais *esse arts + opinions* (40), 16-51.

David, G. (1969). L'enfin théâtre, *Allez chier,* no 1, mars, sp.

David, G. (1983). L'Œil rechargeable. Théâtralisation de la musique. *Jeu* (27), 158-159.

David, G. (2014). Mouvance postdramatique et kitsch. Les oiseaux mécaniques. *Spirale* (248), 85-88.
Mouvance postdramatique et kitsch. Les oiseaux mécaniques. Texte et mise en scène de Laurence Brunelle-Côté et Simon Drouin, production du Bureau de l'APA (Québec), à l'Espace Libre, du 11 au 21 décembre 2013

David, Y. (2009) *Wall against Wall against Wall: Art and Cultural Boycott*.
http://www.performanceart.ca/index.php?m=pubarticle&id=14
Yaron David discuss the matter of the campaign to impose a cultural boycott on Israel from a personal perspective of an artist and curator. (FADO)

Davies, J. (2008). Rightfully Yours. *C : International Contemporary Art* (98), 41-42.
The exhibition "Rightfully Yours" at Justina M. Barnicke Gallery, Toronto, Canada, was an intellectually thrilling and politically provocative event mounted by young curator Tejpal Singh Ajji. By means of a broad range of Canadian and international performance-based work, Ajji created a laboratory to investigate the way in which artists insert themselves into a contemporary world wracked by conflicts over territory and identity. The participating artists are productively framed as invaders, reinvigorating debates over cultural trespass and appropriation while never forgetting the potent pleasures that come with transgressions of symbolic and actual property, of insider and outsider knowledges.

Davies, J. (2012). Hybrid Hijinks. *Canadian Art, 29*(2), 62-65.
The article examines the life and art of the Toronto, Ontario-based artist Oliver Husain. Particular focus is given to his work in experimental filmmaking, which includes the films "Shrivel," "Squiggle" and "Dear What's Your Face." Additional topics discussed include his cinema studies in Germany and his previous work in performance art.

Davila, T. (2002). *Marcher, créer : déplacements, flâneries, dérives dans l'art de la fin du XXe siècle*.
Paris : Regard
Ce livre part d'un constat : une partie de l'art actuel accorde au déplacement un rôle majeur dans l'invention des œuvres. En ce sens elle ne fait que participer de l'histoire générale de l'art dans laquelle la figure de l'homme qui marche est essentielle. La façon cependant dont cette question est aujourd'hui traitée par les artistes est suffisamment singulière pour mériter une analyse à part entière. C'est ce à quoi s'applique cet ouvrage qui n'est pas un panorama de la fonction plastique du nomadisme, mais un choix opéré à partir de recherches contemporaines

(essentiellement Gabriel Orozco, Francis Alÿs, le laboratoire Stalker) exemplaires de cette question dont il met en évidence les règles et les mécanismes d'action. Apparaît alors un univers où le déplacement est non seulement le moyen d'une translation spatiale, mais également un fait psychique, un outil de fiction ou encore l'autre nom de la production. Cette cinéplastique qui fait de la ville son théâtre d'opérations, ces déplacements aux multiples résonances tracent le visage d'un monde où le réel est un processus.

Davis, H. (ed.) (2017). Desire Change: Contemporary Feminist Art in Canada. Montréal; Kingston; London; Chicago : McGill-Queen's University Press.
Correcting an absence of writing about contemporary feminist work by Canadian artists, Desire Change considers the resurgence of feminist art, thought, and practice in the past decade by examining artworks that respond to themes of diversity and desire. Essays by historians, artists, and curators present an overview of a range of artistic practices including performance, installation, video, textiles, and photography. Contributors address the desire for change through three central frames: how feminist art has significantly contributed to the complex understanding of gender as it intersects with sexuality and race; the necessary critique of patriarchy and institutions as they relate to colonization within the Canadian nation-state; and the ways in which contemporary critiques are formed and expressed. The resulting collection addresses art through an activist lens to examine intersectional feminism, decolonization, and feminist institution building in a Canadian context. Contributors include Janice Anderson (Concordia University), Gina Badger (artist, writer, editor, Toronto), Noni Brynjolson (writer, San Diego), Amber Christensen (curator and writer, Toronto), Karin Cope (NSCAD), Lauren Fournier (artist, writer, and curator, York University), Amy Fung (curator and writer, Toronto), Kristina Huneault (Concordia University), Alice Ming Wai Jim (Concordia University), Tanya Lukin Linklater (artist, North Bay), Sheila Petty (University of Regina), Kathleen Ritter (curator and writer, Vancouver), Daniella Sanader (curator and writer, Toronto), Thérèse St. Gelais (UQAM), cheyanne turions (curator and writer, Toronto), Ellyn Walker (Queen's University), Jayne Wark (NSCAD) and Jenny Western (curator and writer, Winnipeg).(Source : Author)

Davison, L. (1995). *Lost & found. Re-membering the body.* Surrey, Canada : Surrey Art Gallery.
Catalogue de la première exposition majeure sur deux artistes canadiens: my name is sco et Monika Napier.

De Blois, A. (2015). Romeo Gongora, Just Watch Me, Galerie Leonard & Bina Ellen, 5 septembre au 11 octobre 2014. *esse arts + opinions* (83), 56-59.

De Blois, N., Castonguay, D. et Musée national des beaux-arts du Québec. (2008). *C'est arrivé près de chez vous : l'art actuel à Québec*. Québec : Musée national des beaux-arts du Québec.

De Blois, N. et Oullet, L. (2009). *C'est arrivé près de chez vous. L'art actuel à Québec.* Québec : Musée national des beaux-arts du Québec.

De Carvalho, A. et Demers, M. (2009). *Maurice Demers, œuvre d'art total : des environnements participatifs à la création collective*. Montréal : Lux Éditeur.
« Entre 1960 et 1970, le monde de l'art délaisse massivement les galeries et les musées pour envahir avec enthousiasme et candeur les espaces publics. On explore en ces lieux de nouvelles formes d'expression artistique : la création collective, l'improvisation, les installations multimédias. De cette effervescence est né un nouveau genre artistique : l'environnement participatif. Cette pratique développe et revendique un art créé par et pour tous et toutes. Interactif, multidisciplinaire, ouvert sur le monde, ce genre artistique est soutenu par un idéal : l'œuvre d'art total. Au Québec, l'artiste Maurice Demers, dont les créations collectives ont marqué les esprits à la fin des années 1960, incarne à merveille cette quête à la fois culturelle, sociale et esthétique. » (p.4)

de Gracia, S. et García Martinez, K. (2011). La dimension électronique : Le corps rendu obsolète par les stratégies de la technoperformance. *Inter* (109), 39-41.

de Groot, R., Deschênes, A. et Boileau, C. (2002). *Mémoire vive : Dare-Dare : Centre d'histoire de Montréal*. Montréal : Dare-Dare.

de Groot, R. et Quintal, M. (2000). *Mobilité et résonances : expérimentation continue, DARE-DARE, 1998-1999*. Montréal : Dare-Dare, Centre de diffusion d'art multidisciplinaire de Montréal. Tandis que De Pauw décrit le travail quotidien à Dare-Dare, et que Tourangeau définit ce dernier comme un lieu d'expérimentation transformateur et transformable, les éditrices montrent comment les réalisations depuis 1996 confortent le mandat de recherche fixé. Suit un complément à la programmation 1998-1999, où varient les niveaux de discours – textes descriptifs ou d'accompagnement par les artistes, entretiens ou textes critiques par des collaborateurs – et à travers lequel ressortent les notions de lieu, de mobilité, de rapport public/intime. Textes des artistes en français ou en anglais. Courtes notices biographiques des artistes et des auteurs. 3 réf. bibl. (e-Artexte)

de Lotbinière-Harwood, S. et Stanton, V. (2007). Temporal Forms Unite! A Conversation between Victoria Stanton and Susanne de Lotbinière-Harwood. *Canadian Theatre Review* (130), 58-63.

Dean, A. (2002). Politics and romance in James Carl's redemption. *C Magazine* (73), 22-23. Discusses the performance work 'Redemption' (1993. illus.) by James Carl which was presented at the grunt gallery in Vancouver (1993). The author describes her personal interest in the photograph, and focuses on the representation of the street in his work.

Dean, M. (1982-1983). Agit-Prop : International performance art series. *Artsmagazine, 14*(61), 47.

Delgado, J. (2011, 17 novembre 2011). Julie Andrée T. présente Rouge dans le cadre du Festival Artdanthé – La performance vire au rouge. *Le Devoir*.

Delgado, J. (2011, 7 octobre 2011). La performance tous azimuts. Le Mile-End accueille le troisième festival Viva! Art action. [article]. *Le Devoir*.

Delgado, J. (2013, 14 février 2013). Raphaëlle de Groot représentera le Québec à la Biennale de Venise. *Le Devoir*.

Delpeux, S. (2010). *Le corps-caméra : le performer et son image*. Paris : Textuel. Historienne de l'art, enseignante à l'université de Paris I (Panthéon-Sorbonne). Sophie Delpeux est aujourd'hui l'une des meilleures spécialistes de cet art des années 1960-1980 qui engage le corps : performance, happening, actionnisme, etc. À un moment où la mémoire de ces différents mouvements s'est déjà figée en récits canoniques, elle propose, à travers cet essai, de réexaminer les œuvres de Vito Acconci, Günter Brus. Chris Burden, Valie Export, Michel Journiac, Otto Mühl, Hermann Nitsch, Dennis Oppenheim, Gina Pane. Carolee Schneemann, ou Rudolf Schwarzkogler. Loin des stéréotypes, elle revient sur l'importance, au sein de ces pratiques performatives, du geste photographique. Elle interroge son statut ambivalent, ou parfois hybride, entre œuvre ou document, tout en étudiant les genres divers auxquels ces images empruntent – de la peinture à l'iconographie de presse, en passant par la réclame. À travers l'analyse de ces œuvres qui ont bouleversé l'ordre classique de la représentation, Sophie Delpeux saisit l'idéologie d'une époque, ses mythologies et des bribes de son histoire.

Demers, J.-P. et Doyon, H. (1989). Tu n'auras guère de vertu si tu rejettes inlassablement le vice. *ETC* (8), 48-49.

Demers, M. et Moreau, A. (1971). La conquête de l'environnement. *Le Devoir,* samedi 17 juillet, 15.

Dempsey, G. (1982). Sullivan plutôt que Borduas. *Spirale – Arts Plastiques* (février).

Dempsey, S. et Millan, L. (2002). The Eaton's Catalogue (1976). Shawna Dempsey - Lorri Millan. Dans Fisher, J. et Drobnick, J. (dir.), *CounterPoser: Re-concevoir le tableau vivant/CounterPoses: Re-imagining Tableaux Vivants.* Montréal: OBORO/Display Cult.
Accompagnant un événement qui se proposait de revisiter le concept de « tableau (ou étalage) vivant », ce catalogue présente les performances et les installations d'une douzaine d'artistes canadiens et américains. Les commissaires Fisher et Drobnick présentent le projet comme l'occasion d'une exploration des débats contemporains sur le corps ; ils relèvent comment les œuvres traitent du corps (comme entité matérielle, véhicule d'interprétations et signifiant identitaire) ou examinent sa relation à certaines activités (loisir, travail, rituel), aux discours institutionnels et au voyeurisme. Suivent les textes tantôt descriptifs, tantôt poétiques, des artistes. Notices biographiques des artistes et des commissaires. Textes en français et en anglais. 8 réf. bibl. (e-artexte)

Dempsey, S. et Millan, L. *One of the committed, concerned and highly trained rangers or Lesbian National Parks and Services,.*

Dempsey, S. et Millan, L. (s.d.). LESBIAN NATIONAL PARKS AND SERVICES WANTS YOU. *FUSE Magazine*, *21*(3), 34-35.

Dempsey, S.L., Alethea. (2004). *Live in the Centre : an Incomplete and Anecdotal History of Winnipeg Performance Art.* Winnipeg : Winnipeg Art Gallery.

Denis, P. et Morin, D. (2009). *Étude de la capacité de l'aptitude cognitive générale (ACG) évaluée avec et sans contrainte temporelle et des facettes de la personnalité à prédire différentes dimensions de la performance en emploi dans un contexte de sélection de personnel Thèse de doctorat en psychologie D1785*. [Disponible en format PDF]. Montréal : Université du Québec à Montréal. Disponible par Archipel http://www.archipel.uqam.ca/1970/

Deonandan, R. (1989, Septembre 11). Performance art mad for lucid journalism. [review]. *The Varsity*. This review, of Vera Frenkel's performance Mad for Bliss, describes the chaotic cast of characters and sequences presented to the audience. (VTape)

Derksen, J. (1989). Seams to Be. Judy Radul, "The Body of Knowledge". *Vanguard, 18*(1), 44.

Derome, N.T., Josée. (2000). Dossier : réflexions de performeur-e-s : Nathalie Derome et Josée Tremblay *esse arts + opinions* (40), 16-51.

Déry, L. (2009). *Manon De Pauw : intrigues.* Montréal : Galerie de l'UQAM.

Déry, L. (2010). *Les Saisons Sullivan*. Montréal : Galerie de l'UQAM.

Déry, L. (2014). Arts visuels et musique en contrepoint. *esse arts + opinions* (81), 96-107.

Déry, L., Dumont, J., Sullivan, F. et Musée du Québec. (1993). *Françoise Sullivan*. Québec : Musée du Québec.

Déry, L. et Régimbald-Zeiber, M. (2003). *Françoise Sullivan : La peinture à venir*. Montréal, Qc : Éditions Les Petits Carnets.
Richly illustrated with images of Sullivan's works and of her studio, this carefully designed catalogue offers a survey of the artist's pictorial practice in reference to space, to the act of painting, to performance (movement) and to colour with special attention to the artist's

distinctive approach. In a text written in the form of a correspondence, Régimbald-Zeiber links the work of Sullivan to the Russian avant-garde and Constructivism. Biographical notes on artist, authors and collaborators. Texts in French and English. 3 bibl. ref.

Déry, L., Sterbak, J. et Galerie de l'UQAM. (2001). *Jana Sterbak--penser tout haut = Jana Sterbak--thinking out loud*. Montréal : Galerie de l'UQAM.

Déry, L.d.G., Raphaëlle; Pocreau, Yann. (2006). *Raphaëlle de Groot : En exercice.* Montréal : Galerie de l'UQAM.

Des Châtelets, M. (1984). Françoise Sullivan : dans photographiée dans la neige. *La nouvelle barre du jour* (136-137), 93-101.

Désanges, G. (2014). Performer le document : nouvelles théâtralités politiques. *esse arts + opinions* (81), 40-47.

Deschamps-Berger, N. (2011). Rencontres provoquées : Guillaume Adjutor Provost, Alice De Visscher, Québec, 10 décembre 2010. *Inter : art actuel* (108), 74-75.

Deschênes, R. (1981). Le corps est le lieu : Performance « Underground ». *Intervention* (10-11), 54-55.

Desjardins, É. (2008). Adad Hannah. *Espace Sculpture* (86), 32-33.

Desjardins, É. (2009, 16 septembre 2009). L'art action pour les nuls. [article]. *Montréal campus,* p. 19.

Desmet, N. (2012). Manon de Pauw. Intrigues, Centre culturel canadien, Paris, du 4 avril au 8 septembre 2012. *esse arts + opinions* (76), 80.

Dewdney, C. (1982). Richard Hambleton. *Vanguard, 11*(4), 28-29.

Dewdney, C. (1982). Hummer Sisters. *Vanguard, 11*(3), 29.
A review of The Heptone Odyssey , a performance by the Hummer Sisters, examined as a pure social commentary backed by an anthropological concern for detail, cutting away at conditioned behavior on several levels. (VTape)

Dewolfe, S. (2009, 10-16 septembre 2009). Autumn harvers. Photos, performances, prettied-up oil drums, a giant theremin and more. *Montreal Mirror,* p. 41.

Diack, H. (2006). Activating Exodus: The Art of Melissa Shiff. *Afterimage, 34*(1/2), 58-62.
Part of a special issue on art and activism. The work of Canadian artist Melissa Shiff is discussed. Shiff is a video, installation, and performance artist who describes herself as seeking “to reinvigorate and rejuvenate Jewish rituals” to make them more meaningful acts of participation in the realities of contemporary life. Her project is to critically reexamine the medium and the message of ritual, popular culture, social activism, and contemporary art. She is decidedly activist in every sense of the word, and her work argues that performance is essential to art. Shiff has the chutzpah to reinvent Jewish rituals and analyze Jewish culture by creating links to contemporary social problems with the goal of bringing social justice back to Judaism, and the problems of sustenance and shelter are connected and highlighted throughout her oeuvre.

Diamond, S. (1986). Luminous Sites : On Off TV. *C Magazine* (10), 72-73.

Diamond, S. et Kibbins, G. (1988). Bad acting: Performing and characterization on screen. Dans *Trade initiatives; 3 programmes of Canadian video* (p. unpagined). Vancouver : Satelite Video Exchange

Society.
The exhibition is focused on performance in video by artists, bringing together works that challenge or erase the line drawn between acting/performance and reality. (VTape)

Diego, E. (2007). Los Relatos Activistas de Miss General Idea. [The Narrative Actions of Miss General Idea.]. *Arte y Parte* (67), 20-27.
Discusses the history, work and influence of the Canadian artists' collective General Idea with particular reference to a retrospective exhibition of their work entitled 'Editions 1967-1995' on show at the CAAC Centro Andaluz de Arte Contemporáneo in Seville, Spain (30 Jan.-1 April 2007). The author sketches the history of actionism in art before turning her attention to the interventions of General Idea which was founded at the end of the 1960s by Jorge Zontal (1944-1994) Felix Partz (1945-1994) and AA. Bronson (b.1946). She highlights the sheer diversity of their work which encompassed installations, performances, video and photography at a time when such versatility was unknown. They also pioneered the creation of multiple art works. She describes the female alter ego Miss General Idea that the group came up with to embody many of their radical ideas, further complicating the idea of authorship with which many of their works were concerned.

Dion Fletcher, V. et Salas, P. M. (2014). *The Syndicate of Indigenous New Media, Performance, and Craft Artists Shikaakwa.* [En ligne]. http://artspace-arc.org/workshop/manifesto-workshop/

Dionne, A. (1984-1985). Michel Lemieux, un showman extraordinaire. *Lettres québécoises* (36), 56-58.

Ditmaris, H. (2012). Home Front : Abbas Akhavan and the art of place. *Canadian Art, 29*(1), 74-77.
This article looks at the work of Abbas Akhavan, a Tehran-born Canadian artist who has recently attained national attention for his artwork. Akhavan works in many mediums, including video, installation and performance. Some of his work addresses the politics of race in Canada, while other work plays with site-specificity. Akhavan also uses his work to explore domesticity, and how quickly it can change from something welcoming to something dangerous and violent. (VTape)

Domela, P. (2008). *Made Up : Liverpool Biennial International 08*. Liverpool : Liverpool University Press.

Donaldson, S. (1987). A View fron the Fringe. *Fuse, X* (5), 44-45.

Dorais, È. (2009). Un décalage de la vision Peter Hoffer. Natural History. Galerie Simon Biais, Montréal. 15 octobre au 8 novembre 2008. *ETC* (85), 50-52.

Dorais, È., Grenier, V., Katinoglou, E., Tourangeau, S. et Lambert-Perreault, M.-C. (2015). *Les mangeurs : Orange 2012*.

Doran, E. (2009) *Sandra Johnston's Ephemeral Monuments*. http://www.performanceart.ca/index.php?m=pubarticle&id=17

Doran, E. (2010) *Flying Porcelain and Burning Liver: The Contested Spaces of Sinead and Hugh O'Donnell*. http://www.performanceart.ca/index.php?m=pubarticle&id=20

Doré, M. et Tremblay, A. (1997). *Paysages Inter sites.* [catalogue d'événement]. Alma : Langage Plus.
La publication Paysages Inter Sites rend compte de l'événement du même nom, des oeuvres qui ont été réalisées par les cinq artistes invités venant de territoires et de contextes différents, soit Danyèle Alain, Paxcal Bouchard, Mike MacDonald, Gilles Morissette et Sonia Robertson.

Dorée, M. (1988). Histoire d'un regard performant. *Espace Sculpture, 5*(1), 8-9.

Dorée, M. (1988). Art et littérature féministes. *Espace Sculpture, 5*(1), 35.
Compte-rendu de l'événement Art et littérature féministes organisé par Rachel Boucher et Sylvie Cotton.

Doucet, D. et Couture, F. (2011). *Le monde de l'art public montréalais des années cinquante : le discours critique tenu sur la production de l'œuvre murale, 1950-mai 1961.* Thèse en histoire de l'art. Université du Québec à Montréal, Montréal. Disponible par Archipel http://www.archipel.uqam.ca/7589/.

Doucet Donida, G. (1999). *99 Degrees C/F Contemporary Performance Art Festival.* Halifax : Anna Leonowens Gallery.

Douglas, L. (2012). 11ª Bienal de La Habana, Cuba, May 11 – June 11, 2012. *Espace Sculpture* (101), 42-45.

Douglas, S. (2006). Art + Activism = ATSA. *Women & Environments International Magazine* (72/73), 10-12.
Taking the ecosystem more seriously, challenging governments and corporations to protect the environment from the impact of global warming caused by deforestation, ozone depletion, and automotive emissions are ideas in the framework of a world political economy that cultural activists use. Gradually, performance art became acceptable as public art, and so performances began to produce some provocative tensions between art and lived experience.

Dowell, K. (2005). Aboriginal Performance : Exploring the Sacred in Aboriginal Performance Art. *e-misterica*,

Downtown, D.R. (1990). "Tighten the Traces", by Robbie O'Neill, (Charlottetown). *Arts Atlantic, 9*(4), 66.

Doyle, J. (1980). 222 Warehouse. *Parachute* (20), 50-51.

Doyle, J. (1981). *Transcript*. Buffalo, New York : Top stories.

Doyon et Demers. (1990). Vice et Vertu, phase IV. *Inter : art actuel* (51), 11-13.

Doyon, J. (2010). Documents / Documents. *Ciel variable : art, photo, médias, culture* (86), 3.

Doyon, Y. (2002). INcube : installations et occupation du site [INcube : installations and site occupation]. *INTER (Canada)* (81), 30-33.
The artist Yves Doyon describes the event Arts d Attitudes held in Quebec (6-9 Sept. 2001) and focuses on the project INcube, conceived by the French artists' collectives Station Mir and CloaQ. He explains that the project included music, performance, video, and installations, describes the contributions of performance artists Pierre-André Arcand, Jean-Claude Gagnon, Alain-Martin Richard, and Julie Pichette and Jean-François Leboeuf, comments on video works by François Perreault, Jean-François Dugas, and himself, considers installations by Martin Renaud and by himself with Henri Louis Chalem, and discusses work by Mariette Bouillet and Giorgia Volpe. He concludes with a consideration of the organization and reception of the event.

Doyon, Y. (2017). Heidsieck, écrire à haute voix. Un événement autour de la poésie sonore aujourd'hui. *Inter* (125), 86-88.

Doyon/Demers. (2000). Dossier : réflexions de performeur-e-s : Doyon/Demers *esse arts + opinions* (40), 16-51.

Dragu, M. (2004). *Performing with Personae : Entrée into Psychology and Politics.* Calgery Alberta :

Mountain Standard Time

Dragu, M. et Harrison, A.S.A. (1988). *Revelations: essays on striptease and sexuality*. London, Ontario : Nightwood Editions.
Essay's on the much-maligned art form of strip tease by performance artist Margaret Dragu and writer A.S.A Harrison, which offer first hand experience of the profession of stripper and challenge the traditional view of the stripper as 'object' or 'victim' (Art Metropole).

Drobnick, J. et Fisher, J. (2002). *Display Cult CounterPoses : re-imagining tableaux vivants = re-concevoir le tableau vivant.* Montréal : Oboro

Drouin-Brisebois, J., Hill, G.A., Horne, S., Martel, D., Ninacs, A.-M. et Pichette, J. (2008). *Flagrant délit : la performance du spectateur.* Ottawa : Musée des beaux-arts du Canada.

Drouin-Brisebois, J., Hill, G.A., Horne, S. et Ninacs, A.-M. (2008). *Caught in the act : the viewer as performer = Flagrant délit : la performance du spectateur.* Ottawa : National Gallery of Canada.

Dubeau, J., Dumoulin, N., Lagueux, S. et Grondin, T. (2001). *L'Échelle de la langue Experiènce trouble.* Gatineau : AXENÉO7.

Dubois, D. (2012). Virginie Jourdain. *Inter : art actuel* (112), 16-19.

Dubreuil, L. (2000). Dossier : réflexions de performeur-e-s : Louise Dubreuil. *esse arts + opinions* (40), 16-51.

Duchaine, A. (1978). Fifth Network, Cinquiéme Réseau : Conférence Vidéo à Toronto. *Parachute* (13), 5-10.
This article features an overview of the Fifth Network, Cinquiéme Réseau conference in Toronto, with individual observations by Lisa Steele, René Blouin, Clive Robertson, Terry McGlade, Pierre Farlardeau, Brian MacNevin, Claude Gilbert and Reneé Baert. (VTape)

Duff, T. (1998). *Elephantiasis Ears Disease Excerpts from the diary of Simone Cage.* Ottawa : Glery 101 Ottawa.

Duff, T. (2000). Dossier : réflexions de performeur-e-s : Tagny Duff. *esse arts + opinions* (40), 16-51.

Duff, T. (2004). FFWD, RWD, and PLAY: Performance Art, Video, and Reflections on Second-Wave Feminism in Vancouver 1973-1983. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 41-53.
Media theorist and artist Tangy Duff's analyses how artists like Carole Itter, Eveyln Roth, Kate Craig, Elizabeth Chitty and collaborative practices such as The Peanettes, or more specifically the Concerned Aboriginal Women Collective, contributed to the development of contemporary new media performance in Vancouver between 1973 and 1983. Duff analyses the relationship of these pioneering new media and performance based works in relation to the founding years of diverse artist run institutions and archives such as, Intermedia, Western Front, Pacific Cinematheque, Satellite Video Exchange-Video Inn, or Metro Media. This essay takes a closer look at how access to technology and the politics of representation of ethnicity and gender in the early 1980s became an issue both critically reflected and challenged through second wave feminist ideologies. (BC)

Dufort, F. (2006). Abécédaire. [recensement]. *Ici Montréal,* 10.

Dugré, F. (1999). Art action_entrevues. *Inter : art actuel* (73), 8-29.

Duguay, R. et l'Infonie (1970). *Le manifeste de l'Infonie; le ToutArtBel,* Montréal, Éditions du Jour.

Dulude, S. (2007). Atelier Silex : Exécutions performatives éclectiques. *Inter : art actuel* (96), 64-66.

Dumont, J., Eiriksson, E., Ólafsdóttir, M.E. et Poulin, D. (2002). *Déambulations nomades en Islande sans traces : une action art-nature juillet 1999 = Förumenn á Íslandi án ummerkja list : náttúruverk júlí 1999 = Nomadic perambulations in Iceland without a trace : an art-nature action July 1999. Fonds Parachute*. Annonciation, Québec : Boréal Art/Nature.

Dumont, M. (2007). L'Écart Rouyn-Noranda. *Inter : art actuel* (96), 48-48.

Dumont, M. (2010). *Trafic : inter/nationale d'art actuel en Abitibi-Témiscamingue : du 24 mai au 26 juin 2005.* Rouyn-Noranda : L'écart, lieu d'art actuel.

Dumont, M. et Crépeau, G. (2014). *Biennale d'art performatif de Rouyn-Noranda 2014.* Rouyn-Noranda : L'écart, lieu d'art actuel.

Dumontier, M. et Elliott, T. (1999). *A relatively small collection.* Winnipeg : Ace Art inc.
A relatively small collection exhibition and lending library of audio cassette work presented by Ace Art Inc., January 8 - July 10, 1999. Ian Birse, Judy Bowyer, Joanne Bristol, Gail Brown, Hank
Bull, Michael Drew Campbell, Raylene Campbell, Elaine Carol, Cause and Effect, Shawna Dempsey/Lorri Millan, Michael Dumontier/Tom Elliott, Marcel Dzama, Neil Farber, Michael Fernandes, Ken Gregory, Kip Jackson, Drue Langlois, Erika Lincoln, Todd Martin, Rita McKeough, Jennie O'Keefe, Jocely Robert, Adrian Shalom Williams, Kathleen Yearwood. Curated by Michael Dumontier and Tom Elliott.

Dumontier, M., LaTourelle, R., Stone, R. et Weidenhammer, L. (2003). *Poolside : Shift*. Winnipeg : Video Pool.
Enright describes the artists participating in the 2002 Video Pool program as “shifters” whose work blurs boundaries and habitual perceptions. As Enright believes the interview to be an ideal way to come to an understanding of contemporary art, there are several with the featured artists, discussing the program’s variety of interactive video, audio installations and performances. Includes the script for L. Weidenhammer’s video performance "Brain Dress". List of staff, brief description of history and mandate. Calls for submissions. List of recent acquisitions.

Dunn, M., Gale, P. et Kennedy, G.N. (1974). *Videoscape: An Exhibition of Video Art* [catalogue]. Toronto: The Art Gallery of Ontario.
Dunn describes the conceptual, performance, synaesthetic and experiential elements of video while Gale highlights the differences between television and video, traditional art forms and video and various centres for video production within Canada. Kennedy defines cybernetic, synaesthetic and synergistic aspects of video. Brief biographical notes on over 60 participating artists. Statements by some of the artists. 77 bibl. ref. (e-Artexte)

Dupuis, G. et Gagnon, J.-C. (1990). Le bruitisme et la paix en intervalles. *Inter : art actuel* (49), 51-56.

Dupuis-Déri, F. (2005). Culture sourde : art politique à portée de mains. *Spirale* (200), 64-67.

Duquette, J.-P. (1982). Rétrospective Françoise Sullivan. *Voix et Images, 7*(3), 600-602.

Durán Gamba, M. (2015). RIAP 2014 : 30 ans d'art action à Québec. *Inter : art actuel* (119), 68-81.

Durand, G. (1983). Les réseaux d'art : Alternative au centralisme. *Intervention* (19), 9-13.

Durand, G. (1988). Knowles, Alison. Dans *Immedia Concerto – Performances Installations Arts Media*, Québec/France : Inter Le Lieu/Les Presses du Réel, 86.
Alison Knowles, performance artist and participant of the fluxus concerts in 1962, is interviewed about the nature of her current work. (VTape)

Durand, G. (1988). Swidzinski, Jan. Dans *Immedia Concerto – Performances Installations Arts Media*, Québec/France : Inter Le Lieu/Les Presses du Réel, 87.
Jan Swidzinski discusses art and performance as a form of social self-consciousness. (VTape)

Durand, G. (1991). Florent Cousineau : Opération Liaison. *Bulletin de la Chambre Blanche* (19), 29.

Durand, G. (2007). Secousses d'échelles. [Scale quakes.]. *INTER* (97), 72-73.
With reference to the exhibition 'Secousses' on show at Le Lieu, Centre en Art Actuel in Quebec (12 April-13 May 2007), discusses the work of the Canadian artist Manon Labrecque. The author scrutinizes three projections in which Labrecque pursues her reflection on movement by combining body motion, machines and video processes: 'Illumination' (illus.), where the artist reads on a couch and suddenly falls to the side 'La Leçon' (illus.), in which she dances, framed by a red circle on a blank canvas and 'Battements' (illus.), projected directly onto a bird cage suspended from the ceiling.

Durand, G. et Richard, A.-M. (1984), Marathon / écritures (numéro spécial). *Intervention* (22/23).

Durand, G. et Martel, R. (1990). Territoires d'artistes : Paysages verticaux. *Inter : art actuel* (45), 29-30.

Durand, G.S. (1988). L'Effet Inter *Revue Plus Moins Zero* (48), 20.
Le dossier revient à scruter une certaine trajectoire de l'art actuel au Québec : la stratégie de l'activité artistique éclatée par le Collectif Inter / Le Lieu de Québeb. On abordera les idées et outils créateurs ainsi que les activités nomades.

Durand, G.S., Levesque, L., Martel, R., Perreault, N., Richard, F. et Sioui Durand, G. (1996). Technonatures. *Inter : art actuel* (64), 2-15.

Durand, G.S. et Robert, J. (2011). Mazinibii'ang-waazakone. *Inter : art actuel* (109), 21-25.

Durham, J., Hachivi Edgar, H.o.B., Houle, R., Lavadour, J., Nemiroff, D., Townsend-Gault, C. et Yuxweluptun, L.P. (1992). *Land, Spirit, Power : First Nations at the National Gallery of Canada.* Ottawa : Musée des beaux-arts du Canada / National Gallery of Canada.

Durland, S. (1988). Throwing a hot coal in a bathtub: London's EDGE 88. *High Performance, 11*, 32-41.
The article provides information on the performances the art festival "EDGE 88: A Biennale of Experimental Art" in London, England from September 13-25, 1988. The festival presented 24 artists from Australia, Canada, the U.S. and Europe whose work concerned with the use of the body in art, the development of women's performance, artist's use of advanced technology and large-scale spectacle. According to Rob La Frenais, who organized the festival, the event aimed at importing foreign artists to establish an international context for experimental art in Great Britain. Performances of various artists in the festival are discussed.

Durland, S. (1988). Three points in a circle: three decades of experiment in the US and Canada. *Performance* (55), 17-21.
This issue of Performance was published on the occasion of Edge 88, Britain's first Biennale of Experimental Art. The author discusses three artists individually in the order that they began doing work. Carolee Schneemann did her first performance in 1960 and many of the elements that were to appear in her later works such as myths, rituals and the symbolism of the cat,

especially with reference to issues in feminism, were already evident in her work then. Canadian artist Paul Wong did his first performance in 1973 when the art world was already becoming politicized. The focus of his work in photography and video art has been the media and television. Mark Pauline and Matt Heckert started to work as Survival Research Laboratories in 1980 and describe their larger than life robotic creatures with a variety of destructive capabilities as a socio-political satire. The author notes that art in the U.S.A. and Canada in the 1980s is moving in the direction of increased scale and inarticulateness in the artists.

Duval, J.-P., Beaugrand-Champagne, V., Dufresne, H., Ducas, A., Annarino, K., Mutz, G., Plamondon, A., Tougas, F., Dupéré, R., Cirque du Soleil et Société Radio-Canada. (1994). *L'Odyssée baroque*. Montréal, S.l. : Télémagik, Société Radio-Canada, Canadian Broadcasting Corporation, Groupe Multimédia.
Propose une excursion en profondeur dans l'univers du Cirque du Soleil. Ce document du 10e anniversaire tente de mettre en lumière, d'extraire, l'essence du Cirque du Soleil, l'énergie spéciale qui a présidé à sa formation, qui l'anime encore, qui a inspiré tous ses artisans et son public à travers le monde. Truffée d'anecdotes, d'humour et de poésie, cette production révèle, par les spectacles et la vie de tous les jours, l'odyssée si particulière du Cirque du Soleil

Dymnent, D. (2001). Art Courtesy Services: Artist John Marriott in conversation with Dave Dymnent. *Mix*. Artist and author Dave Dyment sits down with artist John Marriott to discuss his works, especially as part of his enterprise, Art Courtesy Services, and his performance art campaign, Art That Says Hello. Marriott's art often explores etiquette and human connections to community and physical space, and is sometimes influenced by the ideas and works of Jane Jacobs. Marriott also discusses his work for Regina, curated by Timothy Long, and other groups working in similar circles in his base city of Toronto, such as Instant Coffee and "off/site@Toronto". (VTape)

Dyson, B. (1985). *Video Net. Documentation of video/performance activities at the Alberta College of Art Gallery 1978-79 & 1979-1980.* Calgary, Canada : Syntax.

Earl, L. (1989). Denis Lessard. « Magpie ». Alberta College of Art Gallery. *Dance Connection* (January/February), 53-54.

Echenberg, R. (2000). Dossier : réflexions de performeur-e-s : Rachel Echenberg. *esse arts + opinions* (40), 16-51.

Echenberg, R. (2002). *Le mois de la performance 2002 5e édition.* Montréal : La Centrale Galerie Powerhouse.

Ellis, S. (1988). Gorilla. *Border Crossings, 7*(4), 40-41.

Emmelhainz, I. (2006). Resistance Practices after Identity Politics: La Pocha Nostra's 'The Other Coalition Forces'. *Fuse, 29*(1), 45-48.
This article describes various performances by first generation immigrants that were developed during the weeklong Other Coalition Forces workshop faciliated by La Pocha Nostra collective at Toronto Free Gallery in July 2005. They all dealt with questions of identity being not essential but performative, being deployed and marketed by dominant cultural institutions, being created dialogically. The author searches for answers to how it is possible to form a space of participation and representation beyond an essential identity as signifier. Rather than celebrating minority, the performances acknowledged that we are all other. (VTape)

Enright, R. (1993). Luxurious necessities: an interview with Doug Melnyk. *Border Crossings, 12*(1), 8-17.
An interview with Canadian performance and video artist Doug Melnyk in which he describes his intended audience, his family background, his early experiences with art, and his close affinity

with horses, which has persisted in his imagery. Melnyk charts his career, discussing the importance of religious, spiritual and erotic themes and the significance of horse, gorilla and monkey motifs in works such as Gorilla, Summertime and Danny Kaye's Eyes. He considers his interests in mass media, literature and politics, and discusses the reaction to his cutout piece 100 Naked Men, noting the extent to which his homosexuality and elements of popular culture inform his art.

Enright, R. (1993). The thing in the head that is there: a conversation with Gathie Falk. *Border Crossings, 12*(2), 12-23.
Traces the career of Canadian artist Gathie Falk, detailing her experiments with different media and describing the characteristics of her work, and presents an interview with Falk which took place in Feb. 1993. In this interview, Falk discusses her childhood experiences with art, her family background and her career, and the influence of her Christian faith on her work. She describes the facility with which she moves between ceramics, painting, sculpture and performance art and outlines the factors which attract her to each medium, with reference to her involvement in the 1968 Intermedia workshops in Vancouver, British Columbia. Falk provides a detailed account of her performance piece Red Angel (1972) and discusses her debts to art history in the painting Pieces of Water.

Enright, R. (1994). Researching the self. *Border Crossings, 13*(1), 10-22.
An interview with the American-born artist Suzy Lake (b.1947), who emigrated to Canada in 1968, in which she describes her childhood, and her decision to leave the U.S.A., and the work she did with the artists' collective Véhicule, and discusses the genesis of some of her photographic and performance works. (ARTbibliographies Modern (ABM))

Enright, R. (1996). Memory feeder: subjects and objects in the art of Diana Thorneycroft. *Border Crossings, 15*(3), 22-33.
The author introduces an interview with the Canadian performance artist and photographer by outlining the development of her self-portraiture and by commenting on the theme of sexuality in her work and on her use of dolls in her art. In interview, Thorneycroft outlines the processes involved in creating her nude self-portraits, with reference to her use of props including masks of her family members, considers the element of `gender blurring' in her work, and comments on the erotic nature of her art, with reference to collaborative work with Sigrid Dahle and Di Brandt. She explains her use of light in her photographs, relates her practice of giving the dolls in her work a sexual identity to questions about her own gender as a child, and considers the notions of perversity and obsession as applied to her art. She also discusses her activities as a printmaker, and video and installation artist, the work of Hans Bellmer with dolls, the influence of Joel-Peter Witkin on her decision to become a photographer, the autobiographical elements of her art, and the imagery of the mouth in her work.

Enright, R. (1998). Brave new girls : moments of rage and beauty. *Border Crossings, 17*(2), 16-27.
Shawna Dempsey and Lorri Millan create performances that are smart, funny, and edgy, almost all at once. In their work, the artists fill performance art with content that is, more often than not, deliberately subversive. Their occupancy of the forms of popular culture is one of the high points of contemporary Canadian artistic production. In an interview, Dempsey and Millan discuss a range of topics regarding their work, including their use of patriarchal stories to their own ends, their blatantly feminist agenda, and their refusal to be viewed as lesbian specimens.

Enright, R. (2005). The poetics of history. An interview with Rebecca Belmore. *Border Crossings, 24*(95), 62-69.
In interview, the Canadian Aboriginal artist Rebecca Belmore discusses her work, focusing on the performance-based video installation *Fountain,* which was exhibited in the Canadian pavilion at the Venice Biennale (2005, illus.), with an introductory text in which Enright considers the symbol of the fountain, her use of water, and the role of narrative in her work. Belmore brings to

the piece an acute awareness of her roles as a woman, performance artist, Aboriginal person, North American, and citizen of the world. Subjects addressed in this interview include the political message of the piece, what made her choose an industrial site as the site for the video, what the piece tells us about how we have inhabited the past, and the role of water in the piece. Belmore comments on the theme of politics and the site where she made *Fountain,* argues that Aboriginal outlooks are disregarded in North America, and sketches her views on the ability of art to create change, and the challenges she faces as a woman. She describes how she enters states of trance in her work, including *Bury my Heart,* explores the difficulty of making a performance for video, and comments on the Venice Biennale. She explains her interest in art, and concludes by reflecting on colonisation.

Enright, R. (2007). Vera Frenkel: Boundary Blurrer. *Border Crossings* (Spring).
An interview with artist Vera Frenkel is presented. When asked about her childhood in Czecholslovakia, she tells of the hardships her family endured in the journey through Europe to escape the Holocaust. Frenkel talks about her work as blurring the lines between life and fiction. She comments on the topics of her documentary films as subjects that are a part of her life. (Ebscohost - JR)

Enright, R. (2008). A Woman for All Seasons: An Interview with Françoise Sullivan. *Border Crossings, 27* (2 (May)), 49.

Enright, R. (2010). Graham Cracklings: Rodney Graham's Conceptual Energy. *Border Crossings, 29*(113), 20-37.
Robert Enright interviews performance and video artist Rodney Graham, following through the artists reinvention of himself and his artwork in 1997, when he moved away from text-heavy conceptual work in to performative video. The seminal piece which began this transformation was Vexation Island, presented at the Venice Biennial in 1997, a intersection of performance and music, playing with spectacle, and re-creating Graham as an art star. Graham's work artfully pays tribute to high art and popular culture with a ironic twist. « In Graham's art, dignity and truth, along with beauty and humour, are in a constant state of being reconfigured ». Enright's interview leads in to a discussion of Graham's beginnings in Vancouver and his music career, the turning point in 1997 and specific works detailing conceptual and methodological approaches to creation and performance. This detailed and engaging article provides insight in to Graham's body of work, touching on his interests in music, spectacle, technology, his unscripted narratives and much more. (VTape)

Enright, R., Dempsey, S., Millan, L., Barrow, D. et Winnipeg Art Gallery. (2007). *In the blink of an eye : 12 commissioned new works by Canada's most exciting film and video artists*. Winnipeg : Winnipeg Art Gallery.

Enright, R. et Stillwell, J. (2008). Domesticating the prairie. An interview with Jennifer Stillwell. *Border Crossings, 27*(3), 142-153.
In interview, the artist Jennifer Stillwell discusses her work, with an introductory text in which Enright comments on her performance installation 'Bale' (2000, illus.), shown in Chicago, at YYZ in Toronto, and at the Winnipeg Art Gallery, assesses the theme of domesticity in work including 'Packs' (2002, illus.) and 'Gravel Rolls' (2006), and outlines 'Static Lift' (2004, illus.), 'Log Toast' (2001, illus.), which was part of her residency at Banff, Canada, 'Grate' (2006), and the installation 'Bounty' (2005), shown at Triple Candie in New York. Stillwell studies her deconstruction of a room in 'Bale', reflects on the role of process in her practice, including 'Static Lift', and highlights the materials and reference to Minimalism in 'Paint Rows' (2004, illus.). She considers her use of everyday materials, traces the making of 'Log Toast', and elaborates on 'Packs'. She describes 'Gravel Rows', comments on the video installation 'Wall Plow' (2006, illus.), and 'A Piece of Turf', and considers 'Drift' (2005, illus.). She concludes by outlining her reasons for moving back to Winnipeg.

Evans, R. (2012). David Askevold. Disorientation artist. *CV - ciel variable* (91), 65-70.
Discusses the work of David Askevold. The author traces his activities at the Nova Scotia College of Art and Design in the 1970s, including projects with Sol LeWitt, Joseph Kosuth, Dan Graham and Lawrence Weiner, studies Askevold's conceptual art video performance 'Fill' (1970) and the photo-text work 'Taming Expansion' (1971), and explores the film 'Nova Scotia Fires' (1969). He describes 'The Nova Scotia Project' (1993-1995, illus.), which includes 'Once Upon A Time in the East' (1993), 'The Road Journal' (1994-1995), 'End of the Road Matrix' (1994-1995) and 'Don't Eat Crow' (1994), and concludes by assessing 'Love Mansion' (1997), 'Halifax Ghosts' (1999, illus.) and 'Two Hanks' (2003, illus.), focusing on the theme of disorientation.

Evenden, K. (2001). Your High Imperial: Performance by Kenneth Doren. *Artichoke, 13*(1), 32-33.
This article describes Kenneth Doren's multimedia performance, Your High Imperial. This piece combines video imagery of two opera singers, with pre-recorded music and live musical performance. (VTape)

Eyland, C. (2001). Strip-joint interventions : my night with Charmaine. *C : International Contemporary Art* (70), 18-21.
The work of Canadian-born performance artist Charmaine Wheatley is discussed. The artist draws, paints, and makes video, bookworks, and photographs, selecting the medium that suits the logic of a certain work. Among her works are a notorious 1997 performance piece enacted one night in Halifax's roughest area, in which she videotaped viewers' reactions to her naked body through the window of a storefront gallery, and strip-club interventions in Amsterdam and Winnipeg. Her work is at least in part about the mysteries and ceremonies created around public nudity, particularly as these have to do with what the artist calls “the plainness or ordinariness of our lacklustre, God-given natural state.” A chronicle of Wheatley's intervention at two strip joints in Winnipeg, which took place on January 12, 2001, completes the article. (EBSCO)

Fabre, A., Trépanier, E., Lamy, F., De Blois, N. *et al.* (2009). *Emporte-moi = Sweep Me Off My Feet.* Québec, Vitre-sur-Seine : Musée national des beaux-arts du Québec, Musée d'art contemporain du Val-de-Marne.

Fadden, R. (2009, 3 septembre 2009). Time and the city. Alternative autumnal aesthetics bend time and space in Montreal's near-future art scene. *Montreal Mirror,* 26.

Falk, G. (2000). *Gathie Falk et al*. Vancouver : Vancouver Vancouver Art Gallery, Vancouver : Douglas & McIntyre.

Falvey, E. (2011). Daniel Barrow. *Border Crossings, 30* (2), 92-93.
Review of Daniel Barrow's exhibition *Good Gets Better* shown at the SBC Gallery in Montreal (12 Feb.-19 March 2011), featuring drawing, video, installation and performance works that explore social isolation, desperation, self-loathing and the obsolescence of technology, including *Ballet* (2011, illus.) and *Artist Statement* (2006), and with reference to his receipt of the Sobey Art Award (2010).

Farah, M.A. (1995). Species Art? The Theme of « Technology as Species » in the Work of Electronic Artists. *Inter* (63), 52-53.

Farah, M.A., Schütze, B., Riewer, R., Durand, G.S., Martel, R., Levesque, L. et Perreault, N. (1995). L’art espèce? *Inter : art actuel* (63), 20-23.

Farkas, S. (2000). Women artists creating space for healthy communities. *WE International* (48/49), 15-17.
Women artists everywhere are actively committed to projects that engage with and celebrate the

creative and healing forces of "the collective." Central to all of these artists' work is the creative exploration of space and place.

Féral, J. (1989). La Performance ou le refus du théâtre. *Protée, 17*(1), 60-66.

Féral, J. (1998). *Mise en scène et jeu de l'acteur – Entretiens – Le corps en scène* (vol. 2). Montréal : Éditions Jeu, Éditions Lansman.
34 entretiens avec des acteurs.

Féral, J. (2000). Qu'est la performance devenue? *Jeu* (94), 157-164.

Féral, J. (2012). *Pratiques performatives = Body remix*. Québec : Presses de l'Université du Québec.
Premier volume d'une série de deux, cet ouvrage s'inscrit dans le cadre du groupe de recherche « Performativité et effets de présence » de l'Université du Québec à Montréal (sous la direction de Josette Féral et Louise Poissant). Issu des réflexions ayant eu lieu lors de conférences au cours de journées d'étude organisées entre 2008 et 2010, il porte un questionnement sur les effets de présence dans les arts médiatiques et les arts scéniques. L'univers technologique de l'image déployé à travers des dispositifs scéniques convoque de nouvelles modalités du corps qui seront abordées à travers les deux parties du livre : corps, perception, sensation : les effets de présence et entre absence et distance. Un questionnement demeure sous-jacent à tous les textes, soit celui de la nature de cet effet de présence, à la fois réel et difficile à cerner. (J.B.)

Ferguson, B. (1980). *Suzy Lake, are you talking to me?* Saskatoon : Saskatoon Gallery and Conservatory Corporation.

Ferrando, B. (1993). L'art action à Valencia. *Inter* (57), 10-15.
Présentation par Bortolomé Ferrando de la troisième édition du Festival internacional de performance i poesia d'accio de Valence, Espagne, auquel Richard Martel a pris part avec la performance *Portrait d'artiste.*

Ferrando, B. et González, F. (1991). *II Festival internacional de performance i Poesia d'Acció : 18, 19 i 20 d'octubre de 1991.* Valence : Conselleria de Cultura, Educació i Ciència.

Ferrer, E. (1999). Similitudes et différences. *Inter : art actuel* (74), 26-28.

Festival, N.I.P. (2003). *Navinki 2003 : The Fifth International Performance Festival in Minsk Balrus.* Minsk : Navinki.

Fiala, J. (2001). *Testaments.* Ottawa : New Error Art Press.
This immaculately produced artist book takes the form of a bible-bound reprint of the Christian New Testament incorporating the voices of many contemporary women within the body of the original text. The artist conducted exhaustive interviews with women of varying ages, cultural backgrounds and sexual orientations. The resulting edited transcriptions were then reassembled within relevant sections of the text. The book is a part of Fiala's larger project, including an elaborate performance component and continual revisions of the text. Signed and numbered edition of 100. (Art Metropole)

Fiala, J. (2010) *Bridging Contexts*. http://fusemagazine.org/2011/05/bridging-contexts

Fiala, J. (2013). Art performance polonais pour un lexique des zones de conflit. *Inter : art actuel* (115), 33-35.

Filliou, R. (1978). Transcript : The Gong Show Tape. *Centerfold, 2*(4), 27-30.
Transcript of a 48 minutes public talk/performance which took place at the University of Calgary

Art Gallery in the fall of 1977, in which Filliou discusses his friendships with various Fluxuartists.

Filliou, R. (1981). La cinquième pomme. *Intervention* (12), 27.

Filliou, R. (1988). Charles Dreyfus, Alain Gibertie, Ann Noël, Robert Filliou. *Inter : art actuel* (38), 4-15.

Filliou, R. (2004). Entretien avec Georg Jappe. *Inter : art actuel* (87), 58-60.

Firth-Eagland, A. (2006). Unplugging the Evil Twin, The Dismantler, and the Singer of Songs: A De-mediatization of Video Art. *Canadian Theatre Review* (127).
Firth-Eagland discusses the event Feats, might., an evening of live performances by video artists, which she curated for FADO in Vancouver, BC. The show included performances from Daniel Cockburn, Brian Joseph Davis and Benny Nemerofsky Ramsay, based on the criteria that they all had highly crafted on and off-screen personas. The article goes on to discuss the difference between live and private performances, and describes each of the performances. The author notes that the audience's relationship to the performer was reshaped by seeing them in person, rather than through the distancing mechanism of single-channel video. Firth-Eagland suggests that Feats, might. proposed a new way of addressing the relationship between performance and performative video art, concluding that all performative video carries with it histories of the artists of early work, and each of these pre-historic elements are present in the creation of performative video art. (VTape)

Firth-Eagland, A. (2009) *The Cult of Delicate Glut: On Pleasure Addicts by Brenda Goldstein*. http://www.performanceart.ca/index.php?m=pubarticle&id=12

Fischer, B. (1990). *Pure Hell: an exhibition of performance.* [catalogue d'exposition]. Toronto : Power Plant.
Exhibition catalogue with essays by Dot Tuer and an introduction by Barbara Fischer. Includes an
extensive “Chronology of Performance Works 1974-90” with additional documentation of the performance ‘Pure Hell’ and chronology of cabaret works (Art Metropole).

Fischer, B. (1996). *Love Gasoline (group catalogue).* [Catalogue d'exposition]. Toronto : Mercer Union.
Documenting Mercer Union’s Love Gasoline exhibition. This catalogue examines the relation between performance and the camera in the late 1960s and early 1970s. Included artists: Vito Acconci, Eleanor Antin, Jacki Apple, Lynda Benglis, Chris Burden, Colin Campbell, Ian Carr-Harris, Mary Beth Edelson, Dan Graham, Douglas Huebler, Suzy Lake, Rita Myers, Tania Mouraud, Dennis Oppenheim, Carolee Schneemann, Michael Snow, Lisa Steele, Colette Whiten, Hanna Wilke and Martha Wilson (Art Metropole).

Fischer, B. (2000). Foodculture: tasting identities and geographies in art. *Parachute : Contemporary Art Magazine,* 63.

Fischer, B. (2001). *Wounds Become Scars.* Toronto : Mercer Union.
Feminist work which makes use of the body to counter subjection and gender concepts and to construct or understand identity is discussed, centering around Lisa Steele's Birthday Suit: Scars and Defects (1974), Hannah Wilke's Scarification series, and Carolee Schneemann's performance, Interior Scroll (1975). (VTape)

Fischer, B., Tuer, D. et Caryl, J. (2001). *Rebecca Belmore : 33 Pieces*. Mississauga : Blackwood Gallery.
This catalogue documents an artist-in-residence project by nationally and internationally acclaimed artist of Anishinabe descent Rebecca Belmore at the Blackwood Gallery in 2001, which was curated by then Director/Curator Barbara Fischer. Named 33 Pieces after the 33 pieces of the human spine, this exhibition by Rebecca Belmore presented a series of new,

interrelated works based on past and ongoing concerns in her performance and installation works. Transforming the gallery into a temporary studio, the exhibition took shape in the form of residual or newly made sculptural and auditory works. The catalogue documents this project and additionally includes essays by Dot Tuer and Barbara Fischer, as well as the first published performance chronology and complete exhibition and publications listing for Belmore. (http://www.blackwoodgallery.ca/publications/rebecca.pub.html).

Fischer, H. (1978). Rand yand Berenicci. *Artforum* (september).

Fischer, H. (2006). Pour un art anticontextuel. *Inter : art actuel* (93), 14-16.

Fisher, H. (1974). *Art et Communication Marginale*. Paris : Balland.

Fisher, J. (2004). Shawna Dempsey and Lorri Millan: Performance Art Out and About. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ, 189-197.
This chapter explores the collaboration between Shawna Dempsey and Lorri Millan. Their work tackles aspects of gender stereotyping and identity politics through performance and the use of their bodies. Author Jennifer Fisher describes the individual creative pasts of both Dempsey and Millan as a way to provide a full picture of how their collaborations may interact. One consistent feature of their work together includes elaborate and transformative costuming. This is an important component of the theory and politics behind their work as the 'dress' is used as a trope for the feminine. (VTape)

Fisher, J. et Drobnick, J. (1999). CounterPose: A Curatorial Pose. *ETC* (45), 17-22.

Fisher, J. et Drobnick, J. (2002). *CounterPoses : re-imagining tableaux vivants = re-concevoir le tableau vivant*. Montréal : Oboro, Display Cult.
Accompagnant un événement qui proposait de revisiter le concept de « tableau (ou étalage) vivant », ce catalogue présente les performances et les installations d'une douzaine d'artistes canadiens et américains. Les commissaires Fisher et Drobnick présentent le projet comme l'occasion d'une exploration des débats contemporains sur le corps; ils relèvent comment les œuvres traitent du corps (comme entité matérielle, véhicule d'interprétations et signifiant identitaire) ou examinent sa relation à certaines activités (loisir, travail, rituel), aux discours institutionnels et au voyeurisme. Suivent les textes tantôt descriptifs, tantôt poétiques, des artistes. (résumé tiré de E-Artexte).

Fisher, J.L., (2015). *L'impact féministe sur l'art actuel, La Centrale à 40 ans = Feminist Impact on Contemporary Art, La Centrale at 40*. Avec textes de Burisch, N., Clausen, B., Golden, A., Guttman, k. g., St-Gélais, T., Stratica-Miahil, E., Tembeck, T. et Elvan Zabunyan, E. Dans la réalisation de ce catalogue, en lien avec notre programmation spéciale 40e anniversaire, nous avons approché un ensemble de questions entourant l'influence des stratégies féministes du passé sur les pratiques contemporaines, et ce, de façon rigoureuse mais commémorative, absurde, voir festive et décadente à l'occasion. Cette collection de textes et d'images rassemble les mulitples réponses aux questions ayant été proposées au courant de l'année. Aux artistes, nous avons demandé de réanimer les archives, d'ébranler l'autorité de l'histoire et de questionner ce que c'est que de re-performer et de remettre en scène. Cette publication a émergé de cette activité artistique comme plusieurs autres répercussions inattendues..(Jen Leigh Fisher)

Fiset, J. (1999). *Dérapage contrôlé / Controlled Chaos.* Saint-Jean sur Richelieu; Montréal : Action Art Actuel.

Fisette, S. (2001). Le pouvoir de la rue. *Espace Sculpture* (54), 5-8.

Fisette, S. (2002). Sculpture en direct. *Espace Sculpture* (58), 51-51.

Fisette, S. (2004). La sculpture et le tout public. *Espace Sculpture* (67), 5-25.

Fisette, S. (2009). L'œuvre, la mise en œuvre... *Espace Sculpture* (88), 5-7.

Fisette, S. (2012). De quelques questions (et réponses!) sur la radicalité. *Espace Sculpture* (99), 5-5.

Fitzimmons Frey, H. (2009). Nesting Instinct: Reimagining Alutiiq and Domesticity in Tanya Lukin Linklater's Performance Work. *Canadian Theatre Review*.

Fleming, M. (1981). Spalding Gray/Dave Stephens. *Vanguard, 9*(10), 28-29.

Fleming, M. (1985-1986). *Video Catalogue Art Metropole*. Dans Metropole, A. (dir.). Toronto : Art Metropole, 50.

Fleming, M. et Durand, D. (1980). Video is not Television, Performance is not Theatre. *The Body Politic* (64), 29-32.
This article explores role reversal, interrupted communications, sexual tension and latent rage in the work of video and performance artists whose tools can be the weapons of social change. Artists whose work is explored in depth include Colin Campbell, General Idea, Martha Rosler, Elizabeth Chitty and Lisa Steele. (VTape)

Flemming, M. (1981). Colin Campbell, « Peripheral Blur ». *Artforum, 19*(5), 78-79.
In light of video art's accepted and implicit reference to television, and the examination of performance in relation to theatre, Colin Campbell's performance Peripheral Blur is seen as a significant development in both mediums. His careful use of theatre is exemplified in the resonance of the actual in the projected and of the person in the persona. (VTape)

Fokoua, S.O. (2012). Doual'art. L'art dans la cité. *Inter* (111), 61-61.

Föll, H. (2005). Schlaf und Kino : Halcion sleep von Rodney Graham. *Jahresring* (52), 184-189.
English Presents the video work Halcion Sleep by Rodney Graham, which documents a performance by the artist from 1994, while also creating a new narrative. (International Bibliography of Art (IBA))

Forkert, K. (1995). *Performances*.
Documentation of six consecutive days of performance works executed by Forkert in Halifax, November 20-25, 1995. The individual performances are titled with the days of the week, Monday to Saturday (Art Metropole)

Forkert, K. (1996). *Kirsten Forkert : Performances*. Montréal : Articule.

Fortin, A. (1981). La création apprivoisée. *Intervention* (12), 13-14.

Fortin, A. (1982). Questionner la société avec les catégories de l'art. *Intervention* (14), 32-33.

Fortin, G. (2007). De la catharsis à la parole, et de l'extase. *Inter : art actuel* (96), 38-39.

Fortin, J. (2007). Langage Plus Alma : Elina Hartzell, Justin McKeown, Brian Patterson et Birgit Salling-Hansen, RIAP, Langage Plus, Alma, 19-09-2006. *Inter : art actuel* (96), 44-45.

Fortin, J. et Lake, S. (2003). *Attitudes et comportements, Suzy Lake : 28 mars au 5 mai 2002, Salle Hydro-Québec*. Rimouski : Musée régional de Rimouski.

Fortin, L. (2005). *Avatar : œuvres avouées*. Québec : OHM Éditions.

Fortin, S. A… Éphéméride et Vivace / Perennial de Nadine Norman. *Inter : art actuel* (60), 71-72.

Fortin, S. (2000). Conversation piece : Sylvie Fortin on Nadine Norman's Call Girl at the Canadian Cultural Centre in Paris. *C Magazine (Canada)* (66), 18-21.
Reports on Call Girl on show at the Canadian Cultural Centre in Paris (17 Dec. 1999-29 Feb. 2000), an interactive performance and installation which included the distribution throughout Paris of 15,000 prostitute-type calling cards by the Canadian artist Nadine Norman, comparing the interest it aroused in the media in Europe to the criticism it received from right-wing groups in Canada. The author describes the work and comments on its exploration of social issues, relating to economics, sex, and gender.

Fournier, N.S., Spencer, K. (2003). *Performance chics.* Montréal : La Centrale.

Francblin, C. (2006). Jana Sterbak : la condition d'animal humain / Jana Sterbak: of Moths, Dogs and High Water. *Art Press* (329), 40-45.
An interview with artist Jana Sterbak. Topics discussed include the two films Sterbak made by strapping a camera to a dog, her exploration of the conditions of freedom in all her work, her performance work, the clear continuity between her old pieces and the new video installations, and individual works. *Waiting for High Water,* a video installation by Sterbak, is at the Centre culturel canadien, Paris. *Condition Contrainte,* a retrospective of her work, is at the Carré d'art, Nîmes, France, through January 7, 2007. (EBSCOhost)

Francis, D. (2011). *The imaginary Indian : the image of the Indian in Canadian culture*. Arsenal Pulp Press.
First published in 1992, *The Imaginary Indian* is a revealing history of the "Indian" image mythologized by popular Canadian culture since 1850, propagating stereotypes that exist to this day. Images of First Nations people have always been fundamental to Canadian culture. From the paintings and photographs of the 19th century to the Mounted Police sagas and the spectacle of Buffalo Bill's Wild West Show; from the performances of Pauline Johnson, Grey Owl, and Buffalo Long Lance to the media images of Oka and the Vancouver Winter Olympics, the Imaginary Indian is ever with us, oscillating throughout our history from friend to foe, from Noble Savage to bloodthirsty warrior, from debased alcoholic to wise elder, from monosyllabic "squaw" to eloquent princess, from enemy of progress to protector of the environment. This is not a book about Native people; it is the story of the images projected upon Native people and the desperate uses to which they are put. The Imaginary Indian is an essential title for aboriginal studies in Canada. [Publication abstract] (International Bibliography of Art (IBA))

Francis, M. (2000). Insettling Sights... The Lesbian National Parks and Services by Lorri Millan and Shawna Dempsey. *FUSE Magazine, 22*(4), 41-45.

Francis, M. (2002). Wild Kingdom: There's no life like it. *Xtra!* (456).
The article overviews the work of Shawna Dempsey and Lorri Millan, two performance artists and video makers, tackling gay and lesbian issues with whit. (VTape)

Francis, M. (2012). Banff National Park. Rangers on the Mountain Frontier. Dans Margot, F., *Creative Subversions: Whiteness, Indigeneity, and the National Imaginary*. Vancouver: University of British Columbia Press.

Francis, M. (2012). *Creative Subversions: Whiteness, Indigeneity, and the National Imaginary*. Vancouver:

University of British Columbia Press.
"Creative Subversions explores how whiteness and Indigeneity are articulated through iconic images of Canadian identity -- and the contradictory and contested meanings they evoke. These benign, even kitschy, images, she argues, are haunted by ideas about race, masculinity, and sexuality that circulated during the formative years of Anglo-Canadian nationhood." -- Site web de l'éditeur.

Francis, S. (1996). *Sterbak, Jana*, Oxford University Press.
Czech sculptor, photographer, video artist and performance artist active in Montreal, Canada. Moving to the West in her teenage years, she attended several Canadian universities before completing her MFA at the University of Toronto in 1982. Working in a variety of media, yet almost always engaging in a dialogue between the body and its environment, she is best known for her wearable sculptures not unlike those of Rebecca Horn. Her early work

Fraser, M. (2001). Community of strangers: the public space of speech in the work of Devora Neumark. *Parachute : Contemporary Art Magazine,* 50-63.

Fraser, M. (2001). *Diane Landry : les sédentaires clandestins.* Québec : Musée du Québec.

Fraser, M. (2002). Gestes d'artistes. *ETC* (58), 5-12.

Fraser, M. (2003). Jana Sterbak: democracy's dizzying struggle. *Parachute : Contemporary Art Magazine,* 12-26.

Fraser, M. (2011). *Le travail qui nous attend*. Montréal : Musée d'art contemporain de Montréal.

Fraser, M. (2014). Des formes de vie à la restitution du présent. De l'artiste anthropologue à l'archéologue. *Globe, 17*(1), 153-173.
Cet article examine la volonté de certains artistes d'agir à l'intérieur d'un réel à l'état brut, non plus imaginé ou utopique. Les interventions artistiques ayant pris forme dans des contextes urbains, sociaux et politiques ou ayant misé sur des collaborations avec des communautés sont particulièrement marquantes au Québec depuis les dernières décennies.

Fraser, M., Gougeon, D. et Perrault, M. (1999). *Interventions en milieu urbain. Sur l'expérience de la ville*. Montréal : Optica, un centre d'art contemporain.
L'exposition *Sur l'expérience de la ville,* commissariée par Marie Fraser, regroupait une série d'interventions in situ présentées dans la ville de Montréal pour toute la durée de l'automne 1997. L'exposition et les conférences présentées en complément offraient une réflexion sur l'espace urbain à un moment de l'histoire marqué par la fin des utopies. Rassemblant un éventail d'œuvres éphémères et ponctuelles dispersées dans l'échelle de la ville, ce projet proposait d'aborder d'un point de vue critique le contexte socio-politique de Montréal ainsi que le rôle traditionnel et monumental de l'œuvre d'art en milieu urbain. (Fraser, M.)

Fraser, M., Lafortune, M.-J. et Kocache, M. (2003). *Gestes d'artistes = Artists » Gestures*. Montréal : Optica.
Catalogue d'exposition. Les commissaires présentent cette exposition d'art performatif en considérant l'impact du geste de l'artiste dans l'espace public. Kocache relate les événements catastrophiques qui ont forcé le déplacement de l'exposition new-yorkaise vers Montréal. Inclut des entretiens entre les artistes et les commissaires; les discussions portent sur la nature relationnelle et la dimension publique de leur travail. Texte en français et anglais, notices biographiques incluses. (E-Artexte)

Fraser, M. et St-Gelais, T. (2008). *L'indécidable : écarts et déplacements de l'art actuel*. Montréal :

Éditions Esse.

Frechette, J.-Y. (1982). LE LIEU-DIT LE LIEU. *Intervention* (15-16), 43-50.

Fréchette, J.-Y. (1981). Urinographie. *Intervention* (10-11), 67.

Fréchette, J.-Y. (1982). Physitexte. *Intervention* (14), 42-45.

Fréchette, J.-Y. (1983). *G mon soleil sans complexe*. Saint-Ubalde : Centrale textuelle de Saint-Ubalde.

Fréchette, J.-Y. (1983). Agrotexte, Sculpture agricole et textuelle. *Intervention* (18), 34-35.

Fréchette, J.-Y. (1983). G mon soleil sans complexe. *Intervention* (20), 34-35.

Fréchette, J.-Y. (1984). Itinéraire du texte. *Inter* (25), 40.

Fréchette, J.-Y. (1986). *Le party textuel*. Saint-Ubalde : Centrale textuelle de Saint-Ubalde.

Fréchette, J.-Y. (1990). Itinéraire du texte. *Inter* (47), 13.

Fréchette, J.-Y. (1990). *Travail en performance (1980-1990)*.

Fréchette, J.-Y. (Inconnue). *Manœuvres stratégiques (réflexions sur la pratique de la performance)*.

Fréchette, J.-Y., Martel, R., Perreault, N., Richard, A.-M., St-Hilaire, J.-C., Campbell, W.B. et Lévesque, L. (1995). Manoeuve nomade : Protocole du virtuel. *Inter : art actuel* (61), 3-10.

Fréchette, J.-Y., Martel, R., Perreault, N. et Saint-Hilaire, J.-C. (1995). Manœuvre manifeste et manifeste manœuvrier. Dans Martel, R. (dir.), *Territoires nomades, tournée européenne*. Québec : Éditions Intervention.

Fréchette, J.-Y. et Saint-Hilaire, J.-C. (1996). Le collectif inter / le lieu en manœuvre. *Inter : art actuel* (66), 44-45.

French, B. et Cleland, S. (2010). *Bruce Barber : works 1970–2008*. Woolloomooloo : Artspace Visual Arts Centre.

Frenkel, V. (1978). Clive Robertson. A Beuys-Shaped Frame. *Centerfold* (December), 23-28.

Frenkel, V. (1979). Performance at the Benefit. *Centerfold* (February-March), 104.

Frenkel, V. (1981). Discontinuous Notes on and After a Meeting of Critics, By One of the Artists Present. *artscanada* (240), 28-41.
This extensive article documents and responds to three conferences held on aspects of visual arts performance and theatre, at which the author was present: Explorations in Theatre Research Seminar, Multidisciplinary Aspects of Performance, Post Modernism Seminar and Colloquium of the Theory of Drama and Performance. (VTape)

Frenkel, V. (2007). A Place for Uncertainty: Towards a New Kind of Museum. Dans Pollock, G. et Zemans, J. (dir.), *Museums after Modernism : Strategies of engagement*. London : Blackwee Publishing.

Friedlander, M. (1985). Feminist Performance: On The Cutting Edge. *Canadian Theatre Review* (43).

Frigon, É. (1997). La vraie femme est trop tendre pour être moqueuse. Dans *La Centrale Voix singulières. Réflexion sur l'art actuel des femmes* (p. 37-39). Montréal : Éditions du remue-ménage et La Centrale.
Présentation par la conservatrice Élaine Frigon de la programmation vidéo présentée dans le cadre du Mois de la performance – 2e édition, axée sur l'humour comme comme « stratégie de transgression » (p. 37). Inclut des vidéos de : Labrecque, Manon; Laliberté, Sylvie; Hart, Claudia; Urbanovski, Sheila ; Dempsey, Shawna ; Millan, Lori.

Froehlich, P. et Spanish, E. (1978). Blurbs : Performance Festival - The Montreal Museum of Fine Arts. *Parachute : Contemporary Art Magazine* (12), 5-13.

Froment, J.-L., Jappe, G., Poinsot, J.-M., Thieler, F. et Pfennig, G. (1983). *Qu'importe si c'est bien! Une exposition de l'Office franco-allemand pour la Jeunesse.* Bad Honnef : Office franco-allemand pour la Jeunesse.
Catalogue d'une exposition à l'occasion du 20e anniversaire de l'Office franco-allemand pour la Jeunesse, Marseille, Parc Chanot, 2 juillet au 7 août 1983. Avec la participation de Richard Martel, Jean-Claude Saint-Hilaire et Guy Sioui Durand.

Fry, P. (1979). Max Dean : Three Projects and the Theory of Open Art. *Parachute : Contemporary Art Magazine* (14), 16-23.

Fullum-Locat, G. et Couture, F. (2008). *L'esthétique relationnelle une étude de cas : les actions artistiques de Sylvie Cotton.* Mémoire de maîtrise en études des arts. [Disponible en format PDF]. Montréal : Université du Québec à Montréal. Disponible par Archipel http://accesbib.uqam.ca/cgi-bin/bduqam/transit.pl?&noMan=25121412

Fung, A. (2014). Making it up as we go along: an interview with Aleesa Cohene. *Blackflash, 31*(1), 36-41.
In interview, Canadian artist Alessa Cohene discusses how her work features found footage, often built from composites of women in television and feature films, combined with audio, her personal archives of photographs, live performance and dance. Cohene discusses collaborating with contemporary dancers Jared Gradinger and Angela Schubot and issues of authorship and appropriation in her work. Particular attention is paid to 'I Told You That Would Happen', an installation at Oakville Galleries, Ontario, Canada, Autumn 2014, featuring a three-part series of videos made from footage from the films mentioned by Gilles Deleuze in his book 'Cinema II: The Time Image.

Fusion des Arts (1965). Manifeste Fusion des Arts. Dans Robillard, Yves (éd.) (1973). *Québec Underground 1962-1972,* tome 1, p. 204-211.

G. Olivier, M.-C. (2014). Se suivre : Une volonté artistique et féministe émancipée du mythe pédagogique. *Inter : art actuel* (116), 60-63.

Gagné, C. (1998). *Proximités*.

Gagnon, F.-M. (2003). Françoise Sullivan : Aristote et le mouvement. *Vie des Arts, 48*(191), 42-45.

Gagnon, J.-C. (1981). Lard et Satiété. *Intervention* (12), 15-17.

Gagnon, J.-C. (1981). Lard et satiété (suite) : Récit guerrier. *Intervention* (13), 24-25.

Gale, P. et Sherman, T. (1976). *Video bu Artists*. Toronto: Art Metropole.
Exploring the medium of video, this monograph combines contributions by 16 artists (supplemented by biographical notes, bibliographies and videographies), and seven essays, including: Levine's explanation of the significance of time and the technical aspects of television,

and Graham's examination of the window, the mirror, video and culturally defined modes of perception. Three additional texts focus on the work of specific artists. Narrative introduction by Sherman. Bibl. 8 p. (e-artexte)

Gale, P. (1977). Vidéo : regard introspectif / Toronto Video. Looking Inward. *Vie des arts, 21*(86), 17-86.

Gale, P. (1978). Elizabeth Chitty: Demo Model. *Centerfold* (December).

Gale, P. (1979). Explaining Pictures To Dead Air: The Robertson/Beuys Admixture. *Parachute* (14), 4-8. This article provides a detailed description, and interpretation, of the Tele-performance Explaining Pictures to Dead Air by Clive Robertson, a live cablecast specifically created for the Fifth Network/Cinquiéme Réseau, in the context of Robertson's other work. (VTape)

Gale, P. (1982). Les femmes, il me semble... *Bulletin de la Chambre Blanche* (11), 6-7.
Texte qui aborde les notions de relation humaine et de partage sur lesquelles semble fondée la pratique de plusieurs artistes femmes en performance et en vidéo.

Gale, P. (1985). A tableau vivant. *Parachute : Contemporary Art Magazine,* 33-35.

Gale, P. (1985-1986). *Video Catalogue Art Metropole*. Dans Metropole, A. (dir.), (p. 50). Toronto : Art Metropole.

Gale, P. et Steele, L. (1996), *Video re/view. The (best) source book for critical writings on Canadian artists' video*. Toronto : Art Metropole, V-Tape.
The most comprehensive text on Canadian video art, this 25-year overview includes essays by John Greyson, Lisa Steele, Tom Sherman, General Idea, Eric Cameron, Marshall McLuhan, Peggy Gale, Richard Fung, Susan Rynard, Nell Tenhaaf, and others.

Gallagher, J. et Bouillet, M. (2005). Un théâtre des traces [A theatre of traces]. *INTER* (90), 54-57.
In interview, Mariette Bouillet, discusses her creation of the multidisciplinary performance *Le Théâtre de la Maison Céleste,* shown at the Studio d'Essai de Méduse (9-10 Oct. 2004, illus.). She notes that the work is a form of theatre without fiction, with reference to Antoine Vitez, describes her exploration of the house where the Chinese community on which work is based lived in Québec City, and explains that the work conjures up the themes of death and absence, with reference to Roland Barthes. She suggests that her method of incorporating objects and archive photographs from the house, constitutes a form of "archaeology of the imagination", argues that the pace of life tends to erase traces, and links her interest in the passage of time and history to her childhood. She questions the ability of History to represent the past, provides information about her research techniques, and reflects on her use of photographs. She describes the influence of the Polish dramaturg Tadeusz Kantor and his *Theatre of Death* and the Japanese artist Shuji Terayama's approach to theatre, comments on the link between dramaturgy and visual arts, and explains that she used video images as though they were "luminous paintings". She concludes by arguing that experimentation is not only possible using new technologies.

Gallery, N. (1989). *Media blitz : a festival of performance, film and video*. Calgary : New Gallery.

Gallpen, B. (2014). push and pull: Bridget Moser, Michael Vickers, Nikki Woolsey, Toronto, Mercer Union, February 7 - March 22, 2014. *esse arts + opinions* (81), 133.
An aura of youth and vitality coupled with a slight precarity is immediately apparent upon entering push and pull, Georgina Jackson's debut exhibition as director of exhibitions and publications at Mercer Union. This is perhaps due, in part, to the majority of the works having been made specifically for the show. And although the central premise of the exhibition has been contextualized as the interstitial, or the spaces of in-between or almost, the elements of

storytelling and concern with time that similarly tie these three young artists together are perhaps more compelling. Each work sits between at least two practices — Michael Vickers between sculpture and painting; Nikki Woolsey: collage and sculpture; and Bridget Moser: performance, stand-up comedy, and modern dance. However, beyond this oscillation of medium, each has managed to capture a world of narrative within their individual works. Vickers plays with poetry and personal narrative as in his work *Vera in the Fields* (2014), a grassy green angular steel piece perched dangerously between the floor and wall, a reference to his grandmother who laboured in prairie fields upon immigrating from Switzerland, while Woolsey allows the objects themselves to tell her their stories as in *Feel Need Need Feel* (2014) whereby the desperate request of an underwear band holds itself, and by extension the sculpture, together. In essence, Vickers positions himself against his materials via the very physical act of bending and manipulating them, while Woolsey acts as their translator, collecting, arranging and "willingly working with little expertise," as she recently explained. Both makers also possess an ability to suggest enduring moments beyond those they've momentarily captured here. Indeed, each responds to time rather differently. (esse)

Garfield, L., Hladki, J. et Householder, J. (1996). Out for Blood. *Canadian Theatre Review* (86).

Garneau, D. (2008). Rebecca Belmore: Rising to the Occasion. *Vie des Arts, 52*(112), 16-17.
An exhibition devoted to performance artist Rebecca Belmore is at the Vancouver Art Gallery, Vancouver, Canada, from June 7 to October 5, 2008. This mid-career retrospective shows how Belmore, a Canadian First Nations artist, picks at Canada's wounds, her body a living memorial to recent and past victims, particularly those of historical and gender violence. Her indictment is against systems that enable and perpetuate these crimes. While no one with a conscience can remain unmoved by her work, not all of it holds up well in the museum context. (EBSCOhost)

Garneau, D. (2008). Vancouver, BC. Rebecca Belmore rising to the occasion. *Vie des Arts* (212), 16-17.
On the occasion of Rebecca Belmore's retrospective 'Rising to the Occcasion' on show at the Vancouver Art Gallery (7 June-5 Oct. 2008), discusses her career. The author comments on her performance 'Vigil' based on women who have disappeared in Vancouver, which is documented in 'The Named and the Unnamed', explores the theme of victims in her work, and studies her investigation of nature, including in the touring performance 'Ayum-ee-aawach Oomamamowan: Speaking to their Mother' and her Havana Biennial performance (1991) 'Creation or Death: We Will Win'. He suggests that some remnants from her peformances that are presented in the retrospective lack a sense of context, highlights the recreation in the exhibition of her work for the Canadian Pavilion of the Venice Biennale (2005), entitled 'Fountain', and studies her self-portrait 'Fringe', with reference to Manet's 'Olympia'. He concludes by noting that a publication accompanies the retrospective.

Garneau, D. (2013). Extra-Rational Aesthetic Action and Cultural Decolonization. *FUSE Magazine, 36*(4), 14-23.

Gascon, F. (1979). Hors-jeux / 19 performances. *Jeu* (12), 224-226.

Gascon, F. (1979). Des coordonnées pour Hors-Jeux. *Ateliers, 7*(5), 4-6.
« L'événement "Hors-Jeux" a pris la forme brute d'un inventaire de la jeune performance québécoise. Aucune théorie de la performance ne l'a précédé et n'a influencé sur la sélection et la programmation des éléments qui l'ont constituté. Aucun a priori, sinon le souci moral, manifesté par les organisateurs, de faire voir et entendre tous ceux qui pouvaient et voulaient se rallier à cette idée, très large, de la performance et ceci, dans le cadre d'un festival de quatre jours qui s'est tenu au Musée d'art contemporain en mars 1979. » (p.4)

Gascon, F. (1983). La performance 1981-1982 : Après les choix. *Jeu* (26), 19-29.

Gascon, F. et Lussier, R. (1982). *Repères : art actuel du Québec = Quebec art now*. Montréal : Musée d'art contemporain de Montréal.
Exposition organisée par le Musée d'art contemporain de Montréal. Itinéraire : 26 oct. – 5 déc. 1982, Musée d'art contemporain de Montréal; 11 mai – 26 juin 1983, Musée du Québec; 24 juillet – 4 sept. 1983, New Brunswick Museum (St. John); 28 sept. – 6 nov. 1983, University of Lethbridge Art Gallery ; 1 déc. 1983 – 7 janv. 1984, Art Gallery of Greater Victoria ; 16 fév. – 19 mars 1984, Art Gallery of Nova Scotia (Halifax)

Gaudreau, C. (1980). Klaus Rinke : Œuvres d'eau. *Intervention* (9), 41-43.

Gaudreau, C. (1980). Robert Filiou : une galerie dans une casquette. *Intervention* (6), 41-43.

Gaudreau, C. et Côté, D.-J. (1980). Québec : L'art actuel et ses orientations. *Intervention* (8), 16-19.

Gaudreau, L. et Hébert, M.-S. (1987-88). Pour ne pas faire faux pas. *Esse* (9), 18-21.

Gaudreault, C. et Saint-Hiliaire, J.-C. (1980). Le festival de performance : Symposium de Chicoutimi. *Intervention* (9), 28-31.

Gauthier, A. (2000). *Textura : l'artiste écrivant*. Montréal : La Centrale = Powerhouse.
Produite à l'occasion des 25 ans de La Centrale, cette publication regroupe les textes des artistes-commissaires de l'événement. G. Letarte propose une lecture personnelle du 3e « Mois de la performance » (nov.-déc. 1998). Chronologie des activités 1990-1999, incluant de nombreux évènements performatifs. Bref historique et mandat du centre. Introduction en français et en anglais, autres textes dans la langue originale. Notices biographiques des auteures. Circa 32 réf. bibl. (Artexte)

Gauthier, A. (2001). *Pink Link ou la proposition rose*. Montréal : La Centrale, 116.

Gauthier, C. (2003). Hochelaga-Maisonneuve. Évolution et perspective. *Espace Sculpture* (64), 7-14.

Gauthier, C.P. (2007). Claude Lamarche (1952-2007) : Attention à Lamarche!!! *Inter : art actuel* (97), 82-83.

Gauthier, L., Babin, J. et Lafrenière, G. (1982). *Art femmes.*

Gauthier, P. (2011). Festival VIVA! Art Action. Grand happening. [article]. *24 Heures,* p. 59.

Gavillon, F. (2000). *Paul Auster : gravité et légèreté de l'écriture*. Rennes : Presses universitaires de Rennes.

Gélinas, R. (1983). Au rendez-vous des vraies choses à dire [...] Geneviève Letarte : poésis-performance. *Virus* (décembre), 6.

Gendron, M.-C. (2014). Étude de cas. *Inter : art actuel* (118), 22-23.

Gendron, M.-C. (2017). *Autorité fictive.* Montréal : Circa art actuel.

General Idea (1975). Glamour. *FILE Magazine,* « Glamour Issue », vol. 3, no. 1 (autumn 1975), 20-33

Genereux, L. (1987). Performing Miracles. *Canadian Art, 4*(2), 16.
A short promotion of performance art work that was at the time being shown in Toronto. The performances pieces included new work by Elizabeth Chitty's performance group Cultural Desires Project which exhibited at the Music Gallery on Queen West in April of that year. Also,

Randy & Berenicci presented Dance of Delirium a performance and installation piece centred around the fusion of eastern and western thought. Tanya Mars presented Pure Nonsense, which was an anarchic and comical look at Alice in Wonderland. (VTape)

Généreux, L. (1987). Randy & Berenicci. Tanya Mars. *Vanguard, 16*(4), 36.
This review examines the performances Dance of Delerium by Randy and Bernicci and Pure Nonsense by Tanya Mars. (VTape)

Génier, D. (2000). *Les gondoles d'artistes*. Hull, Québec : Axe Néo-7 art contemporain.
Conçu comme un « guide du promeneur », ce catalogue, en plus de marquer le bicentenaire de la ville de Hull et la relocalisation du centre d'artistes Axe NÉO-7 à proximité du ruisseau de la Brasserie, constitue un des quatre volets d'un événement estival inédit projeté pour revenir annuellement. Les trois autres volets de l'événement y sont documentés comme suit : 1 – par les textes accompagnant dix œuvres monumentales que 13 artistes de l'Outaouais ont réalisées sur le thème du « marché d'eau »; 2– par des textes poétiques ou descriptifs (dont certains écrits par les artistes) sur une série de sept performances ponctuant la période d'activité; 3– par des schémas liés à une exposition qui montre le processus de création des œuvres (tenue au « musée de l'entre-temps »). Comprend un plan du site, un résumé dans l'autre langue pour chacun des textes descriptifs. Texte de présentation de J.-Y. Vigneau en français et en anglais

Gérin, A. et McLean, J.S. (2009). *Public art in Canada critical perspectives* (p. 340). Toronto : University of Toronto Press.
http://myaccess.library.utoronto.ca/login?url=http://books.scholarsportal.info/viewdoc.html?id=/ebooks/ebooks2/utpress/2013-08-26/1/9781442697522

Gervais, R. (1978). La musique et la mer. *Parachute* (11), 30-41.

Gervais, R. (1981). Musique et participation : une entrevue de Richard Martin. *Parachute : Contemporary Art Magazine,* 18-24.

Gervais, R. (1985). Big Bang et postmodernité. *Parachute : Contemporary Art Magazine* (39), 20-24.

Gervais, R. (1994). Musiques de Rober Racine. *Parachute : Contemporary Art Magazine* (75), 18-27.

Gervais, R. et Pontbriand, C. (1976). Charlemagne Palestine. Interview Raymond Gervais et Chantal Pontbriand. *Parachute* (5), 4-9.

Ghaznavi, C. (2003). What Suzy Lake can do that Britney Spears can't. *Prefix Photo* (8), 46-55.
Discusses the work of the Canadian photographer, video and performance artist Suzy Lake. The author looks back on the early series Miss Chatelaine (1973; illus.) and A Genuine Simulation of... (1972-73), and compares their radical tone, inspired by contemporary feminist concerns, with that of recent works which investigate identity and ageing in Western society, such as Re-reading Recovery (1997; col. illus.), Specimen Boxes (1993-98), and Fascia No. 3. She relates the circumstances in which Lake evolved the persona Suzy Spice and began to explore the alluring world of pop music stardom in 2000, and describes two further series of photographs that consider ageing from the perspective of youth culture. (ARTbibliographies Modern (ABM))

Giambi, P. (1988). *Prove Generali*. Forli:Comune di Forli/Ministero dell'Ambiente/Comunita Europea.
Livre-catalogue faisant le bilan d'une manifestation tenue dans plusieurs villes européennes en 1987. Avec la participation de Richard Martel.

Gibertie, A. (1987). Ainsi, Snowball Project Twinvilles. *Inter* (34), 61-64.

Giesbrecht, P. et Borda, S. (2005). Stefan St-Laurent.

An interview with Canadian video/performance artist Stefan St-Laurent. Many of St-Laurent's work questions media broadcast and gender. St- Laurent references the demonization of queer culture in mainstream Canadian society, especially more conservative provinces like Alberta. In the interview, St-Laurent criticizes the general conservatism within the Canadian art market, and he also hopes that eventually his work will lead to the emergence of "performative videos" as oppose to the all encompassing "video art." St-Laurent is critical of the notion of a "queer community" as he feels it is simply a matter of categorization. ontherundesign.com/Artists/stefan_st-laurent1.htm (VTape)

Giguère, A. (2013). L'art de la performance au 2-22. *esse arts + opinions* (78), 64-67.

Giguère, A. (2014). Collectionner la performance : un dialogue entre l'artiste et le musée. *Muséologies, 7*(1), 169-185.

Gilbert, S. (1993). *James Luna.* Banff : Walther Philips Gallery.

Gilbert, S. (2000). *Valérie Lamontagne The Advice Bunny.* Longueuil : Plein sud centre exposition et animation en art actuel

Gildiner, A. (1983, June 24, 1983). Danceworks 31: what's going on? [review]. *The Globe and Mail*. This article reviews Danceworks 31, a performance art show at the Harbourfront gallery. One particular performance is highlighted: Lisa Steele and Kim Tomczak's In the Dark starts with a video projection of the artists having sex. During the screening the artists read out text which challenges the ways that sex is often depicted in the media. Other work mentioned is Elizabeth Chitty's Moral/Passion which mixes prose and simple movements and Ric Amis's Put Yourself in the Picture, a series of slides taken in a hospital. (VTape)

Gill, R. (1984). David MacLean. The Rivoli. *Vanguard, 13*(8), 40-41.

Gillmor, A. (1998). Home, home on the wide-ranging. *Border Crossings, 17*, 51-53. A review of “Show Girls: A Festival of Women's Performance,” a five-day festival of women's performance that took place at various venues in Winnipeg, Canada, November 26–30, 1997. Organized by Primus Theatre, this festival took the paradigm of women as performers—their bodies, their identities, and their roles—and approached it subversively: The over 30 performers in the festival did not assume predetermined, preassigned roles, but directed and wrote their own and, more importantly, messed around with them, undermining received truths and establishing another kind of truth. (EBSCOhost)

Gillmor, A. (2011). Eleanor Bond, AA Bronson, Shezad Dawood, Adrian Stimson and Lori Blondeau. *Border Crossings, 30*(1), 73-74. Discusses the presentation at the Plug In ICA in Winnipeg, Manitoba of work by AA Bronson in the exhibition 'We Are the Revolution' (10 Nov.-19 Dec. 2010), work by Adrian Stimson and Lori Blondeau in 'Putting the WILD Back into the West' (10 Nov.-19 Dec. 2010), Shezad Dawood's 'A Mystery Play' (10 Nov.-19 Dec. 2010), and work by Eleanor Bond, who is based in Winnipeg, in ''Mountain of Shame' (10 Nov. 2010-2 Jan. 2011). The author outlines the inauguration of the Plug In ICA's new premises, comments on Bronson's serigraphs 'We Are the Revolution' and his collaboration with Peter Hobbs on 'Invocation of the Queer Spirits', and describes Stimson and Blondeau's critique of colonialism and myths of the West, with reference to audience participation in their opening night performance. She considers Dawood's video work, highlighting the influence of Matthew Barney's 'Cremaster Cycle', and concludes by analysing Bond's paintings and objects, with reference to the exhibition of her series 'Social Centres' at the Winnipeg Art Gallery (1990).

Gilmer Osborne, B. et Alden Martens, K. (2014). The Potential of Performance Art. A conversation

between Kyle Alden Martens and Beck Gilmer-Osborne. *Contemporary Art Paper A Khyber-Based Publication, crit, Halifax 2*(1), 3.
Beck Gilmer Osborne and Kyle Alden Martens, both participants at the RiPA performance art event in Montreal, recap the experience and speak to each other about the potential for perofmrative work to take hold in Halifax.

Gilson, J.P. (2008). The Bloody Matriarch: Interview with Jesika Joy. *Broken Pencil* (39), 62-63.
John Paul Gilson meets Toronto based video and performing artist Jesika Joy and becomes familiar with her work through browsing her website. Gilson provides his reactions and opinions to Joy's work. This is followed by an interview in which Joy discusses people's perceptions of her, who she is, and themes and materials commonly used in her performances. (VTape)

Gingras, N. (2012). *Machines : Manif d'art 6, la biennale de Québec.* Québec : Manifestation internationale d'art de Québec.

Gingras, N. (2006). *Christof Migone : Trou.* Montréal : Galerie l'UQAM.

Gingras, N. (1998). Kate Craig : le mouvement des choses. *Parachute : Contemporary Art Magazine* (90), 18-25.

Gingras, N., Gagné, J., Richard, A.-M. et Lebel Ouellet, C. (2011-2012). *Les cahiers.* Québec : Galerie des arts visuels.

Gingras, N. et Moore, J. (2011). *Raymond Gervais 3 x 1.* Montréal : Galerie Leonard & Bina Ellen Art Gallery, VOX, Contemporary Image Centre.

Gingras-Olivier, M.-C. (2014). Les pratiques artistiques *queers* et féministes au Québec : art et activisme en tous lieux. *Recherches féministes, 27*(2), 171-189.

Girard, R. (2000). Encre brisée, encre vivante : Julie Bacon au Lieu. *Inter : art actuel* (78), 70-71.

Girardin, C. (2012). Les « chambres » communicantes de Jan Lauwers. *Jeu* (145), 114-119.

Girling, O. (1982). Red Practise. *Vanguard, 11*(4), 36-37.

Giroud, M. (2011). Aktivismus. *Inter : art actuel* (108), 50-51.

Gledhill, R. (2005). The New Exhibitionists. *Canadian Art, 22*(2), 40-46.
A review of the most recent editions of two important Canadian biennials dedicated to performance art. The LIVE Biennial of Performance Art, in Vancouver, November 2003, was a six-week marathon of performances, symposia, and social events curated and programed under the festival umbrella by a plethora of galleries across the city. The 7a*11d, Toronto, October 20–31, 2004, was a concise, critically cohesive survey, in which performances were site-specific or presented at the temporary hosting venue, Xpace in Kensington Market. Together, the two festivals presented a comprehensive overview of works by nearly 70 artists, and while they were different in ambition, ideology, and structure, they developed analogous programs of local, national, and international artists. (EBSCOhost)

Gledhill, R. (2005). The New Exhibitionists: Performance art is reawakening in the 21st century. *Canadian Art, 22*(2), 40-46.
An article about performances happening in Canadian artist run centres and collectives. (VTape)

Glenn, A. (1991). Multimix: The Failure of Technology. *Video Guide, 11*(1), 18.
Taking the view that technology has failed to produce the once promised breakthoughs in

communication, this article examines a shift in performance art from employing multimedia to adopting older performing art forms such as theatre, dance and music. Whereas performance art in the '70s and 80's was concerned with exploring newer technologies, it has now shifted towards a more personalized storytelling style, moving away from visual art to a multi-disciplinary approach. Comparing perfomance art to the more structured forms of theatre and dance, the author mantains that what remains constant in performance art is the possibility of a single voice and vision. (VTape)

Goddard, P. (2000, July 21, 2000). Her, herself & Anne Russell. *The Toronto Star*.
The article is written in preparation for Monique Moumblow's visit to Toronto, who will show four of her video works with a performance. The article hails her ability to effortlessly make sense out of mind bending complications. (VTape)

Goddard, P. (2004, 20 mars). Daily terror gives violence a black eye: Angry artist David Yonge fails to connect punches. *The Toronto Star*.
Goddard discusses David Yonge's installation in the context of contemporary pop culture and media violence. He compares Yonge's artistic strategies with those of notorious Istvan Kantor, but contends that Yonge distinguishes himself by understanding the ultimate futility of his gestures. (VTape)

Godmer, G., Locke, J.W. et Sterbak, J. (2003). *Jana Sterbak : from here to there : Canada L Biennale di Venezia*. Montréal : Musée d'art contemporain de Montréal.

Golden, A. (2012). The Extraction/Fusion Apparatus: Dayna McLeod's Engaged Mash-up Art Practice. *Canadian Theatre Review, 149*(149), 36-39.
Anne Golden investigates the performance practice of Montreal-based performance and video artist Dayna McLeod whose unique and hilarious brand of performance art is informed by a savvy and complex use of the mash-up.

Golden, A. (2012). The Extraction/Fusion Apparatus: Dayna McLeod's Engaged Mash-up Art Practice. *Canadian Theatre Review, 149*(149), 36-39.
An overview of performance and video practice of Canadian intermedia artist Dayna McLeod. The author discusses McLeod's use of humour, blending of high and low discourse, popular culture, specifically television references, in her video and performance, which work to subvert mainstream cultural stereotypes about female sexuality. Keywords: performance, humour, humor,
comedy, Canadian, popular culture (VTape)

González, F. et Ferrando, B. (1992). *IIIer Festival Internacional de Performance i Poesia d'Acció : 20, 21 i 22 de novembre de 1992.* Valence : Generalitat Valenciana, Conselleria de Cultura, Educació i Ciència.

Goodman, L. (2000). *Mythic Women/Real Women: Plays and Performance Pieces by Women,* . Londres : Faber and Faber Limited.

Gosselin, C. (1982). *Nan Hoover : photo, vidéo, performance, 1980-1982.* Montréal : Musée d'art contemporain de Montréal.

Gosselin, P. (1979). Discours du miroir. *Dérives* (20-21), 63-66.

Gosselin, P. (1980). Autour de la performance de Jean Tourangeau. *Bulletin de la Chambre Blanche* (7), 5.

Goupy, É. (2011). Du féminisme au féminin Catherine Froment, L'origine du monde, Niaux, France,

7 octobre 2010. *Inter : art actuel* (108), 64-65.

Goupy, É. (2011). Comme un souffle d'insurrection balayant une confondante apathie. Le septembre des Roms, Toulouse, France, 9 octobre 2010. *Inter : art actuel* (108), 66-67.

Graff, T. (1985). Notes, Anecdotes and Thoughts on Gathie Falk's Performance Art Work. Dans Danzker, J.-A. B. (dir.), *Gathie Falk Retrospective* (p. 63-67). Vancouver : Vancouver Art Gallery.

Grande, J.K. (1996). Écho bicois. *Inter : art actuel* (65), 15-19.

Grande, J.K. (2007). Cozic: Parisian Laundry. *Sculpture, 26*(4), 76-77.
A review of "Cozic versus Cozic," a traveling exhibition of work by the artist duo Cozic (Yvon Cozic and Monic Brassard) at Parisian Laundry, Montreal, Canada. The pair has produced a wide range of works, some didactic, others humorous, some relying on chance, and others with a strong conceptual bias. This show incorporates aspects of performance art, and there is a tentative feel to the works that embodies the duo's somewhat philosophical view of art making. As ephemeral as they are, the assemblages reflect a spirit of genuine and enthusiastic inquiry, challenging the way objects are located within exhibition space. (EBSCOhost)

Grande, J.K. (2011). André DU BOIS », Transformations. *Espace Sculpture* (97), 40-41.

Gravel, C. (1980). Un festival de « performances » à Chicoutimi. *Le Devoir*, 19.

Gravel, C. (1981). Le corps traqué. *Intervention* (10-11), 34-35.

Gravel, C. (1988). Françoise Sullivan. La parole retrouvée. *Vie des arts, XXXII* (130), 47.

Gray, K. (1995). *Niche.* Installations publiques, interventions et performances. *Espace Sculpture* (33), 21-24.

Grenville, B. (1982). Vera Frenkel. *Parachute : Contemporary Art Magazine,* 44-45.

Grenville, B. (1984). Vera Frenkel. *Parachute : Contemporary Art Magazine,* 57-58.

Greyson, J. (1979). Initial Response. Event 1 - Performance and Video at TPS. *Centerfold, 3*(5), 272-273.

Greyson, J. (1979). Initial Response. *Centerfold, 3*(5), 272-273.
A review of the performance and video event, EVENT 1, on the occasion of the opening of the Television Production Studio in Toronto, describing the works shown and plans for the newly opened production centre. (VTape)

Grino, C. (2012). Sexes à bras-le-corps. *Inter : art actuel* (112), 4-7.

Groot, R. d., Quintal, M. et Dare-Dare, C.d.d.d.a.m.d.M. (2000). *Mobilité et résonances : expérimentation continue : DARE-DARE, 1998-1999*. Montréal : Dare-Dare, Centre de diffusion d'art multidisciplinaire de Montréal.

Guay, J.-P. (2010). S'encombrer des autres. *Inter : art actuel* (106), 93-94.

Guay, J.-P. (2011). Faut gagner son pain. *Inter : art actuel* (108), 70-72.

Guerrera, M. (1997). Polyco. *Inter : art actuel* (68), 16-19.

Guerrera, M. (2000). Dialogue intime avec 12 oranges, 19 kiwis et 3 livres constitutifs. *Espace Sculpture*

(52), 27-29.

Guerrera, M. (2000). Étanchéité incomplète et fluidité désireuse. *Inter : art actuel* (77), 44-44.

Guerrera, M. (2004). Le temps de déclencher quelques ouvertures. *Ciel variable : art, photo, médias, culture* (63), 15-21.

Guerrera, M. (2005). Les révolutions internes. *Conjonctures* (39-40), 273-305.

Guerrera, M., Ninacs, A.-M. et Québec, M.d. (2002). *Massimo Guerrera : darboral : ici, maintenant, avec l'impermanence de nos restes.* Québec : Musée du Québec.

Guest, T. (1979). Colin Campbell reviewed by Tim Guest. *Centerfold (mai)*, 196-197.

Guest, T. (1979). Politic Performances Provide... *Centerfold, 3*(3), 105.

Guest, T. (1984). Altered Situations - Changing Strategies. A Space. *Vanguard, 13*(8), 51-52.

Guilbert, C. (1987). Nathalie Derome. L'espace Go. *Vanguard, 16*(4), 39-40.

Guinamant, J.-L. et Grenier, J.-J. (1983). Articule. *Intervention* (18), 14-15.

Gullivers, L.D. (2002). *Absence et matérialité/Voisinages incertains : présentation publique des étudiants à la maîtrise en arts visuels et médiatiques.* [Catalogue des œuvres présentées, textes écrits des artistes]. Montréal : Service à la vie étudiante Animation UQAM.

Guttman, K.G. (2006). *Elapse I and II: K.G. Guttman*. Montréal : K.G. Guttman.

Haché, L. (1984). Art de dans les choses. Dans Baril, C. et Clouatre, J. (dir.), *Montréal tout-terrain* (p. 21-22). Montréal : Les Presses Lithographiques Inc.
Texte de Louis Haché inclus dans le catalogue de l'exposition Montréal tout-terrain. Le catalogue documente le projet, organisé par huit artistes et critiques, de création et d'exposition d'œuvres (certaines in situ) de 58 artistes montréalais dans l'ancienne Clinique Laurier; accompagné de courts textes d'artistes (textes non traduits). Exposition tenue du 22 aout au 23 septembre 1984. (Adapté de Artexte)

Hamel, M. (1996). Le corps, les objets, la caméra : Dans le même ordre. *Inter* (67), 52-57.

Hamel, Y. (2007). Des scènes et des écrans. *Jeu* (125), 23-29.

Hamelin, F. (2014). Alastair MacLennan Workshop. *Inter : art actuel* (116), 68-69.

Hamelin, F. (2015). Biennale d'art performatif de Rouyn-Noranda. *Inter : art actuel* (119), 84-85.

Hamelin, F. (2015). L'art performance au Canada aujourd'hui : 2e édition Rouyn-Noranda, 15 et 16 octobre 2014. *Inter : art actuel* (119), 86.

Hamelin, F. (2016). En vitrine et au travers [Julie Bernier]. *Inter* (122), 76-77.

Hammock, V. (2003). I Finally found Someone Who Really Cares: the 8th Annual Symposium of Performance Art. *Vie des Arts, 48*, 93-93.
A report on “I Finally Found Someone Who Really Cares,” the 8th Annual Symposium of Performance Art, various venues in Sackville, Canada, October 19–25, 2003. The festival is international in scope and, this year, several works attempted to move out of the art gallery and

engage with a broader public (such as Kirsten Forkert's piece and the exhibition of hip hop–influenced artists organized by Franklin Sirmans). Rita McKeough's Outskirts examined the collision between urban and rural values.

Hammon, L.D. (2006). Bloody Intruder Storms AGO: Did Istvan Kantor Enhance or Defile Warhol's Disasters Show? *NOW, 25*(50).
This News article reports Istvan Kantor's intrusion on the Andy Warhol exhibit at the AGO on August 4th. Kantor's performance entitled Deadly Gift (Transfusion AGO) is part of his Blood campaign series which he began in the 1970's. Kantor arrived at noon with Alexander Bran and Richard K to strip and pose as a red X infront of Warhols red disaster. Audience reviews were mixed and ranged from acceptance as part of the show to repulsion. (VTape)

Hank, B. (1979). Out of Order: Elizabeth Chitty's "Social Studies". *Centerfold, 3*(5), 268-270.

Hank, B. (1980). Emote the Remote. The Living Art Performance Festival. *Fuse, 4*(2), 120-122.

Hanna, M. et Lake, S. (1993). *Suzy Lake points de repère / Suzy Lake : point of reference*. Ottawa : Canadian Museum of Contemporary Photography, Musée canadien de la photographie contemporaine.

Hannon, G. (2011). The Pink Indian. *Toronto Life, 45,* 54-62.
Gerard Hannon's article gives a reverent overview of the massively successful body of work created by the Manitoba born Cree artist Kent Monkman. His work include video, performance, film, installation, art objects, and paintings; his most well known works are his paintings which have successfully entered the auction market. The article focuses on Monkman's commercial success; his drag queen alter ego based on Cher, Miss Chief Eagle Testickle who appears in many of Monkman's paintings and occasionally at events when Monkman himself dawns her bright pink platforms; and his biography, political motivations, and the development of his painting style. (VTape)

Harbourfront, R.C.A.G.a. et Space, A. (1980). *222 Warehouse : July 3-13, 1980*. Toronto : A Space.
Event organized by A Space and Art Gallery at Harbourfront in conjunction with Art Toronto « 80. – Presentation dates: 3 - 13 July 1980.

Harel, P. (1982). *Plassun Harel : voyage au Canada (avril 1982)*. Lieu de publication non identifié : Articule; Niagara Artists » Centre; Mercer Union; Kingston Artists » Association; InterXsection.

Harrison, T. (1987). Women should stir up dirt. *The Province (Vancouver)* (May 14).

Heald, S. (1998). Sex and Pleasure, Art and Politics, and Trying to Get Some Rest: An Interview with Shawna Dempsey and Lorri Millan, Performance Artists. *Atlantis, 23*(1).

Heather, R. (2007). Always working: The Aesthetic Labours of Kelly Mark. *Canadian Art, 24*(4), 50-54.
The work of Toronto artist Kelly Mark is discussed on the occasion of “Stupid Heaven,” a traveling career-spanning survey of her work, which opened at the Justina M. Barnicke and Blackwood galleries at the University of Toronto in September 2007. Mark produces works that bear the distinctive features of East Coast Canada conceptualism and makes free use of a variety of inherited conceptual strategies. Many of her more recent works address our culture's current tendency towards the immersive: everyone is now an insider, a sophisticated manipulator of the codes history has left to us. The idea of immersion is embodied in Glow House, a gorgeous, evanescent work that Mark has created three times since 2001. It involves a minimum of 50 television sets, all tuned to the same channel, placed throughout a house dedicated to the project. Seen from the street at night, the house gently pulses from the collective, synchronized glow of the monitors.

Heaton, L. et Myre, R. (1986). Portail. *Inter* (31), 30-31.

Heimbecker, S. (2005). *Songs of place*. Montréal : Oboro.

Heimeriks, K. (2008). *Developing alliance capabilities*. Basingstoke England ; New York : Palgrave Macmillan.

Henderson, L. (2006). Rebecca Belmore. *Contemporary* (89), 32-35.
Discusses the work of the Canadian performance artist Rebecca Belmore. The author describes her recent film, 'Fountain' (2005), which was projected onto a surface of falling water, explores the themes of location and memory in her work, including the performance 'There is Creation or Death, We Will Win' (1995), and considers the political nature of her work with regards to racial and socio-political taboos in Canada, with specific reference to 'Vigil' (2002; col. illus.) (ARTbibliographies Modern (ABM))

Henderson, L. (2007). Ken Roux. *Border Crossings, 26*(1), 46-55.
The work of Canadian sound artist Ken Roux is discussed. In the past ten years, Roux has built and performed with a number of homemade instruments that include an amplified refrigerator, a set of underwear made from threaded-together audiotape that can be played with the aid of an electrified glove, a turntable with a tapehead replacing the needle, and, most recently, a homemade version of the laptop computer made of a cracked leather suitcase with its own built-in speakers and microphones in the lid, and a telephone operator's switchboard in the case. In his sound work, truly unexpected noises often draw in the listener's ear, and the object itself—its clever ontology and its recycled materials—offer up a layered, amusing, and completely original musical metacriticism. Roux's instruments are sound sculptures with which he offers loud and wise feedback for the ears of his generation and his genre. The precedents and sources of inspiration for Roux's work are examined.

Hendley, N. (1999, June 10, 1999). Art terrorists mock the vote. *EYE WEEKLY*.
A news item on Jubal Brown and The Cult of Po Po!'s video-taped performance of "The Black Flag"-intervention at Old City Hall in Toronto. (VTape)

Henry, K. (2005). *The photograph as performance*. Montréal : Les éditions Dazibao.
English Examines the photograph as experience (representation without illusion) and the performance as photograph (illusion as representation).

Henry, K. et Love, K. (2000). *War Zones : Barbara Alper, Dominique Blain, Willie Doherty...,* North Vancouver, B.C. : Presentation House Gallery.

Herrera Ysla, N. (2009). Introduction : Arte de Québec en la Habana. *Inter : art actuel* (102), 98-102.

Herrera Ysla, N. et Martel, R. (2009). Arte de Québec en La Habana, La Havane, 03-2008. *Inter : art actuel* (102), 96-97.

Herst, B. (2001). Dark Room/Gray Scale/White Noise. *PAJ : A Journal of Performance and Art, 23*(2), 18-27.

Hirschmann, T. (2003). Not Bad For A Girl. *NOW, 23*(15).
Thomas Hirschmann writes a sparse review of the group show What It Feels Like For A Girl, an exhibition of local women artists working in various media from painting and printmaking to video and performance, at the Art Gallery of York University (AGYU), neglecting to mention the titles of any of the works. Disponible à : nowtoronto.com/issues/2003-12-11/art_reviews.php (Vtape)

Ho, S. (2013). La Présentation de l'Art Performance au Canada aujourd'hui. [The Presentation of Performance Art in Canada today.]. *INTER* (115), 8-23.
In a special edition of Inter Magazine, focusing on performance art within contemporary art practice, presents an overview on performance artists working in Canada today. The author was the co-founder and organizer of a two day conference on performance art held in Vancouver in October 2012 and supported by ARCA, the artist-run centres and collectives conference. She offers a selection of brief profiles of the artists and curators who took part. These included: Randy Gledhill, Shannon Cochrane, Catherine Bodmer, Michelle Lacombe, Lindsay Ladobruk, Chumpon Apisuk, Noi Apisuk, Tomas Jonsson Terrance Houle, Glenn Alteen, Paul Couillard, Todd Janes, Richard Martel and Brenda Cleniuk.

Ho, S. et Gledhill, R. (2012). Performance Art Presentation in Canada Today : A Summary = La présentation de l'art performance au Canada aujourd'hui. *Inter : art actuel* (115), 8-23.
PERFORMANCE ART PRESENTATION IN CANADA TODAY, is a summary of the LIVE Retreat minutes, Vancouver October 9 & 10, 2012, (also published in INTER, ART ACTUEL – #115 fall issue, prepared by Stacey Ho and Randy Gledhill with the support of the Artist-Run Centres and Collectives Conference / La Conférence des collectifs et des centres d'artistes autogérés (ARCCC/CCCAA, aka ARCA). The Retreat was attended by performance organisations from across Canada and represents current thinking on the topic of performance: its production, its presentation, its support mechanisms. The summary is included in a special issue of INTER, ART ACTUEL featuring A lexicon of action and performance art, as well as a fall calendar of performance programming across Canada. Read the Executive Summary of the Retreat. Read the complete article available in french and in english (PDF).

Hoffmann, J. (2005). Gap Artist: Tim Lee Works the Staged Fantastic. *C : International Contemporary Art* (88), 20-23.
Profiles the Canadian artist Tim Lee. The author details his music installation work *The Move, The Beastie Boys, 1998* (2001), comments on his action performance works, and describes his videos with reference to the filmmaker Georges Méliès. Lee creates works in photography and video that employ a strategy of repetition of Pop elements with slight deviation to create a peculiar form of complexity. A play-actor and performer who delights in the fake, Lee does not produce anything new, but instead alters already transpired cultural, athletic, or political events (the year the event happened is referred to in the title of the work). In *The Move, The Beastie Boys, 1998,* for example, an installation with three monitors, Lee covers the hit song *The Move* by hip-hop group The Beastie Boys, restricting himself to performing the vocals. Lee takes on the roles of all three rappers, creating the unusual situation of a Korean-Canadian artist reproducing a piece of music by Jewish-American musicians in a style mainly attributed to Afro American culture.

Holzhey, M. et Babin, S. (2009). *Eating the Universe*. Cologne : DuMont.

Home, S. (2014). Sheilah Wilson's Performance The Visible Inside the Invisible. *C : International Contemporary Art* (121), 32-40.
The article discusses "The Visible Inside the Invisible," a performance piece by the artist Sheilah Wilson. The performance involved looking for the Seaview Racetrack off Cape John Road in Nova Scotia, Canada, a building that is no longer extant. In addition, part of the performance involved the artist creating a drawing of the racetrack with lime and then photographing it from the air. The author suggests that the performance explores notions about searching, play and memories.

Hopkins, C. et Farrell Racette, S. *Close Encounters: The Next 500 Years*, Winnipeg : Plug-In.

Horace, G. et l'Est, R.d.a.d.C.d. (1987). *Art et écologie.* Sherbrooke : Galerie Horace.

Horne, S. (2010). Behind the Scenes: Performances of Vida Simon. *Esse arts + opinions* (70), 44-50.

Hornstein, S. (2000). Fugitive Places : The Work of Vera Frenkel and Chantal Ackerman. *Art Journal* (59), 44-53.

Horton, J.L. (2012). Alone on the Snow, Alone on the Beach: "A Global Sense of Place" in Atanarjuat and Fountain ». *Journal of Transnational American Studies, 4*(1).
Recently, scholars and artists have queried the relationship between indigenous places—definedby their unique histories and meanings—and abstract spatial metaphors attending a current periodof globalization. In this essay, Horton revisits two well-known works of digital video by Native North American artists to consider how they resolve an apparent tension between the indigenous lands they depict and the global networks in which they circulate: the internationally popular feature-length film Atanarjuat, the Fast Runner (2001), directed by Inuit artist Zacharias Kunuk, and the short video work Fountain (2005), created by Anishinaabe artist Rebecca Belmore for the Canadian Pavilion at the Venice Biennale. Both works feature human bodies interacting with tactile substances like ice and water, spiritual forces at work in the environment, and landscapes that fade in and out of abstraction. Their creative approaches to sound, montage, and projection techniques set in motion dialectics of displacement and emplacement. Atanarjuat and Fountain contribute to an expansive notion of indigenous places, one that values the historical and cultural specificity of locales as the starting point for unraveling the complexities of their relationships to distant people and places.

Householder, J. (1986-1987). 6 of 1001 Nights of Performance (dossier). *Parallélogramme, 12*(2), 1-24.

Householder, J. (1989). Mad for Bliss: Vera Frenkel. *C Magazine,* 61-62.

Householder, J. (2003) *PAS DE TRADUCTION*.
http://www.performanceart.ca/index.php?m=pubarticle&id=32

Householder, J. (2004). Apologia. Dans Mars, T. et Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 12-19.
This introductory essay recounts the importance and ascend of feminist performance art in Canada from an anti-historical and political standpoint. Householder describes a diverse and engaged field of artistic production pioneered by women artists that gained increasing traction and attention since the 1960, obliging women to consciously of their positions, engage in fields that were unchartered territories such as video art or postmodern dance, and as such un-beholden to entrenched histories. Looking at the work of Françoise Sullivan, Lisa Steele, Shawna Dempsey and Lorri Millan, Rebecca Belmore, Kate Craig and Lillian Allen she describes the layered relationships between local phenomena and a growing network of festivals and artist run institutions dedicated to performance based work. This essay concludes with the necessity to think and historicize the diversity of this history of women performance artists in Canada, in the spirit of continuity, contingency and evolvement.

Householder, J. (2006) *Melting : Points in a performance by Warren Arcand*.
http://www.performanceart.ca/index.php?m=pubarticle&id=5

Householder, J., Mars, T., Fraticelli, R. (1983). À Pro-Feminist Primer. *Parallélogramme,* Vol. 8, No. 4, April-May, 44-45

Hudon, S. (2015). Denys Arcand & Adad Hannah, Les Bourgeois de Vancouver. *Ciel variable* (100), 12-21.

Hudson, P. (1998). A day in the life of the Carnivalesque: The Corporeal Aesthetics of CounterPoses. *Mix, 24*(2).
The author describes several performance art pieces in the show, relating them to her experience as a viewer/participant. mixmagazine.com (Vtape)

Huesca, M.d. (2001). *Periferias.* Huesca : Huesca Ayuntamiento.

Heneault, K. et Anderson, J. (2017). A Past as Rich as Our Futures Allow: A Genealogy of Feminist Art in Canada. Dans Davis, H., *Desire Change: Contemporary Feminist Art in Canada.* Montréal et Kingston/Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«[...] out tasks in this chapter is to craft a historical context for contemporary feminist art production in Canada. How does the feminist past assert its claim on the present? And how do we navigate our own claims on history? What, in short, are the historical and theoretical conditions of possibility for feminist art in Canada now? Taking our cue from the visual culture of the tracks and from the authors of this volume, our response to these questions focuses on the importance of crossing boundaries, contesting limits, and deterritorializing stratified divisions. More particularly, we seek out and attend to historical manifestations of this contemporary impetus.» (p. 23)

Hunter, R. (1999). Éloignement, rencontre, nomadisme [Retreat, encounter, nomadism]. *INTER* (73), 55-57.
Describes the progress of postmodern art as a retreat from the accepted rules of conventional art, an encounter with new possibilities arising from the use of innovative media and materials not generally associated with art, and a nomadic progress across undiscovered territory. The author cites Marcel Duchamp as the beginning of this process, and examines examples of its development, including works displayed in Nov. 1997 at `Ostranenie 97', an international forum of electronic art held in Dessau, Germany, and Boris Nieslony's installation and performance at Le Lieu, Quebec, Canada (Jan. 1998) and A-space, Toronto, as part of an event organized by TNT (Toronto Nomad Territory) entitled Nomadity: Artists talk about performance art.

Hurtig, A. et Grip, M. (1987). *Artropolis : Exhibition of Contemporary British Columbia Art.* Vancouver : Artropolis.

Idea, G. (1971). *The 1971 Miss General Idea Pageant Programme*. Toronto : Coach House Press.
Published for General Idea's seminal performance at The Art Gallery of Ontario, 1 October 1971, and given away free to the audience. Design is based on a 1930s program from the Folies-Bergère, Paris, with new photographs and text inserted but much text and some advertising left intact or altered. Printed at Coach House Press, Toronto. (Art Metropole)

Idea, G., Bronson, A.A., Zontal, J. et Partz, F. (1984). General Idea's 1984 and the 1968-1984 File retrospective. *FILE, 6*(1 & 2).
Special issue of the periodical FILE published in conjunction with exhibition "General Idea's 1984" held at the Vancouver Art Gallery, Canada, June 8 - July 29, 1984. Edited by General Idea, AA Bronson, Jorge Zontal, and Felix Partz. Essays "The New York Corres-Sponge Dance School of Vancouver," "Eat Your Art Out," "How Well Are The Artists Eating?," "Candyland," "The Newest Utopia," "Foundations," "Sometimes Women Have To Carry Banners," "Art City," "Image Bank," "Image Exchange," "Artist's Directory," "Spectrum Research," by General Idea. Edition of 3,000.

Igloliorte, H., Loft, S. et Croft, B.L. (2012). *Decolonize Me = Decolonisez-moi.* Ottawa : Ottawa Art Gallery.

Intermedia Society (1967). INTERMEDIA: A survey of Intended Project Areas. Dans Bonin, V. and Thériault, M. (2010). Dans *Documentary Protocols = : Protocoles Documentaires (1967-1975).*

Montréal, Québec : Galerie Leonard & Bina Ellen Art Gallery, Université Concordia, 94.

Ireland, A. (2013). Margaret Dragu: Lifelines, Stories and the Drama of Performance. *Canadian Art, 30*(1), 104-107.
The article examines the life and work of the Canadian multidisciplinary artist Margaret Dragu. Particular focus is given to her performance artworks, which are often feminist in nature and theme. Additional topics discussed include her 2012 receipt of a Governor General's Award in Visual and Media Arts, how she began her artistic practice as a dancer and how she incorporates burlesque into her performances.

Irvin, S. (2005). Vera Frenkel: Carleton University Art Gallery. *Canadian Art*, 87-88.

Isnor, G.B. (1996). Tanya Mars. *Butterbites*, 93-100.
This interview with artist Tanya Mars addresses the intersection of performance and video in her work. (VTape)

Jacob, L. (2003). *Golden streams: artists' collaboration and Exchange in the 1970s*. Toronto : Blackwood Gallery.

Jacob, L. (2004). Golden streams: artists' collaboration and exchange in the 1970s. *C : International Contemporary Art* (80).

Jacob, L. (2005). SYN-randonnée dans la ville intérieure. *Parachute : Contemporary Art Magazine* (118), 86-106.

Jacob, L. (2007). *Album III : image bank*. Cologne : Verlag der Buchhandlung Walther König.
This artist's book, which represents Luis Jacob's installation Album III at Documenta 12, consists of hundreds of illustrations from various books, magazines and other publications; They can be understood as a kind of image database. Images from published sources form a museum without walls; a vast almost epic narrative composed of various themes and emphases including the symbolic space of art production, soft structures, the active role of the observer and social participation.

Jacob, L. et Titz, S. (2009). *7 pictures of nothing repeated four times, in gratitude.* Mönchengladbach, Köln : Städtisches Museum Abteiberg, König.

Jacques, M. (2002). Video Primer : A Series of 5 Video Programs: Masquerade. Dans *Video Primer* (p. 6). Toronto : Art Gallery of Ontario.
The article describes the tendency for some artists to masquerade for the camera, using costumes, make-up and performance to create the guise of a new identity in order to challenge the viewer's normal assumptions, and criticize various social conventions. Works by Colin Campbell, Karma Clarke-Davis, Ana Rewakowicz, Martha Wilson, and Mindy Faber are cited and explained as examples. (VTape)

Jalbert, M., Poirier, P. et Sioui Durand, G. (2008). Jean-Jules Soucy. *Spirale* (220), 7-55.

Jappe, E. (1998). *City Souvenir Expanded Performance* Kassel : Documenta GmbH Kassel.

Jappe, E. (1999). Performance canadienne a Cologne, été 98. *Inter : art actuel* (72), 69-71.
Describes the performances which took place in June 1998, when the management of Le Lieu arts centre Quebec chose 10 artists to present various aspects of Canadian performance art in Dutch and German cities. The author, founder of the Moltkerei Werkstatt, Cologne, one of Europe's leading centres of performance art, describes two evenings of performances there by Richard Martel, Teresa Drache, Rebecca Belmore, Monty Cantsin, Margaret Dragu, Julie-Andrée

Tremblay, Diane Landry, Sandy MacFadden, Elvira Santamaria and Collectif Inter / Le Lieu, comparing some of them with the same performances in different locations, and challenging the concept of performance as an `autistic' art form. (ARTbibliographies Modern (ABM))

Jenkins, S. (2005). *Artur Tajber's Toronto Tableable*. http://www.performanceart.ca/index.php?m=pubarticle&id=23

Jenkner, I. (1997). *Suzy Lake: my friend told me that I had carried too many stones.* Halifax : Mount Saint Vincent University.

Jimmy, E. (2011). Performing Memory. *Babiche* (23), n. p.

Jirgens, K.E. (1989). Barrie Philip Nichol. *Inter* (44), 57-59.

Johnson, L. (1997). *Suggestive poses : artists and critics respond to censorship*. Toronto : Toronto Photographers Workshop, The Riverbank Press.
La collection d'essais portant sur les liens entre arts visuels et censure propose d'explorer comment cette dernière s'est opérée au Canada, en taisant certains discours et en entrainant la dénégation de visions alternatives. L'ouvrage aborde, entre autres, les thèmes de la pornographie, de la sexualité infantile et de l'homophobie et accorde la parole aux artistes et critiques ayant accepté le pacte d'explorer les territoires de leur imagination. En repoussant les frontières de l'acceptable, ils ont examiné les contradictions dans les intentions de contrôle de l'état. Pour Johnson, revisiter l'ordre social en questionnant les valeurs dominantes commence lors d'actions imaginatives. (JR)

Jojich, D. (1992). *Armed to be Allowed.* Toronto : Gallery 44.

Joly, M. (2013). Un rapprochement des pratiques. La biennale d'art performatif de Rouyn-Noranda. *esse arts + opinions* (78), 58-61.

Joly, S. (1990). Performances. *Inter : art actuel* (46), 11.

Joly, S., Babin, S. et Ateliers, c. (2000). *Autrement dit, la présence*. Joliette, Québec : Ateliers convertibles.
Onze artistes qui ont participé à la série d'ateliers collectifs Laboratoire en trois temps, organisé en 1997 par le centre d'artistes Les Ateliers convertibles.

Joly, S. et Perron, M. (1994). Joliette - Convertibles : De porteur d'eau à bâtisseur. *Inter : art actuel* (60), 14-15.

Jones, A. (2013). Le leurre de la reconstitution et l'inauthenticité de l'événement. *esse arts + opinions* (79), 4-9.

Jones, A. et Heathfield, A. (2012). *Perform, repeat, record : live art in history*. Bristol : Intellect.

Jonsson, T. (2000). *Silver 25 years of artist-run culture : the New Gallery's retrospective catalogue : 1975-2000*. Calgary : Calgary New Gallery Press.

Jonsson, T. (2004). *Public Incorporated.* Calgary Alberta : Mountain Standard Time

Joos, J.-E. (2003). ÊTRE UN PARMI D'AUTRES. L'unicité de l'artiste face à l'anonymat; Being one among others: the uniqueness of the artist in the face of anonymity. *Parachute : Contemporary Art Magazine,* 73-91.

Kaddouri, A. (2010). *17e Festival international d'art vidéo de Casablanca – 15 au 20 mars 2010.* Casablanca : Faculté des Lettres et des sciences humaines Ben M'Sik; Université Hassan II.

Kado, S. (2007). Megatron. *C Magazine* (96), 30-35.
In interview, Canadian artist Brian Joseph Davis discusses his work. Considers his audio performance synchronizing every song from Whitney Houston's greatest hits using up to 10 CD players, his fictional account of the life of Patty Hearst, and his love of collecting data and constructing art from it. Comments on the influence of his work in music on his reputation as an artist and notes the importance of video games as a mass cultural phenomenon.

Kahre, A. (2002). Reona Brass: Belonging. *Front*, 29.
Reona Brass's work of performance art inolves the ideas behind using the audiences believability of the performance. Brass uses symbolism in her work that signify self-discovery in to her public audience. Brass is known to use body fluid in her performances such as urine, breast milk, and others. (VTape)

Kantor, I. et Cantsin, M. (1991). The Interpretation of GIFT Manifesto. Dans Richard, A.-M. et Robertson, C. *Performance au-in Canada,* Québec Intervention; Toronto Coach House Press, 348.

Kaplan, J. (1989). Critical text feeds on cultural fantasy. *Now, 9*(1), 48.
A review of the multidisciplinary performance piece Mad For Bliss by Vera Frenkel. Includes artists: actor/director Paul Bettis, multidisciplinary performers Peter Chin and Katherine Duncanson, actor/signer Norah Kennedy, actor/playwright Jan Kudelka, percussionist Rick Sacks, video artist/composer Elyakim Taussig and clown/designer Ian Wallace. (VTape)

Kaplan, J. (1990). Lip-synching clichettets set to explode with rage. *Now, June 14-20*.

Kaplan, J. et Sumi, G. (1998). Tarting Up Rhubarb!: Diva's Diversity. *NOW, 17*(22), 53.
Montreal performance artist Atif Siddiqi's show Alienation opens at Toronto's Rhubarb! Festival. Siddiqi states "The piece is about being preceived as the other, negotiating language and culture, and my relation to the dominant culture." (VTape)

Kasprzak, M. (2012). Buses, Babies, Temporary Tattoos : Social Media and Art Collide. *C : International Contemporary Art* (113), 16-21.
In this article, the author explores the intersection between art, digital and social media. Particular focus is given to the work of the Canadian artist Michelle Teran, who completes performance artworks that are readily visible to the public on the video sharing website YouTube. Several artists that are utilizing the social networking website Facebook are also discussed including Myfanwy Ashmore and Aram Bartholl.

Kazmierczak, W. (1999). À propos de la performance des années quatre-vingt-dix. *Inter* (74), 34-37.

Kedzior, M. (2011) *Song-Atmosphere-City-Song-Atmosphere*.
The top floor of a defunct transformer factory at 213 Sterling Avenue in Toronto is the site of a recent event curated by Claudia Wittmann and initiated by Shannon Cochrane of FADO Performance Art Centre. Following Claudia's premise, the task of the three performers—Jo SiMalaya Alcampo, Simon Rabyniuk, and Yumi Onose—is to set something in motion on January
14th and then respond to it on January 15th. This event goes beyond simple responses to become a continuous bodily transformation spanning 26 hours and sweeping up performers, audiences, spaces, sounds and materials into its corporeality. (FADO)
http://www.performanceart.ca/index.php?m=pubarticle&id=35

Keehley, P., Abercrombie, N.N. et Keehley, P. (2008). *Benchmarking in the public and nonprofit sectors :*

best practices for achieving performance breakthroughs. (2nd éd.). San Francisco : Jossey-Bass.

Kennedy, B. (1998). Bagage culturel. *Inter : art actuel* (70), 31.

Kennedy, J. (2002). Jana Sterbak : « I can hear you think ». *Vie des Arts, 47*(189), 50-53.
With reference to the retrospective exhibition *Jana Sterbak: I Can Hear You Think* on show at the Haus der Kunst in Munich (21 June-22 Sept. 2002), discusses the work of the Czech-born Canadian artist (b.1955). The author describes the raw beef dress *Vanitas: Robe de Viande pour Albinos Anorexique* which Sterbak created for the exhibition, considers its meaning, and examines her sweat portrait, *Transpiration : Portrait Olfactif* (1985). She analyses the meaning of Sterbak's sculpture series of human organs *Golem: les Objets comme des Sensations* (1979-82), explains how the electric dress *Je Veux Que Tu Eprouves Ce Que Je Ressens... (la Robe)* (1984-85) draws on the myth of Medea, and reviews other works which use electricity in exploration of the principles of attraction and repulsion. She comments on video performances treating the theme of confinement versus liberty including *Condition* (1995), *Sisyphe II* (1991), *Télécommande II* (1989), and *Déclaration* (1993), notes Sterbak's transformation of everyday objects in *Lit de Pain* (1996, illus.) and *Dissolution (Auditorium)* (2001), and concludes by highlighting her performance *L'Artiste-Combustible* (1986).

Keziere, R. (1979). Anarchy and the Square. A Discussion with Paul Wong. *Vanguard, 8*(1), 29-31.

Keziere, R. (1980). Ambivalence, Ambition and Administration. *Vanguard, 9*(7), 8-13.

Khaikin, L. (2013, 11 décembre 2013). *Shading the Orient*. Dans Guerilla magazine. Récupéré de Vtape : http://www.vtape.org/critical-writing-index-article?id=5322
Lital Khaikin discusses Iranian-Canadian video artist Raheleh Saneie's practice (the artist is also known as Rah), which questions the construction of identity/ies within contemporary western visual culture. Often the main protagonist in her work, Rah directly engages the viewer in order to illustrate the functioning of ethnic, racial, national and gender stereotypes in contemporary [Canadian] culture. Moreover, her work is committed to consistently challenging issues of female objectification through playful confrontation.
Keywords: diaspora, Orientalism, body politics, feminism, performance (VTape)

Khimasia, A. (2013). Juliana Pivato, Maura Doyle and Laura Taler: bones kneel in company. *C Magazine* (120), 74-74.
Review of the exhibition 'Juliana Pivato, Maura Doyle and Laura Taler: bones kneel in company', featuring video and installation works by Canada-based artists that address temporality, on view at Blink Gallery, Ottawa, Canada (8-18 Aug. 2013). Details Pivato's video in which she sings a scrambled version of a Rickie Lee Jones song, Doyle's sculpture comprised of a pile of 8,000 bones and Taler's 'kneel' (2013, col. illus.), which features a disassembled table and a broken mirror laid on the floor. Also describes opening night performances by Taler and Pivato.

Kiendl, A. (2001). Valerie Lamontagne: Snowflake (exhibition). *Parachute : Contemporary Art Magazine, 104,* 5.

Kikauka, L. (1989). Technology with a twisted aura, *So Toronto Computes! , 5*(12), 33-35.
Laura Kikauka's Funny Farm merges the trappings of a typical 1950s household with modern technology, infusing televisions, sofas and vacuum cleaners with human qualities not normally associated with inanimate objects. In this topsy-turvy world, a sofa is able to express opinions, babies are mechanized, a video terminal becomes terminally ill and robots make love. Kikauka's installation is a performance that invites audience participation, asking visitors to consider their perception of technology and the role it plays in their lives. Funny Farm challenges the idea that technology is incompatible with art and the notion that modern technologies are impersonal and insensitive by definition rather than by design; it also foregrounds the technological systems at

work, and which we have come to accept, within the domestic, familial realm.

Kinsmen, G. (1986). More delightful subversion from Greyson. *Rites, 2*(10), 14.
A review of You Taste American by John Greyson, a multi-layered/multi-textured performance with video clips cross cutting action on the stage. The work's references to Tennessee Williams, Michael Foucault and the southern Ontario police campaigns against homosexual sex that resulted in the arrest of over 250 men are discussed. (VTape)

Kirkland, B. (1982, Septembre 2, 1982). Video Video: See what's being Said. *The Toronto Sun,* p. 77.
Since this article was written in anticipation of Video Video (Sept. 11 - 18) and the Festival of Festivals (Sept. 9 - 18), Kirkland lists some of programmer Marien Lewis' notes in order to discuss the range of video works. Opening Night (Sept. 11) was devoted to video adaptations of theatrical performances. "Sexual Politics, the theme on Sept. 12, features pieces such as Kim Tomczak's 'embarrassingly familiar and insightful parody of the social and sexual politics of the hippie era.'" Other themes included: The Video Eye (Sept. 13), Counterpoint to Murder (Sept. 14), Desire and Control (Sept. 15), Behind the Sales Pitch (Sept. 16), State of the Dreams (Sept. 17), and lastly, Electronic Imagining, the closing program on Sept. 18. (VTape)

Klein, J. (2008). Embodied Acts : Books on Performance. *Art History, 31*(5), 792-802.
Performance or live art emerged out of the post-minimal, conceptual, and anti-object sensibility of an art world focused on subverting the commodity-oriented gallery system, and has eluded definition. The understanding of what performance might be has changed a great deal since the late 1970s when it was a more straightforward affair. In the 1990s the study of performance was reinvigorated by scholars outside the disciplines of art and art history, who argued that supposedly natural and innate differences between men and women actually necessitated an unconscious performance of gender, thus causing many scholars to explore the repercussions of performance, and performativity, on contemporary culture. Seven recently published books are reviewed that seek to explore the relationship between performance, performance art, and the body of the artist/performer. These texts have been chosen because they encompass a wide variety of methodological and critical approaches to the study of performance.

Knettle, S. (2007). Dance the Journals of Knud Rasmussen. *VUE Weekly* (607).

Knights, K. (1985). Video Works: Western Front Video. *Video Guide, 8*(1), 4-5.
Knight makes evident the remarkable contributions of Vancouver Based center ‘Western Front Video’ to video art practices. The center was founded in 1973 by eight artists who “wanted to create a space for the exploration and creation of new art forms”. (http://front.bc.ca/) The center, established soon after the emergence of the Portapak, began producing an impressive number of works, allowing them to stand at the forefront of these experiments with video as an artistic medium. The ‘Video Works’ screening, organized by the center and curated by Colin Griffiths, offers a diverse line up of 22 video works of local artists closely connected to the center, and range from Cornucopia, an intellectual study by General Idea, to the video verite style documentaries of art happenings in 1979, Relican Wedding and Mondo Arte Cabaret. While the direct communication of artist to viewer remains an important strategy throughout these video works, the medium's influence is always present and questioned, rooted within the dialogue. This is evident in Kate Craig’s work, Delicate Issue, where she initiates and carries out a closely intimate relationship with the camera, treating it as witness and confidant, while philosophizing the physical limits of the medium itself, questioning its capabilites as a vent. The show also featured performance driven works by Mona Hartoum and Andrew James Paterson, which thrive on the fusion of performance and video, « ..never allowing the performances to lose the video or the video to dominate the performances. (Knights, 4) Dada and absurdist driven work is also ever present at the Western Video Front, producing the compiliation tape Canada Shadows. (VTape)

Knights, K. (1986). Everyday Events. *Video Guide, 8*(1), 4-5.
Karen Knights reviews Video Works, an exhibition curated by Colin Griffiths of screenings which took place in four sets over two days at the Convertible Showroom of Western Front. (VTape)

Kœnig, I. (1984-1985). A Call for Change. *Fuse, VIII* (4), 43-45.

Koh, T. (2008). *A Beaver Tail [Bookwork]*. Toronto : Art Metropole.
« Special edition of the bookwork accompaniment to Koh's edition of the same name. Conceptualizing this project specifically for Art Metropole, Terence Koh chose the beavertail for its nationalistic identity. The artist performed a secret “veneration” of the bronze , at Art Metropole, on the evening of Saturday May 3. The performance/ritual, enacted without an audience, was photo-documented. Selected images of the performance make up this bookwork, revealing the details of the secret ritual ». (Printed matter)

Konyves, T. (1979). *Art Montréal. Production vidéo sur l'art contemporain.* [Répertoire des vidéos du projet Art Montréal, initié par Véhicule Art en 1979]. Montréal : Véhicule art.

Konyves, T. (1980). *Art Montréal : Performances Québec 80, 6 x 60 min. vidéo.* Montréal : Véhicule Art.
Art Montréal, un projet de Véhicule Art, débuta en 1979 avec comme objectifs: diffuser le travail expérimental des artistes québécois à travers le médium vidéo. En 1980, la série d'émissions devenait une production indépendante grâce aux subventions des organismes gouvernementaux et à l'aide du secteur privé et commercial. Durant cette même année la série offre aux artistes ''performeurs'' québécois d'explorer leurs propres travaux à travers l'enregistrement et par la même occasion de présenter ces oeuvres aux autres artistes et aussi à ce que Radio Canada appelle ''les audiences minoritaires''.

Konyves, T. (1982). *Poetry in performance*. Sainte-Anne-de-Bellevue, Québec : The Muses' Company.
With continued references to the influence of Dada, Konyves' detailed introductions to nine video and performance poems contextualizes their development and production while additional four essays further elaborate on "videopoetry" and the Montreal scene. Includes eleven visual works. (Artexte)

Konyves, T. (2011). *Videopoetry: a Manifesto.* Tom Konyves. [En ligne].
https://issuu.com/tomkonyves/docs/manifesto_pdf/

Koop, W. et Winnipeg Art Gallery. (1978). *Form & performance : Wanda Condon, Robert Achtemichuk, David McMillan, Max Dean, David Umholtz, Gordon Lebredt.* [Wanda Condon, Robert Achtemichuk, David McMillan, Max Dean, David Umholtz, Gordon Lebredt]. Winnipeg : Winnipeg Art Gallery.

Koriath, H. et Garneau-Allard, V. (2012). Festival international d'art performance de Giswil10e Festival international d'art performance de Giswil, septembre 2011, Suisse. *Inter : art actuel* (112), 96-99.

Kreis, E. (2009). *Les puissances de l'ombre : juifs, jésuites, francs-maçons, réactionnaires -- : la théorie du complot dans les textes*. Paris : CNRS éditions.

Kroll, L. (2011). De l'architecture action comme processus vivant. *Inter : art actuel* (108), 8-15.

Ktinoglou, E. (2014). Roxane Chamberland. Dans *Disparition* (p. 16-17). Montréal : Musée de Lachine.
Catalogue de l'exposition « Disparition. Œuvres de la collection du Musée et d'artistes invités » au Musée de Lachine du 1er mai au 30 novembre 2014, qui présentait les œuvres de Patrick Bernatchez, Gilles Boisvert, Olivia Boudreau, Roxane Chamberland, Yves Gaucher, Henri Hébert, John Heward, Marie-Andrée Houge, Rita Letendre, Lauréat Marois, Richard Mill, Daniel Olson, Claude Tousignant et Bill Vazan.

La Chance, M. (2005). Échange Québec-Boston. *Inter : art actuel* (91), 62.

La Chance, M. (2010). Exercices de paroles et rituel pour soi. *Inter : art actuel* (106), 12-16.

La Chance, M. (2011). Microactivismes : Nouvelles subjectivations entre médias sociaux et rituels. *Inter : art actuel* (108), 39-43.
Lorsqu'il est question de tensions sociales, les individus les associent généralement à un ensemble de contraintes extérieures, pointées comme étant « le système, la politique, l'ordre établi » (p. 39). S'il fut une époque où le peuple devait s'approprier la rue, l'espace public, pour espérer un changement de gouvernement, l'auteur souligne que l'avènement des médias sociaux a bousculé cette dynamique. Dans cet article, La Chance trace un cadre théorique qui place la notion de microactivisme comme une zone d'action « entre l'expérience privée et l'engagement politique » (p.39). Pour ce faire, il fera appel à la topologie du dedans/dehors, telle que théorisée par Michel Foucault. (EC)

La Chance, M. (2011). Sacralisation et profanation du geste performatif : Sept remarques faciles. *Inter : art actuel* (107), 66-73.
L'auteur propose des pistes de réflexion « sur les enjeux de la présence en art et en poésie, mais aussi sur le rituel et le sacré » (p. 66), à partir de moments forts de la pratique du Body Art et de l'art performance de Marina Abramović. À travers sept œuvres de l'artiste, réalisées entre 1974 et 2010, La Chance retrace les occurrences du feu et du sang comme symboles d'une expérience artistique qui joue de nouveau une « épreuve préreligieuse » (p. 66). L'auteur remet également en cause la conception de la Présence en art performance et ouvre sur la suggestion d'une manière d'être présent fluide et sensible aux impondérables. (EC)

La Chance, M. (2016). Les travaux de Jeff Huckleberry [Art Nomade]. *Inter* (122), 82-83.

La Chance, M., Caron, J.-F. et O'Shaughnessy, F. (2010). *Francis O'Shaughnessy.* Québec : Francis O'Shaughnessy.

La Chance, M. et Partaik, J. (2008). La ville piégée. L'effraction numérique et nos infrastructures. *Inter : art actuel* (98), 32-35.

La Flamme, M. et McNutt, J. (2008). *Dana Claxton : reframing the sacred and indigenizing the white cube*. Indianapolis : Eiteljorg Museum of American Indians and Western Art, in association with University of Washington Press.
English Examines the work of the First Nations artist Dana Claxton, whose photographs, videos, and performances address issues of colonialism and aboriginal culture.

La, r. (1990). Ottawa à Québec, Erratum. *Inter : art actuel* (45), 59-59.

Lab, B.C., Langlois, A.J., Sabelli, D., Riccardo, R. et Abdallah, H. (2012). *Invented Emergency: Surviving North Bay.* North Bay Ontary : White Water Gallery

LaBARBARA, J. (1982). Exploring the Voice. *Musicworks* (21), 10-11.

Labelle-Rojoux, A. (1989). Un virus particulièrement libertaire. Retour d'exil. [Entretien avec Jean-Jacques Lebel]. *Inter* (43), 30-39.

Lacerte, S. (2009). Toujours spectateurs... *ETC* (87), 56-58.

Lacerte, S. (2009). Ottawa : Toujours spectateurs... *ETC* (87), 56-58.
A review of *Flagrant délit—la performance du spectateur,* an exhibition at the Musée des beaux-

arts du Canada, Ottawa, Canada, from October 17, 2008, to February 15, 2009. This group exhibition brought together a selection of work in front of which spectators had the possibility of becoming “performers.” The show's main merit was the huge selection of work from a variety of aesthetic movements. However, the idea of performance was very tenuous, and while the show featured many interactive works, the lack of information and real participation meant that it missed its target.

Lacerte, S. (2010). Gilles Bissonnet : « Truck Art » ou l'art de la rencontre. *Espace Sculpture* (92), 30-32.

Lacerte, S. (2014). Une artiste en général : Portfolio de Sylvie Laliberté. *Spirale* (248), 19-30.

Lacerte, S., Bénichou, A. et Frenkel, V. (2010). *Vera Frenkel : cartographie d'une pratique / Mapping a Practice*. Montréal : SBC Contemporary Art Gallery.

Lachapelle, J.-J. (2010). *Petite somme critique*. Rouyn-Noranda, Québec : L'écart, lieu d'art actuel.
La présente publication réunit des textes rédigés sur des projets d'art actuel réalisés sous l'égide de L'Écart lieu d'art actuel. Ce centre d'artistes joue un rôle important dans l'effervescence d'une expérience de terrain de l'art. (p. 3)

Lacombe, M. (2014) *What Drives Us? Festival Sustainability. In defense of the Impending Death of a Collaborative Platform*. Dans *What Drives Us? Festival Sustainability*. http://whatdrivesus.net/michellelacombe/

Lacombe, M. (2015, 28 mai 2015). *Against the excellent, popular and easy: reflexions on the complacent programming of international privilege in performance art.* Hors-scène. Sujet, identités et récits marginalisé.e.s en arts vivants. Usine C, Montréal.
Conférence de Michelle Lacombe au sujet de VIVA! Art Action, tenu dans le cadre de la journée d'étude «Hors-scène», tenue par Projet Hybris. La conférence n'a pas résulté en publication.

Lafortune, M.-J. (2011). Les Labours (Labors) de l’art relationnel. *Esse arts + opinions* (73), 12-17.

Lafortune, M.-J. (2011). The labours of relational art. *Esse* (73), 12-17.
Discusses relational aesthetics and the work of Rebecca Belmore, who is based in Vancouver. The author contrasts the context in which Nicholas Bourriaud developed his idea of relational aesthetics with the setting in Quebec province in Canada, studies the contents of Bourriaud's concept, and explores the adoption of his ideas in Quebec. She outlines his book 'Radicant', argues that his comparison of artists to migrants who take up root in new places belies the reality of those who are forced to migrate, and considers the economy of the gift. She describes a performance in which Belmore invited native women in Tijuana, Mexico and San Diego in the U.S.A. to be photographed, entitled 'Awasinkae: On the Other Side' (1997; col. illus.), which was shown at the OPTICA centre for contemporary art (1999), and concludes by analysing her work for 'Illuminations', shown in Art Forum Berlin, including 'Brava!' and 'Sun & I', in which she was photographed wearing an Indian mask. (ARTbibliographies Modern (ABM))

Lai, L. (1992). The Site of Memory. Dans Gallery, W. P. (dir.), *As Public As Race* (p. 1-19, 24-25). Alberta : Walter Phillips Gallery.
Larissa Lai writes a detailed analysis of Paul Wong's performative video artwork Chinaman's Peak: Walking the Mountain in relation to Chinese cultural rituals and the materiality of the living in relation to the dead. In these works Wong enacts the mnemonic function of Chinese funerary rituals and provides both philosophical and ironic visual explanations for his performances while confronting the underlying history of racism experienced by early Chinese-Canadian miner immigrants. Lai also critically comments on the danger of self-constructed exoticism and Orientalist representation due to the exhibition of vernacular Hong Kong/Chinese subject matter within a Eurocentric context and institution. (VTape)

Lainesse, P. (2009, 23 septembre 2009). La cantatrice noyée. [article]. *Quartier Libre*.

Lake, S. et Art Gallery of Hamilton (Ont.). (1982). *Suzy Lake : locations and sites : Art Gallery of Hamilton, September 17 to October 17, 1982*. Hamilton, Ont. : The Gallery.

Lake, S., Moray, G., Kilgour, D., Laronde, M., Macdonald Stewart Art Centre., W.K.P. Kennedy Gallery. et Toronto Photographers Workshop. (1992). *Suzy Lake : authority is an attribute, part II*. Guelph, Ont. : Macdonald Stewart Art Centre.

Lalonde, J. (1994). Le monde selon General Idea – Les vidéogrammes de General Idea, Musée des beaux-arts du Canada, Ottawa. Du 12 août au 10 octobre 1993. *ETC* (25), 26-29.

Lalonde, J. (2010). *Le performatif du Web d'après les œuvres de Patrice Duhamel, Linda Duvall, Jeanne Landry-Belleau, Jilliane McDonald, Nadine Norman, Michelle Teran* (p. 53). Québec : La Chambre blanche. Accès direct http://proxy.bibliotheques.uqam.ca/login?url=http://ressources.bibliotheques.uqam.ca/re/mono_elect/Le_performatif_du_webl.pdf

Lamarche, B. (1997, 15 juillet 1997). Place à la performance. *Le Devoir*.

Lamarche, B. (2004, 14 novembre 2004). Performance sur fond noir. *Le Devoir*.

Lamarche, B. (2006). *Sur la route / On the Road.* Rimouski, Qc : Musée régional de Rimouski.

Lamarche, B. (2012). Massimo Guerrera : une façon de voir l'être ensemble. *ETC* (96), 30-34.

Lamarche, C. (2000). Dossier : réflexions de performeur-e-s : Claude Lamarche *esse arts + opinions* (40), 16-51.

Lamarre, A. (1992). Jana Sterbak revue d'exposition *Parachute : Contemporary Art Magazine* (66), 38.

Lambert-Chan, M. (2006). Un regroupement en évolution. Au rythme de la mondialisation, d'Internet et du réseautage. [recensement]. *Le Devoir,* p. H7.

Lamontagne, P. (1990). Les Trésors du performatif. *Inter : art actuel* (44), 42-43.

Lamontagne, V. (1998). Sur l'expérience de la ville (exhibition). *Parachute : Contemporary Art Magazine,* 59-60.

Lamoureux, È. (2004). Arts visuels et pratique d'intervention : retour de l'engagement sociopolitique? *Jeu* (113), 121-124.

Lamoureux, È. (2009). Pratiques des artistes en arts visuels : un terrain fécond pour une réflexion sur les contours actuels de l'engagement. *Can J Pol Sci, 42*(1), 45-63.
Résumé. À partir d'une recherche sur l'art engagé des artistes québécois en arts visuels, nous analysons ce que ce type particulier de contestation sociopolitique nous apprend sur les transformations qu'a subies l'engagement depuis la fin des années 1970. Nous explorons ainsi la représentation sociale de l'engagement dit passé ainsi que les caractéristiques actuelles des pratiques artisticopolitiques. Ce choix d'étudier l'engagement à partir d'une forme située hors du cadre strict de l'action usuelle, dans un espace ouvert (au sens où il ne correspond pas aux lieux, aux institutions et aux façons d'agir reconnus comme politiques), permet d'accéder à la diversité des configurations de l'engagement présent et aux déplacements et transgressions opérés quant à sa représentation plus classique.

Lamoureux, J. (1980). Performance et multi-disciplinarité : post modernisme / colloque. *Parachute : Contemporary Art Magazine,* 45.

Lamoureux, J. (1981). On coverage: Performance, Seduction, Flatness. *artscanada, 38*(240-241), 25-27.

Lamoureux, J. (1981). General Idea : Le « conte » du temps. *Parachute : Contemporary Art Magazine,* 4-9.

Lamoureux, J. (1998). Counterposes, reconcevoir le tableau vivant. *Parachute : Contemporary Art Magazine, 92,* 51-53.

Lamoureux, J. (2000).Felix Holzmann contre Jana Sterbak, une guerre d'expertise,
dans Penser l'indiscipline: Recherches interdisciplinaires en art contemporain, Lynn Hughes et Marie-Josée Lafortune dir. publ.), Montréal,164-177

Lamoureux, J. (2001).
La Robe de chair de Jana Sterbak : l'allégorie par la viande.Revue d'Esthétique, no. 40, 161-168.

Lamoureux, J. (2008). Le travail de la viande. *Intermédialités* (11), 13-34.
Le présent article s'attarde au rôle significatif dévolu, durant le premier tiers du 20e siècle, à la représentation culturelle des abattoirs comme emblème de la modernité industrielle. Il met toutefois moins l'accent sur la performance sacrificielle, telle que la commente le projet contemporain de Georges Bataille, que sur la scénographie machinique qui organise en Amérique la rencontre du travailleur et de l'animal et qui semble avoir fasciné romanciers, dramaturges, cinéastes et dessinateurs de cette période. On s'emploiera à traquer deux topoï exemplaires : le premier a trait à l'animalisation du travailleur et le second à son effacement, à sa dévoration par la machine qui se nourrit de lui et le transforme en viande. This essay focuses on cultural representations of the slaughterhouse constructed, in the first third of the 20th century, as an emblem of industrial modernity. Rather than insisting on the sacrificial performance analysed by Georges Bataille's contemporary project, we will study how, in novels, plays, films and cartoons of that period, the machine is shown as staging the encounter of worker and animal in two exemplary topoï : the first concerns the animalization of the worker through the double fragmentation of body and task and the second deals with the erasure and swallowing of the worker by the machine that feeds on him as it turns him into meat.

Lamy, J. (2009). Terrance Houle : l'Indien qui joue à l'indien qui joue à l'indien. *Inter : art actuel* (104), 68-69.

Lamy, J. (2013). Performer avec les écureuils. Os brûlé V : poésie, performance, mantique. *Inter : art actuel* (113), 50-52.

Lamy, J. (2013). Documentation et Transformance. [Documentation and Transformation.]. *INTER* (115), 27-29.
In a special edition of Inter Magazine, focusing on performance art within contemporary art practice, presents a highly analytical essay on the academic theories behind performance art. The author opens with a general discussion about the inextricable relationship between performance art and the documentation thereof. He examines the history of performance art from the publication of the seminal book 'Happenings' by Michael Kirby in 1965. He highlights the significance of documentary photographs taken by Robert McElroy (1928-2012) of the performances of artists including Allan Kaprow and Carolee Schneemann in New York in the mid 20th century. He discusses the poor quality of some of this documentation, noting the work of pioneering video artist Babette Mangolte who has worked with Trisha Brown, Chris Burden and Marina Abramovic.

Lamy, J. (2014). Soirées de performances en marge de l'affaire Dulac. *Inter : art actuel* (116), 64-67.

Lamy, J. (2015). Dans la bouche des performeuses amérindiennes. *Jeu* (154), 31-35.

Lamy, J. (2016). Avant-propos. *Inter* (122), 2-3.

Lamy, J. (2016). L'effervescence en art à Mashteuiatsh. Entrevue avec Sonia Robertson. *Inter* (122), 54-56.

Landry, D. (2000). Dossier : Réflexion de performeur-e-s : Diane Landry. *esse arts + opinions* (40), 16-51.

Landry, M. (2008). Ça n'arrive pas qu'aux autres. *Vie des arts, 52*(213), 40-44.

Landry, P., Mousseau, J.-P., Couture, F., Gagnon, F.-M. et Musée d'art contemporain de Montréal. (1996). *Mousseau*. Montréal : Musée d'art contemporain, Éditions du Méridien.

Landry, P. et Oades, L. (1992). *Tables des matières = Table of Contents.* Montréal : La Centrale Powerhouse.

Langevin, M.-C. et Couture, F. (2008). *Art public et conservation déplacement et mise en valeur de sculptures contemporaines d'art public.* Mémoire de maîtrise en études des arts. Montréal : Université du Québec à Montréal. Disponible par Archipel http://accesbib.uqam.ca/cgi-bin/bduqam/transit.pl?& noMan=25152620

Langill, C. (2010). New World Evolutions : Transmute. *ETC* (89), 35-39.

Langill, C. et Mainprize, G. (1995). *See-SAW: Twenty Years at Galerie SAW Video.* Catalogue des années 1976-1993 de la Galerie SAW à Ottawa. Inclue une chronologie des événements et des expositions, dont plusieurs performances.

Langlois, L. (1990). Boite d'urgence. *Inter : art actuel* (47), 3.

Langlois, L.T., Gisèle, Harvey, Jean-Pierre. (1983). *Art et écologie : Un temps – six lieux.* : Les Éditions Intervention/Résistances.

Langlois, M. (2000). PassArt : Les harmonies conflictuelles. *Vie des arts, 44*(181), 49-56.

Lapointe, C. (2012). Traduire et critiquer en français comme en anglais, it's easy to criticize. *Jeu* (145), 51-57.

Lapointe, F.-J. (2017). Je touche, donc je suis. *Inter* (125), 56-57.

Lapointe, G. (2007). Sullivan au solstice. *Spirale* (217), 16-18. Recension de l'ouvrage « Les Saisons Sullivan » de Françoise Sullivan et Marion Landry avec une postface de Louise Déry, Galerie de l'UQAM.

Lapointe, M. (1987). Martha Fleming/Lyne Lapointe : La Donna Delinquenta. *ETC Montréal* (1), 20-24.

Larkin, J. (1986). In the dark: talking sex. *Video Guide, 8*(4), 3. Jackie Larkin discusses feminine sexuality with reference to 'In The Dark', a performance video produced by Lisa Steele and Kim Tomczak. Jackie believes that In the Dark, stands as one of the few efforts by artists to reach beyond the critical/negative stance towards sex which has tended to characterize the women' movement. It points the way towards the creation of

alternative images and expression of sexuality and sexual desire. Jackie also states that social boundaries of women's movement must crumble so that one is able to develop new attitudes towards sex. (VTape)

Larson, D. (1984). *Women in Politics.* Saskatoon : A.K.A. Gallery.

Latour, J.-P. (1999). *Artiste résident 1991-2000 : Sylvie Laliberté. Rire rose, c'est la vie.* Québec, Qc : DAÏMON.

Latour, J.-P., Fisette, S., Langlois, M. et Chalifour, F. (2009). *Jean-Pierre Latour, critique d'art : voir et comprendre*. Montréal : Centre de diffusion 3D.

Laurence, R. (2002). Racing against history: the art of Rebecca Belmore. *Border Crossings, 21*(3), 42-48. Discusses the work of the Canadian artist Rebecca Belmore. The author comments on Belmore's performance Bury My Heart (2000), highlights her involvement with social and political issues, and comments on recent exhibitions of her performance works, sculptures, mixed-media works, and photographs at the Grange in Toronto, former site of the Art Gallery of Ontario, and the Pari Nadimi Gallery in Toronto. (ARTbibliographies Modern (ABM))

Laurence, R. (2008). Rebecca Belmore. *Border Crossings, 27*(4), 110-113. Discusses the survey exhibition 'Rebecca Belmore: Rising to the Occasion' shown at the Vancouver Art Gallery in Canada (7 June-5 Oct. 2008), and Belmore's career. The author indicates that the exhibition explored the relationship between her performance art, sculpture, installation, video and photography, studies her examination of the body, including in the video installation 'Fountain', first shown at the Venice Biennale (2005), and explores her use of camouflage fabric in the sculpture 'Storm' and the video documentation of the performance 'Making Always War'. He studies the presentation of the performance costume 'Rising to the Occasion' (1991) that she wore in a work from 1987 that critiqued colonialism, describes 'Wild', a bed covered in fur, fabric and hair that was originally made for a work at The Grange in 2001 that considered the marginalization of Aboriginal people from history, and analyses her investigation of violence in a photograph depicting a woman with a wound that is stitched with thread and beads in 'Fringe' (2008; col. illus.). He outlines the staging of 'Fountain' in Venice and Vancouver, explains that it portrays a woman in the ocean who moves to throw a bucket of blood over the camera, and sketches the video 'Creation or Death, We Will Win' from her 1991 performance 'Creation or Death', presented at the Havana Biennale, emphasizing the motif of struggle. He concludes by elaborating on the issues explored in 'Fountain'. (ARTbibliographies Modern (ABM))

Laurence, R. (2013). Michael Morris of Words, Wiliness and Wisdom. *Border Crossings, 32*(2), 84-91. The article presents a profile and discusses the work of the Canadian artist Michael Morris. The author presents a broad overview of Morris' career, paying particular focus to his work in various media and techniques including mail art, painting, performance and installation. In addition, the article discusses Morris' collaborations with the Canadian artist Vincent Trasov.

Lauzon, R. (2006). Tanya Mars et Johanna Householder (eds.), Caught in the Act. An Anthology of Performance Art by Canadian Women. *Parachute : Contemporary Art Magazine* (121), 148.

Lavigne, J. (2014). La post-pornographie comme art féministe : la sexualité explicite de Carolee Schneemann, d'Annie Sprinkle et d'Émilie Jouvet. *Recherches féministes, 27*(2), 63-79. FR / Dans un contexte de pluralisation des stratégies féministes, le développement d'une pornographie féministe, queer, ou encore ce que les Européennes ou Annie Sprinkle appellent la « post-pornographie », peut-il être envisagé comme un projet féministe viable ou même souhaitable? L'auteure présente une analyse de cette création de pornographie critique et féministe, à la lumière du concept de post-pornographie, dans le champ des arts visuels, plus

particulièrement des images en mouvements. Elle trace une généalogie de cette pratique à partir de trois œuvres réalisées à trois moments clés de cette production : le film expérimental Fuses (1965), de Carolee Schneemann, la vidéo Sluts and Goddesses Video Workshop or How to Be a Sex Goddess in 101 Easy Steps (1992), d'Annie Sprinkle, et le film Too much Pussy. Feminist Sluts in Queer X Show (2010), d'Émilie Jouvet. EN / In the contemporary context of multiple feminist strategies, can we conceive of feminist, queer, or post pornography as a legitimate or desirable feminist project? The author analyzes critical and feminist pornography in visual arts (video or film) with respect to the concept of post-pornography. She traces a genealogy of this artistic practice by examining three films made at three different key moments : the experimental film Fuses (1965), by Carolee Schneemann; the video Sluts and Goddesses Video Workshop or How to Be a Sex Goddess in 101 Easy Steps (1992), by Annie Sprinkle; and, Émilie Jouvet's film, Too much Pussy. Feminist Sluts in Queer X Show (2010). ESEn el contexto de la pluralización de las estrategias feministas, el desarrollo de una pornografía feminista, queer, o lo que las europeas o Annie Sprinkle llamen « post-pornografía » ¿puede ser visto como un proyecto feminista viable o incluso deseable? En este trabajo se presenta un análisis de la creación de la pornografía crítica y feminista, a la luz del concepto de post-pornografía, en el campo de las artes visuales y más particularmente en las imágenes en movimiento. Propongo trazar una genealogía de esta práctica a partir de tres obras realizadas en tres momentos claves de esta producción : la película experimental Fuses (1965), de Carolee Schneemann, la vídeo Sluts and Goddesses Video Workshop or How to Be a Sex Goddess in 101 Easy Steps (1990), de Annie Sprinkle, y la película Too much Pussy. Feminist Sluts in Queer X Show (2010), de Émilie Jouvet.

Le Van, K. (2014). Poetic spaces: an interview with Jacynthe Carrier. *Blackflash, 31*(2), 32-41.
In interview, Canadian artist Jacynthe Carrier discusses her photographs, videos and performance pieces and how her work explores the relationship between the body and the landscape, boundaries and unpopulated spaces. Carrier invites groups of participants to enact allegorical situations, perfomative situations and metaphorical characters with props and costumes, which she records as a series of tableaux vivants.

Lebel, J.-J. (2002). *Polyphonix*. Paris : Centre Pompidou, Éditions Léo Scheer.
Publié à l'occasion du 4e Festival Polyphonix qui s'est tenu au Centre Pompidou, au Centre culturel canadien, à l'Institut hongrois, à la galerie Léo Scheer, au Centre culturel suisse, à l'Institut Marcel Rivière, à Radio France et au Studio national des arts contemporains du Fresnoy, du 1er au 10 octobre 2002. Contient une anthologie des artistes participants et une chronologie du festival, de 1979 à 2002.

Lebel, S. (2005). Camping Out With the Lesbian National Parks and Services. *Canadian Woman Studies, 24*(2/3), 182-185.
In the queer community possibilities for a "dyke camp" occur in performances, videos, and other locations where brazen femmes, postmodern butches, and parodie drag kings play with popular representations of themselves. This strategy exists where lesbians engage with these ideas and stereotypes, acknowledging the power they have other them, while simultaneously subverting them. [Shawna Dempsey] and [Lorri Millan]'s "Lesbian National Parks and Services" project represents a "dyke camp" strategy because it employs humour and parody to perform and subvert stereotypes of lesbians. "Camp" has long been associated with gay male culture. It has been suggested that Susan Sontag's famous essay, "Notes on Camp," helped to cement that relationship for the larger culture. In this often-cited piece she talks about the difficulties of naming a "sensibility" but points to an aesthetics of "camp": a valuing style over content, a love of exaggeration and artifice, and a failed seriousness. Camp is a slippery term. In Sontag's piece it is associated with gay men like Oscar Wilder and described as "a woman walking around in a dress made of three million feathers" (59). Since then definitions of camp have changed, expanded, and been theorized from a multitude of locations, usually in relation to gay male culture. In her book, Guilty Pleasures: Feminist Camp from Mae West to Madonna, Pamela Robertson suggests the possibilities for a feminist camp. Here, camp can be a model for

critiques of gender and sex roles, particularly with reference to gender construction, performance, and enactment. Because of the ways that camp can foreground cross-sex and cross-gender identification there is an obvious link between camp and gender parody. Robertson concludes her book with a call to think of the ways that feminist camp can be redeployed as an artistic practice. Robertson's discussion of camp is to mobilize it as a guilty pleasure and spectatorship position. She posits a feminist camp that functions as a parodie act where the subject can both laugh, play, and make fun of her image, while not losing sight of the hold it has over her. For Robertson, this is largely about gender and femininity. As Judith Butler reminds us, our understanding of sexuality is wholly dependent on categories of male and female. Because of the interplay of gender and sexuality, lesbians, as well as gay men, are often constructed in homophobic society as failed men or women. By deliberately engaging with stereotypes of lesbians, through the park ranger icon, Dempsey and Millan manage to both educate people about lesbians' invisibility, and homophobia while at the same time using those stereotypes to disrupt and make fun of those images and ideas. This project creates a location for an understanding of dyke camp because of the ways that it engages with and subverts an image of lesbian. Dyke camp explores possibilities that go beyond female gender that is understood in traditionally feminine ways and instead takes on a more nuanced understanding of the ways that gender and sexuality interact. While the "Lesbian National Parks and Services" project may seem inaccessible to traditional understanding and definitions of camp, it can be read as an example of Robertsons's challenge to redeploy camp as a feminist artistic practice. It goes beyond a feminist camp, and along with brazen femmes, parodie drag kings, and postmodern butches suggests ways that dyke communities, cultures, and bodies can be read as camp, and as using camp strategies.

Leblanc, G. (2005). Rejoins-moi à l'église Saint-Roch. *Inter : art actuel* (89), 48-48.

Leblanc, V. (2008). ATSA : État d'urgence. ATSA, État d'urgence, Montréal. Novembre 2007. *ETC* (82), 52-53.

Leblanc, V. (2009). Toi / you, la rencontre. *Espace Sculpture* (86), 34-35.

Leblanc, V. (2014). Manif d'art 7, Résistance. Et puis, nous avons construit de nouvelles formes, Québec, du 3 mai au 1er juin 2014. *Ciel variable* (98), 85-86.

Leblanc, V. (2016). *Faire avec : résidence, événement, exposition*. L'Étang-du-Nord, Québec : AdMare, centre d'artistes en art actuel.
Faire avec est un événement en art actuel dirigé par Véronique Leblanc, commissaire invitée par le centre d'artistes AdMare. Il a rassemblé du 17 juin au 6 juillet 2013, aux Îles-de-la-Madeleine, ATSA, Jennifer Bélanger, Ève Cadieux, Jean-Pierre Gauthier, Yoanis Menge, Marianne Papillon, Douglas Scholes, José Luis Torres et Jean-Yves Vigneau. D'abord inspiré par la problématique locale de la gestion des matières résiduelles, l'évènement proposait de s'intéresser à l'usage que nous faisons des choses qui nous entourent – objets, matériaux, espaces, bâtiments, etc. Il invitait à porter une attention particulière à l'impermanence des objets et des lieux d'usage quotidien. Surtout, il permettait d'envisager la désuétude comme potentiel de transformation. Comment « faire avec » ce qui est abîmé, démodé, obsolète ou tout simplement inutile? En résidence pendant trois semaines, les artistes ont réalisé des œuvres in situ réparties sur l'ensemble de l'archipel. Intégrées à plusieurs lieux intérieurs et extérieurs, publics et privés, elles ont infiltré le territoire de manière à toucher le plus large public et à générer une réflexion collective sur la gestion des matières résiduelles. Inclut la performance sonore *Avec le vent,* par Gauthier, Jean-Pierre (2013) et l'installation performative *Vestiges II,* par Scholes Douglas (2013).

Lebrun-Doré, G. (1980). *.entité humaine et entité innommable. Jacques Hardy*. [texte de performance]. La Chambre Blanche. Québec.

Leclerc, M.-C. (2008). *Nord-Sud.* [catalogue]. Wagon art itinérant/Collectif Regart.
Les centres d'artistes, le Collectif Regard et WAGON art itinérant s'associent afin de présenter l'exposition collective Nord-Sud dans le cadre de la Manif d'Art 4, la Biennale de Québec (du 1er mai au 15 juin 2008). Né de la collaboration de deux centres autour des festivités du 4002, ce projet met en évidence les similitudes passées et présentes entre Québec et Lévis, tout en s'imprégnant de la dichotomie créée par le fleuve qui les sépare. Artistes: Geneviève Chevalier, Richard Ferron, Pierre-Yves Freund, Julie Picard, Josée Luis Torres et Julie Andrée T.

Leclerc-Parker, M.-E.v. (2014). *Impressions : RIPA 2014.* Montréal : École des arts visuels et médiatiques de l'UQAM.

Ledoux, J. (2011, 6 octobre 2011). VIVA! Art Action : pour les yeux et les oreilles. [article de blog]

Leduc, L.-R., Lawrence, P., Bellefeuille, J. d., Couture, P., Ravart, M.C., Duquet, F., Girard, M., Télé-Québec., Zone 3 (Firme) et Société GRICS. (2002). *Sexualité des adolescentes*. Marième Bibeau, A. G. C. V., Avec la participation des experts suivants : Francine Duquet, s. e. p. à. l. U., Dr Marc Girard, m., Dr Marc Ravart, p. e. s. c. et Dr Michel Robillard, m. [enregistrement vidéo]. Montréal : GRICS.

Lee, D. (1992). An explication of lust: "True Inversions with Heavenly Alarming Female". *The Peak*.
"True Inversions with Heavenly Alarming Female" on Oct. 9 and 10th at the Vancouver East Cultural Centre and was billed as a multi-media program of performance and film focusing on "lesbian sexuality, politics and pleasure". The performance "Heavenly Alarmig Female" included narration, domestic skits, drummers and a dance/striptease ». The second event of the evening was courtesy of three women from Kiss and Tell and engaged the audience in skits about lust and desire. The film segment was dedicated to mainstream pornography as well as pornography made for and also by women. (VTape)

Lefebvre, H. et Martel, R. (2014). En exercice, avant performance en duo. *Inter : art actuel* (118), 46-47.

Lefebvre, M.-T., Beaulieu, M., Garand, D., Guay, H., Huston, L. et Pinson, J.-P. (2016). *Chroniques des arts de la scène à Montréal durant l'entre-deux-guerres : danse, théâtre, musique*. Québec, Québec : Septentrion.

Léger, D. (1984). Chorégraphies d'artistes. *Vanguard, 13*(4 (May)), 46.

Leger, M.J. (2002). dapresledepeupleur/afterthelostones. *Parachute : Contemporary Art Magazine,* 2+.

Léger, M.J. (2011). Allégorie altermondialiste : Condé et Beveridge contre la commercialisation de l'eau. *Inter : art actuel* (107), 46-50.

Legge, E. (1996). On Loss and Leaving: '...from the Transit Bar' and Body Missing. *Canadian Art*, 61-64.

Legge, E. (2008). A Better Place - Bureaucratic Poetics in Vera Frenkel's Body Missing and The Institute. *Journal of Canadian Art History, XXIX*.

Lehmann, H. (1974). The Avant-Garde Sullivan Jogs Memories of « 48. *Montreal Star* (12 décembre), B16.

Lehmann, H. (1975). Françoise Sullivan. *Vie des arts, 20*(78), 28-29.

Leigh Foster, S. (2010). *Choreographing Empathy: Kinesthesia in Performance*. New York : Routledge.

Leingre, G. (2002). *Un jardin français.* Paris Québec : Ministère de la Culture et de la Communication.

Lelarge, I. (1986). *Jeux d'espace 86*. Montréal : Conseil de la Sculpture du Québec.
Lelarge évoque la nature multidisciplinaire des travaux de sculpture et de performance présentés, évoquant des concepts d'espace/atmosphère, d'espace/temps et d'espace/jeu. Chacun des 17 artistes québécois commente brièvement son travail et ses idées. Avec : Boulay-Dubé, Diana; Tourangeau, Sylvie; Artand, Azélie Zee; Démidoff-Séguin, Tatiana; Célanuy, Blanche; Forget, Luc; Jolly, François; Larin, Lise-Hélène; Boudreau, Michelle; Larivière, Gilles; Pagé, Louise; Patry, Réal; Slosburg, Jill; Laliberté, Sylvie; Lessard, Denis; Moutillet, Myriam; Parent, Marc; Génois, Agathe.

Lelarge, I. (2008). Autopsie d'une fiction : Attitude d'artistes. *ETC* (81), 7-35.

Lelarge, I. (2011). Allégories, métaphores, réalité. *ETC* (92), 4-5.

Lelarge, I. (2012). Art de crise. *ETC* (96), 4-5.

Lerner, L. (2012). Rejet et renouveau : l'art et la religion au Canada (1921-2010). *Journal of Canadian Art History, 33*(2), np.
The history of the rejection of religious art in Canada is traced. A 1979 performance by Tim Clark is recalled, as is the pioneering role of Paul-Émile Borduas (1905-1960). (International Bibliography of Art (IBA))

Lerner, L. (2012). Rejection and Renewal: Art and Religion in Canada (1926-2010). *Journal of Canadian Art History, 33*(2), 21-48.
The article discusses the changing place of religion in Canadian art and society from 1926 to 2010. Through the experiences of artists like Québec performance artist Tim Clark, Saskatchewan artist Roy Kiyooka, and Adrian Gorea, it's possible to see how artists moved away from the topic of organized religion, found inspiration in Asian religions, and appropriated traditional Christian imagery to tackle such issues as the problem of evil, the environment, and the place of religion in society. Color photographs and reproductions of some of the artworks are included.

Lescaut, R. (1985). Ultimatum : le premier festival de poésie urbaine de Montréal. *Inter* (28), IV.

Lessard, D. (1982). Cinéma, vidéo, performance. *Vie des arts, 27*(109), 22-23.

Lessard, D. (1983). Festival de chorégraphies d'artistes visuels. *Parachute : Contemporary Art Magazine,* 48-50.

Lessard, D. (1987). Danielle Bourque. Galerie Noctuelle. *Vanguard, 16*(2), 37-38.

Lessard, D. (1999). Écrire sa propre histoire / Sylvie Tourangeau, Objet(s) de présence, Musée d'art de Joliette. Du 3 mai au 16 août 1998. *ETC* (44), 58-61.

Lessard, D., Tougas, C., Vacher, L.-M., Boileau, C. et Dare-Dare, C.d.d.d.a.m.d.M. (2004). *Mémoire vive + L'algèbre d'Ariane*. Montréal : Dare-Dare, Centre de diffusion d'art multidisciplinaire de Montréal.

Lessard, D. et Tourangeau, S. (1989). *Performance + Artefacts.* Longueuil : Galerie d'art du Collège Édouard-Montpetit.

Lessard, S. (1987). La politique selon Derome. *L'Œil rechargeable* (12), 22-23.

Letarte, G. (2000). Le mois de la performance 3e Édition. Mon mois de la performance. Dans *Textura :*

l'artiste écrivant (p. 49-57). Montréal : La Centrale = Powerhouse.
Letarte propose une lecture personnelle du 3e Mois de la performance (nov.-déc. 1998).

Létourneau, A.-E. (2000). RÉFLEXIONS SCHÉMATIQUES : travail sur le temps réel en situation d'espaces itinérants, rayonnants et in situ. Entrée en temps réel. *esse arts + opinions* (40), 86.

Létourneau, A.-E. (2000). L'accident, la thésaurisation, la dérive, la rencontre, l'aléatoire, la polysynesthésie, au-delà : une erreur [Accident, hoarding, drift, encounter, randomness, polysynaesthesia, and beyond: an error]. *INTER (Canada)* (77), 5-8.
The Canadian multimedia artist André-Eric Létourneau considers the importance of randomness in art and focuses on its place in his work. He reviews some of the ways in which artists have incorporated motifs and tactics of accidents into the act of creation, with reference to modes including Futurism and performance art, considers the connotations of such practices, and highlights his interest in circumstantial procedures. He recounts his experiences with the action group Algojo)(Algojo, whose telephone-based performances on live radio could be experienced simultaneously in different places, and explains how the American artists John Cage, David Tudor, and Gordon Mumma experimented with random noise in the 1960s, employing resources including electronic circuitry. In conclusion, he outlines some of the ideas behind his collaborative work with other Canadian sound artists, focusing on the series Tables, and comments on accident as a form of destruction.

Létourneau, A.É. (2012). Translection et économie de la culture. Philippe Côté et le patrimoine immatériel. *Inter : art actuel* (111), 96-97.

Le Vadrouilleur urbain (2011, 18 août), Pré-Viva! Art Action – Martine Viale: The Imprint Series – House. [article de blogue] https://levadrouilleururbain.wordpress.com/2011/08/18/pre-viva-art-action-martine-viale-the-imprint-series-house/amp/

Lévesque, L. (2003). Intervention mobilière et vie urbaine : Notes intercalaires sur un processus d'amarrages. *Inter : art actuel* (85), 56-59.

Lévesque, L. (2011). Présentation. *Inter : art actuel* (108), 1-1.

Levesque, L., Martel, R., Perreault, N., Sioui Durand, G., Schütze, B. et Riewer, R. (1995). Intersale. *Inter : art actuel* (63), 57-59.

Lévesque, L., Perreault, N. et Sioui Durand, G. (1992). Le trou du Québ Matrace (l'âne au logis) — Joël Hubaut. *Inter : art actuel* (55-56), 74.

Lévesque, L. et Sioui Durand, G. (1998). Le bloc erratique liquéfié. *Inter : art actuel* (69), 71-75.

Lévesque, S. (1987). Le corps politique/Festival de chorégraphie et de performance engagées. *Cahiers de théâtre Jeu* (44), 67-74.

Levi (1993). Profile Shawna Dempsey and Lorri Millan. *FUSE Magazine, XVII*(1), 43-44.

Levin, L. (2011). *Theatre and performance in Toronto*. (1st éd.). Toronto : Playwrights Canada Press.

Levin, L. (2014). *Performing ground space, camouflage and the art of blending in*. New York : Palgrave Macmillan.
« What stands out when we blend in? Performing Ground is the first book to explore camouflage as a performance practice, arguing that the act of blending into one's environment is central to the ways we negotiate our identities in and through space. Laura Levin tracks contemporary performances of camouflage through a variety of forms - performative photography;

environmental, immersive, and site-specific performance; activist infiltration; and solo artworks - and rejects the conventional dismissal of blending in as an abdication of self. Instead, she contemplates the empowering political possibilities of 'performing ground,' of human bodies intermingling with the material world, while directly engaging with the reality that women and other marginalized persons are often relegated to the background and associated with the properties of space. Performing Ground engages these questions through the works of some of today's most exciting performance artists such as Rebecca Belmore, Liu Bolin, Janieta Eyre, and Violeta Luna, and groups like Gob Squad, Punchdrunk, The Yes Men, and Urban Mimics »

Levin, L. et Schweitzer, M. (2017), *Performance studies in Canada,* Montréal, McGill-Queen's University Press.

Since its inception as an institutionalized discipline in the United States during the 1980s, performance studies has focused on the interdisciplinary analysis of a broad spectrum of cultural behaviours including theatre, dance, folklore, popular entertainments, performance art, protests, cultural rituals, and the performance of self in everyday life. Performance Studies in Canada brings together a diverse group of scholars to explore the national emergence of performance studies as a field in Canada.To date, no systematic attempts has been made to consider how this methodology is being taught, applied, and rethought in Canadian contexts, and Canadian performance studies scholarship remains largely unacknowledged within international discussions about the discipline. This collection fills this gap by identifying multiple origins of performance studies scholarship in the country and highlighting significant works of performance theory and history that are rooted in Canadian culture. Essays illustrate how specific institutional conditions and cultural investments - Indigenous, francophone, multicultural, and more - produce alternative articulations of “performance” and reveal national identity as a performative construct. (Schweitzer, Levin)

Lévy, B. (2003). Critiques. *Vie des arts, 48*(191), 69-73.

Lévy, B. (2008). Biennales : Les leçons de Venise et de Lyon. *Vie des arts, 51* (209), 11.

Leyden Cochrance, S. (2014). Redrawing the Map: Three Indigenous female artists find new ways to explore identity, experience and place. *Winnipeg Free Press*.

Liberovskaya, K. et Lion, J. (2001). Magnetic North: Canadian experimental video. *Canadian Journal of Communications Corporation, 6*, 564-566.

Magnetic North: Canadian Experimental Video, edited by American independent curator and film/video maker Jenny Lion, was conceived as a book/catalogue accompanying an exhibition screening series of the same name that Lion herself curated in association with Minneapolis s Walker Art Center. The still-touring exhibition comprises an eclectic collection of 40 Canadian tapes by 47 artists of the most diverse experimental tendencies from the 1970s to the present, including pioneers such as Lisa Steele, Colin Campbell, and Kate Craig classical Quebec figures such as Robert Morin and Pierre Falardeau Inuit artists such as Zacharias Kunuk or Madeline Ivalu early conceptualists such as David Askevold and many more recent artists, such as Cathy Sisler or Thirza Cuthand. The exhibition is organized into a series of programs around six thematic concerns, described by Lion as the body inscribed by time, disease, or experience the diverse possibilities of the medium, from political advocacy to feedback loops the performance of self and identity the spectacularity and banality of everyday life external conflict expressed in the flesh and explorations of self-disclosure, voyeurism, and surveillance (pp. 30-31). The series is not a historical survey, insists Lion, but rather a personal selection of Canadian work of the last

30 years, with obvious important historical omissions, attempting to link the present with the past (p. 27). In summary, Magnetic North is a heterogeneous collection of fragments that has its value. Leaving questions of sufficient background material and adequate introduction aside, the book is a welcome effort. In addition to increasing the still scarce inventory of available

publications on Canadian independent video, it offers a good deal of intriguing and unusual material that rarely gets seen, such as the very personal notes and anecdote as well as transcribed casual conversations and video scripts. The perspectives of the critical contributions are also, in general, novel. The book is interesting too as a mirror reflecting back to the Canadian art-video world members the effects of their practices on their counterparts south of the border. One would thus want this beautiful publication to go beyond the function of a superb catalog, beyond the purpose of specialized document for the initiated, so as to become the in-depth volume on Canadian experimental video that it aspires to be and an information source truly able to inspire the cross-border open improvisation process sought by the editor. Instead, it is, to be sure, most valuable for scholars previously familiar with art video in Canada as well as theorists, curators, critics, and artists already involved with experimental video in general. It is not, however, the book that I would recommend to anyone hoping to grasp Canadian experimental video for the first time.

Light, W. (2009). Terrance Houle. *Canadian Art, 26*(3), 162.
A review of “Givn'r,” an exhibition of work by the artist Terrance Houle, on display at Plug In ICA in Winnipeg, Canada. The exhibition presents five years of Houle's work, including photo series as well as more than an hour of short films and performance documentation. Throughout, Houle approaches issues about Canadian Aboriginal history in art that is simultaneously sad and funny. His work combines a fresh attitude of cowtown subculture with the Aboriginal tradition of using parody and humor to speak honestly and affectingly.

Lindgren, A. (2011). Rethinking Automatist Interdisciplinarity: The Relationship between Dance and Music in the Early Choreographic Works of Jeanne Renaud and Françoise Sullivan, 1948-1950. *Circuit, 21*(3), 39-53.
FR / Cet article évalue le rôle de la musique dans le contexte des automatistes de Montréal en se penchant sur les œuvres chorégraphiques créées par Jeanne Renaud et Françoise Sullivan au cours de la fin des années 1940 et du début des années 1950. Il apparaît dès lors que les activités autour de la danse de ces deux chorégraphes évoluent souvent en parallèle avec des expériences contemporaines en musique. Les collaborations de Renaud et Sullivan avec Pierre Mercure étaient particulièrement réussies, et démontrent en fin de compte que la musique constituait une partie importante de l'histoire des automatistes, même si Mercure n'était pas signataire du manifeste automatiste, le Refus global. EN / This article considers the role of music within the context of the Montréal automatists by addressing the choreographic works created by Jeanne Renaud and Françoise Sullivan during the late 1940s and early 1950s. In so doing, it becomes clear that the dance activities of these two choreographers often paralleled contemporaneous experiments in music. Renaud and Sullivan's collaborations with Pierre Mercure were particularly successful and ultimately demonstrate that music was a significant part of the Automatists' history, even though Mercure was not a signatory to the Automatist manifesto, Refus Global.

Lindgren, A.C. (2011). Rethinking Automatist Interdisciplinary: The Relationship between Dance and Music in the Early Choreographic Works of Jeanne Renaud and Françoise Sullivan, 1948-1950. *Circuit : musiques contemporaines, 21*(3), 39-53.

Lion, J. (2000). *Magnetic North: Canadian Experimental Video*. Minneapolis: Walker Art Center.
A major anthology published on the occasion of the video programme “Magnetic North” (2000), a cross-border collaboration curated by Lion for the Walker Art Centre (Minneapolis) and Video Pool Inc. (Winnipeg). The video programme included 40 tapes (produced between 1971 and 2000) by 47 artists, which were presented in a series of screenings that addressed the following themes: the body inscribed by time, disease or experience; the possibilities of the medium; the performance of self/identity; the spectacularity/banality of everyday life; conflict expressed in the flesh; explorations of self-disclosure, voyeurism and surveillance. The anthology contains an introductory text by Lion, critical essays by four authors, an historical essay by P. Gale, 14 short

texts (by artists and writers from Canada and the U.S.) and two transcribed dialogues. The following issues and concerns are considered in response to the production and dissemination of experimental video in Canada: the role of artist-run centres; videos' relation to the museum; issues of body, voice and narrative; relationships between fiction/reality and language/the body; food and the everyday; First Nations experimental film/video; the indigenous aesthetics; and video production in Quebec. Includes programme listing. Listing of Canadian artist-run centres and distributors that focus on video. Biographical notes on artists and authors. Circa 110 bibl. ref. (e-artexte)

Loeffler, C. (1978). As the world burns. *Centerfold* (5), 23.
The article examines the politics behind Randy & Berenicci's performance As the world burns. The article suggests that control over the television media will sway in the eighties into the hands of the general public. (VTape)

Loft, S. (2012). A Manifesto of Close Encounters. Dans Hopkins, C. et Farrell Racette, S. *Close Encounters: The Next 500 Years*, Winnipeg : Plug-In, 134-138.

Loiselle, G. (2010). Le dos large. Raphaëlle de Groot. Le poids des objets, Le Lieu, centre en art actuel, Québec. 20 novembre – 13 décembre 2009. *ETC* (90), 62-63.

Loncol Daigneault, C. (2004). Pique-Nique : Nouvelles d'un laboratoire en plein air. *Inter : art actuel* (88), 40-41.

Loncol Daigneault, C. (2010). Recyclage et invention – trois ingénieurs inversés : Entretien avec Colette Urban, Andriana Kuiper et Ryan Suter. *ETC* (88), 20-23.

Loncol Daigneault, C. (2012). Croire et accroires. Entêtement et transfigurations du spirituel dans l'art actuel. *ETC* (96), 6-16.

Longchamps, D. (2009). Art public et communautés. *Espace Sculpture* (88), 8-11.

Longchamps, D. (2013). Ghost stories. *Espace Sculpture* (105), 40-42.

Longpré, C. (2007). Horace SherbrookeDaniel Acosta, Justin McKoewn, RIAP, Horace, Sherbrooke, 24-09-2006. *Inter : art actuel* (96), 46.

Lopez Arbolay, D. (2005). Vers une nouvelle dimension du spectacle. *Inter : art actuel* (89), 22-26.

Lorrain, M. (2014). Ancrage Ancrage : Sévryna Lupien, José Luis Torres, Jean-Yves Vigneau. *Espace Sculpture* (106), 60-61.
Ancrage Ancrage : Sévryna Lupien, José Luis Torres, Jean-Yves Vigneau.Revue des installations in situ dans le marais salé de l'anse de La Pocatière Tortue bleue en collaboration avec la Halte marine de La Pocatière, 3 août-15 octobre 2013.

Loszach, F. (2010). Le bed-in : un idéal de la contestation molle? *Espace Sculpture* (90), 31-33.

Loubier, P. (1990). L'aigle vaste. *Inter : art actuel* (47), 4-5.

Loubier, P. (2001). Énigmes, offrandes, virus : formes furtives dans quelques pratiques actuelles. *Parachute : Contemporary Art Magazine,* 99-105.

Loubier, P. (2002). Un art à fleur de réel : considérations sur l'action furtive. *Inter : art actuel* (81), 12-17.
Dans cet article, l'auteur s'intéresse à l'œuvre *The Embroidery Bandit* de Diane Borsato, réalisée en 2000. Cette intervention est, selon lui, exemplaire de l'imposition de plus en plus nette d'une

dimension furtive dans plusieurs pratiques artistiques. Il y développe autour de la nature du geste furtif posé par l'artiste, entre don et effraction. Il aborde ensuite sa diffusion, qui relève d'une dissémination et qui dépend d'une activation sporadique par deux types de public : un public témoin (averti) et un public accidentel (destinataire). L'auteur note finalement l'importance de la médiation pour assurer la transmission de l'œuvre. (EC)

Loubier, P. (2012). « Sorry about your wall » : De la subtile sauvagerie du Street Art. *Inter : art actuel* (111), 47-49.

Loubier, P., Campbell, W.B. et Lévesque, L. (1995). De l'état des lieux. *Inter : art actuel* (61), 11-13.

Loubier, P., Ninacs, A.-M. et Galerie Skol. (2001). *Les commensaux : quand l'art se fait circonstances = when art becomes circumstance*. Montréal, Québec : Centre des arts actuels SKOL.
Regroupant plus de 30 contributions d'auteurs, cet ouvrage propose un portrait des manifestations artistiques organisées par le centre d'artistes SKOL entre septembre 2000 et juin 2001. Supportant l'émergence des nouvelles formes d'art d'intervention, cette année de la programmation de SKOL a permis de poser un regard sur ces pratiques qualifiées de relationnelles en raison de leur propension à faire des relations humaines un enjeu principal. En plus de rendre compte des projets déployés par le centre durant cette année, cette publication fait appel à des contributions d'artistes, d'historiens de l'art et de théoriciens afin de poser des bases pour l'étude des pratiques relationnelles au Québec et au Canada. Quatre sections thématiques guident le lecteur à travers les diverses manifestations de l'art relationnel : infiltration, circulation, rencontre et résistance. L'ensemble des essais permet de sonder des notions cruciales pour l'art d'intervention; l'appropriation des espaces publics, privés et intimes et leurs frontières, la fonction de l'objet, le rôle du spectateur et la reconsidération de celui de l'artiste dans la société et le tissu urbain. (EC)

Loubier, P. et Paré, A.-L. (2008). *La Biennale de Québec : Manif d'art 3.* Québec, Qc : Manifestation internationale d'art de Québec.

Loubier, P. (2011). S'aventurer art intervention et pratiques processuelles. Fraser, M. (dir) La Triennale québécoise 2011, le travail qui nous attend, Montréal, Musée d'art contemporain de Montréal, 421-452

Loughlin, I. (2005) *Naufus Ramirez-Figueroa's The Sun is Crooked in the Sky: My Father is Thrown over my Shoulders*. http://www.performanceart.ca/index.php?m=pubarticle&id=8

Lounder, B. (2000). *Dancing on a Plate : Performance and Installation by Rita Lounder*. : Corner Brook, Nfld: Sir Wilfred Grenfell College Art Gallery.

Love, K. (1997). *Transient moments Vancouver and the performance photograph*. Vancouver : Presentation House Gallery.
This publication was produced on the occasion of the exhibition *Transient Moments: Vancouver and the Performance Photograph,* guest curated by Ann Pollock for Presentation House Gallery. Running from September 14 to October 27 1996, the exhibition was part of a larger project addressing the relationship between performance art and photography from the 1960s to the 1980s, which included the exhibition Action/Performance and the Photograph, curated by Craig Krull and circulated by Curatorial Assistance Inc., Los Angeles. The publication includes an essay by Ann Pollock.

Loveless, N. (2010). *An action a day. Maternal prescriptions*. Alberta : University of Alberta/Les Fiducies Killam Trusts.
A project about the ecologies of care that texture everyday (maternal) life. In July 2010, I invited fice mothers with children under the age of two to ''perform'' with me every day for the length of

a trimester. Every day, for 84 days, I picked one moment and wrote a performance score for it. I then shared this with my collaborators as an ''instruction piece'' inviting them to both perform my action and to send instruction pieces fron their daily lives for me to perform in return. All actions were posted daily to a ''blog''. While I posted a performance score every day, my collaborators were free to pick and choose when and how they would participate. This meant that on some days my son and I performed alone together, while on others my son and I performed and uploaded three or four of our collaborator-submitted actions as well. Projet de Natalie Loveless, en collaboration avec Alex Metral, Shannon Coyle, Maria de la Bellacasa, Krista Lynes et Dillon Paul.

Loveless, N. (2010) *Affect, Ritual and Materiality in FADO's Survey From Singapore*. http://www.performanceart.ca/index.php?m=pubarticle&id=34

Loveless, N. (2014). *New Materialisms*. Santiago : Museum of Contemporary Art Santiago and Chilean National Museum of Fine Arts.

Luce, A. (2009). Vague de femmes Josette. Villeneuve, Se faufiler dans le paysage : Évelyne Leblanc-Roberge, Voisinages; collectif, Murmures des mûres : Hélène Lord, Banquet et vestiges, centre d'artistes Vaste et Vague, Carleton-sur-Mer. Automne 2008. *ETC* (86), 55-56.

Lukin Linklater, T. (2008). Avva's Telling. Dans Robinson, G. (dir.), *The Journals of Knud Rasmussen: Sense Memory and High definition Inuit Storytelling*. Montréal : Isuma.

Lukin Linklater, T. (2010). wake up, waniska. Dans Gramse, S. et Kirk, S. (dir.), *Ice Floe*. Fairbanks : University of Alaska Press.

Lukin Linklater, T. (2011). wake up, waniska. Dans Morin, P. (dir.), *A Small Gathering for the Healing of Our Aboriginal Languages*. Vancouver : Western Front Gallery. Récupéré de http://front.nfshost.com/gatheringlanguage/#stone11

Lukin Linklater, T. (2012). In Memoriam. *Drunken Boat,* (15). Récupéré de http://www.drunkenboat.com/db15/tanya-lukin-linklater

Lukin Linklater, T. (2013). *Duane Linklater's DECOMMISSION.* Barrie : MacLaren Art Centre.

Lukin Linklater, T. (2014). The Harvest Sturdies. *Taos International Journal of Poetry and Art.* Récupéré de http://www.taosjournalofpoetry.com/the-harvest-sturdies-excerpts/

Lukin Linklater, T. (2014). Untitled. *As/Us Journal* (4), 2.

Lukin Linklater, Tanya (2017). Desirous Kinds of Indigenous Futurity: On the Possibilities of Memorialization. Dans Davis, H. (dir.), *Desire Change: Contemporary Feminist Art in Canada*. Montréal et Kingston/Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«It is from a place of incomplete engagement, a place that prioritizes the poetic over the prescriptive, and a place of marginality as radical possibility, that I write my encounter with the works of filmmaker Lisa Jackson, artist Peter Morin, and the collaborative artistic team of Peter Morin, Ayumi Goto, and Leah Decter. Their videos and performance investigate the bodies of Indigenous women and children in relation to systems and histories that disrupt settler colonialism through embodiment on the land (where Indigenous ways of knowing are found), and
reckon with decolonization while enacting a radical reconciliation.» (p. 149)

Luna, J. et Townsend-Gault, C. (2002). *Rebecca Belmore: The Named and The Unnamed.* Vancouver :

Morris and Helen Belkin Art Gallery.

Lushington, K. (1986). Montréal : La Soirée des Murmures. *Canadian Theater* (47), 121-125.

Lynch, S. (2014). Olivia Boudreau. *Canadian Art, 31*(2), 108-108.
The article reviews the exhibition "Oscillations of the Visible," featuring works by the Canadian video and performance artist Olivia Boudreau, on view at the Leonard and Bina Ellen Art Gallery in Montreal, Québec.

Lynn, V., Brown-Rrap, J. et Museum of Contemporary Art (Sydney N.-G. du S.). (2007). *Julie Rrap : body double*. Sydney, Annandale, NSW : Museum of Contemporary Art ; Piper Press.

Mabie, D. (1985). *The First ten, 1975-1985.* Calgary : Off Centre Centre; Alta.

MacCaffery, S. (1979). Whirr I The 11th International Festival of Sound Poetry. *Centerfold, 3*(3), 139-144.

MacClean, D. (1988). Tenants Act Up: "Ap Against the Wallpapers", by the Clichettes. *Fuse, XI* (5), 35.

Macdonald, L. et Davies, J. (2012). Artist project: Logan MacDonald and Jon Davies. *C Magazine* (114), 31-65.
Presents a collaborative artist project consisting of 'Lezbros for Lesbos', a centrefold pin-up and a poster by Canadian visual artist Logan MacDonald, who works in illustration, installation, performance, video and photography, and a text entitled 'Shit Girls Say' by Canadian curator and critic Jon Davies. They reflect on what it means as a homosexual man to inhabit some of the same texts, spaces and ideas as their female peers.

MacNeil, B., Watson, S. et Lord, S. (1993). *To shine : Judy Radul*. Vancouver : Western Front.
Catalogue of an exhibition held at the Western Front Gallery. Catalogue essays by Scott Watson and Susan Lord. Icludes performance descriptions and excerpts, a list of past performances and exhibitions by Radul and a selected bibliography.

Madill, S. et Streifler, L. (1992). *Edge Manitoba*. Winnipeg : Ace Art.
Includes four essays on contemporary art in Manitoba. Madill evaluates the work of 13 artists in the context of spectacle and tableau, while Streifler examines allegorical and other representational strategies (fragmentation, layering). Labossière raises issues of cultural unity, marginality, regionalism, and racial and linguistic difference in Manitoba, and Kisil discusses the influence of artist-run centres on artistic production in Winnipeg. Biographical notes. 14 bibl. ref. (Artexte)

Mahon, P. (2002). Rae Davis. *Border Crossings, 21*(2), 69-70.
A review of “Rae Davis: Unfoldings,” an exhibition at the Art Gallery of Windsor, Canada, from November 24, 2001, to February 17, 2002. Over a dozen projects are presented in such a way that sound, video, photographs, and artifacts are allowed to engage in meaningful, fluid exchanges. The show brings the history of performance art to mind in a tangible and exhilarating way while experimenting with today's media to talk about past practices.

Major, S. et Anderson, R. (2006). *Immersion : Carolee Schneemann, Caroline Lathan-Stiefel, Michelle Gay, Demian Petryshyn, Luis Jacob*. Montréal : Articule.

Mangaard, A., Bronson, A.A., 3 Blondes Inc. et Vtape (Firm). (2007). *General Idea Art, AIDS and the Fin de Siecle* [videorecording]. Toronto : Vtape.

Mantin, A. et Mount Saint Vincent University. Galerie d'art. (2000). *Taboos, titillations and thrills*. Halifax : MSVU Art Gallery.

Marceau, A. (1998). L'œuf à la loupe : Pour une écologie des poteaux. *Inter : art actuel* (71), 60-63.

Marceau, A. (2007). Des ustensiles, des rengaines, de l'éclectisme et des spectateurs. *Inter : art actuel* (96), 33-35.

Marceau, A. (2008). Une brève histoire de la poésie vivante. *Inter : art actuel* (100), 48-52.

Marceau, A. et Martel, R. (2013). La performance au risque de la poésie. *Inter : art actuel* (115), 53-53.

Marceau, T. (2009). *Le témoignage performé comme approche critique : en action-réaction, Thierry Marceau.* (Mémoire-création présenté comme exigence partielle de la maîtrise en arts visuels et médiatiques). Montréal.

Marcel, B. (2004). Théâtre de la vie, théâtre des ombres. *Mobiles* (5), 4.

Marcotte, C. (2013). *Extase : la vie et autres pratiques extatiques.*

Marcotte, C. (2015). *Blogueurs en captivité*. Québec : Folie/culture.
En 96 pages de textes et d'illustrations, cet ouvrage regroupe les écrits de Anne-Marie Bouchard (historienne de l'art), André C. Drainville (sociologue), Daniel Canty (écrivain) et Jean-Rémi Dionne (politologue), qui revisitent les trois interventions artistiques présentées sur la place publique par Folie/Culture en 2013 et 2014, auxquelles participaient les artistes-blogueurs Martin Dufrasne et Sarah L'Hérault (à Québec), Adam Bergeron et Karen Elaine Spencer (à Montréal), Alain-Martin Richard et Stéfanie Tremblay (à Saguenay). Les auteurs y mènent une réflexion approfondie à la fois sur les propositions des artistes-blogueurs, sur l'aliénation associée aux technologies de l'information, et plus largement sur l'aliénation mentale, sociale, politique… (Formats)

Marcotte, C.P., Catherine, Richard, Alain-Martin. (2004). *Foire aux malaises. Évènement multidisciplinaire.* Québec, Qc : Folie/Culture.

Mark, L. (1995). Hijacking Cabaret. *Border Crossings, 15*(1), 34-37.

Marketing Science Institute. (2005). *Working paper series. 2005 issue four*. Cambridge, MA : Marketing Science Institute.

Mars, T. (1978). Performance Artist: Endangered Species. *Parallelogramme, 12*(2), 22-23.
From the article: Following the nighttime series at 1001 Queen St. West, performance artist Tanya Mars was asked to deliver a keynote address on the state of performance in Toronto, during a reception at A Space. Artist Mars discusses the public's need to define performance art and the prevailing negative attitute towards such art. Mars uses personal experience to highlight specific concerns, such as the question she is often asked: "Could you explain...just exactly what it is you do?" Mars also attempts to define the genre of performance and performance artist as she sees it. (VTape)

Fisher, B. (1990). *Tanya Mars pure hell : an exhibition of performance*. Toronto : Toronto Power Plant.

Mars, T. (2000). Pure Virtue : a cabaret performance in 4 acts. *n.paradoxa* (5), 13-16.
Presents the script of a live cabaret performance in four acts by the Canadian performance artist Tanya Mars entitled Pure Virtue (1984, illus.). Photographs show Mars dressed in Elizabethan costume and one shows the props used which are detailed in the transcript, as are the sound and lighting effects employed.

Mars, T. (2004). Not Just for Laughs: Women, Performance, and Humour. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 20-40.
In her essay Not Just For Laughs. Women, Performance and Humour, performance artist and author, Tanya Mars, discusses the significance of humour for feminist performance artists in Canada. Mars demonstrates how humour is not only entertaining but also a serious performance strategy employed by performers and performance collectives such as, The Clichettes (Johanna Householder, Janice Hladki, Louise Garfield), Shaana Dempsey and Lorri Millan, The Hummer Sisters, Anna Banana, or Colette Urban, to allow their audiences to deal with alienation, trauma, danger and relief. For Mars Canadian women artists, as she states, " unencumbered by the weight of either American celebrity or European angst " have the capacity to embrace strategies such as humour, entertainment, parody, and satire with a level of sophistication, " unparalleled in any other art community"(p.40). In other words, deconstructing stereotypes and clichés through distinct and compelling emotional images and actions that celebrate feminism.

Mars, T. (2008). *Ironic to iconic : the performance works of Tanya Mars, Tyranny of bliss*. Toronto : Toronto : Fado Performance.

Mars, T. et Couillard, P. (2008). *Ironic to Iconic : the Performance Works of Tanya Mars*. Toronto : Fado Performance.
Ironic to Iconic: The Performance Works of Tanya Mars is a comprehensive look at the career of Canadian performance art legend, Tanya Mars, from the early 1970s to the present. This anthology offers a comprehensive look at her eorarly career as well as her many recent major works and successes, including extensive photo documentation in a 32 full colour page break, and a DVD featuring video documentation of her durational 7-hour site-specific performance work produced by FADO in Toronto in 2004, Tyranny of Bliss. Includes contributions by artists, theorists and champions such as Paul Couillard, Tagny Duff, Jennifer Fisher, Randy Gledhill, Nelson Henricks, Will Kwan, Paul Ledoux, Joanna Nash, Jennifer Oille, John Oughton, Andrew James Paterson, Pam Patterson, Kim Sawchuck and Dot Tuer. Cette monographie anthologique bonifiée de vidéos (DVD) se concentre sur l'œuvre et la carrière de l'artiste pionnière de la performance au Canada, Tanya Mars, du début des années 1970 à 2008. Acclamant cette dernière telle une légende, l'ouvrage montre de quelles manières elle joua un rôle au sein de la performance canadienne, par son œuvre provoquante et politiquement engagée, et notamment féministe. L'anthologie inclut des textes autant de critiques que d'artistes et une collaboration avec Paul Couillard. L'ouvrage porte une attention particulière à l'œuvre « Tyranny of Bliss » (2004), une performance site-specific ancrée sur la toile de fond politique du Queen's Park de Toronto. La performance était d'une durée de 7 heures et incluait 30 performeurs qui déclinaient 14 tableaux des 7 péchés capitaux et des 7 vertus du paradis. (JR inspiré de FADO)

Mars, T. et Householder, J. (2016). *More caught in the act : an anthology of performance art by Canadian women*. Montréal : Artexte Éditions.
Le second volume, tant attendu, More Caught in the Act: an anthology of performance art by Canadian women, est un nouveau compendium indispensable de recherche et d'écrits sur l'histoire des femmes canadienne dans l'art performance examinant des œuvres produites de 1990 à 2010. Comme le volume précédent, Caught in the Act: an anthology of performance art by Canadian women (2004) ce livre offre aux lecteurs un aperçu direct du sujet encore largement sous-estimé en histoire de l'art canadien récent.
Ce nouveau volume présente vingt-neuf profils détaillés d'artistes canadiennes en art performance à travers le pays ainsi que cinq dissertations situant les stratégies de performance par les femmes à l'intérieur des frontières de l'histoire de l'art et des contextes culturels. Richement illustré par une couverture de couleur ainsi que 264 images en noir et blanc, More Caught in the Act capture l'ampleur et la profondeur du domaine excitant. L'ouvrage a été édité par Johanna Householder et Tanya Mars et la conception graphique a été faite par Zab Design & Typography. More Caught in the Act est publié par Éditions Artexte, Montréal et YYZ Books,

Toronto. (e-Artexte)

Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books.
Cette anthologie – éditée par deux artistes canadiennes – a comme objectif de reconnaître l'œuvre d'artistes femmes ayant pratiqué la performance. Remarquant un point aveugle dans la littérature, mais également dans l'enseignement, elles portent une attention particulière aux pratiques des années 1970 et 1980. Si l'ouvrage propose principalement le portrait de pratiques phares, il s'ouvre sur cinq essais traitant de thèmes centraux pour l'art de la performance : l'humour dans les performances féminines, l'art de la performance et ses interactions avec la vidéo à Vancouver durant la seconde vague du féminisme, les questions relatives au corps et finalement le costume et l'habillement dans l'art performatif canadien. (JR)

Marshall, S. (1997). *Galerie Largeness* (7).
Curated by Stefanie Marshall. This issue of Galerie Largeness is the catalogue for the First Spank Performance Art Event. Featuring performance documentation and work by Terril-Lee W. Calder-Fujii, Neil Wiernik, Death Waits, Shannon Cochrane, Curtis Donnahee, Jason Smith, Keith Manship, and Jenny Keith. SPANK took place on November 3, 1996 , at the Rivoli in Toronto . edition of 50 copies. Release date March 31, 1997 (Galeri Largeness World of Art, http://www.orgallery.org/webprojects/hannah/galerielarge.html) (Art Metropole)

Martel, C. (2003). Être dépossédé Folie / Culture, Dépossession, Québec. 29 septembre – 3 octobre 2002. *ETC* (62), 65-69.

Martel, R. (1978). L'avant-garde de la mort ou la mort de l'avant-garde. *Intervention, 1*(1), 2-3.

Martel, R. (1978). Essai sur l'art contemporain québécois. *Intervention, 1*(2), 10-12.

Martel, R. (1978). Denys Tremblay à l'Anse aux Barques. *Intervention, 1*(2), 42-43.

Martel, R. (1979). Jean-Claude St-Hilaire ou le rôle de l'artiste dans l'appareil culturel. *Intervention, 1*(3), 36-38.

Martel, R. (1979). Pression / Présence : vu et corrigé. *Bulletin de la Chambre Blanche* (5), 3-4.
Texte sur l'œuvre Pression/présence de Bill Vazan, construite en quatre jours, du 1er au 4 septembre 1979. Le projet était chapeauté par la Chambre Blanche.

Martel, R. (1980). Quand le corps devient matériau. *Le Sympographe, 1*(3), 11.

Martel, R. (1980). *Intervention 58.* Alma, Québec.

Martel, R. (1981). Vu du corps, il n'y a d'art qu'actuel. *Intervention* (10-11), 26-28.

Martel, R. (1983). Les chroniques du lieu. *Intervention* (18), 50-51.

Martel, R. (1983). *Richard Martel activités artistiques : 1978-1982*. Québec : Québec Intervention.

Martel, R. (1983). Canadian Kitsch. *Intervention* (19), 62-63.

Martel, R. (1984). Le Lieu, centre en art actuel, une alternative au totalitarisme de la culture officielle! *Inter* (25), 57-60.

Martel, R. (1987). Charles Dreyfus : La norme abstraite du sujet traitant. *Inter* (36), 60-61.

Martel, R. (1987). « La promenade d'Isidor Ducasse ». *Inter : art actuel* (36), 36-37.

Martel, R. (1987). Scandinavian Tour. *Inter* (34), 53-54.

Martel, R. (1988). La machination lourde. *Inter* (41), 82-85.

Martel, R. (1988). Le lieu à la Saw, le lieu à la scie. *Inter* (40), 58-61.

Martel, R. (1990). Déstabilisation du modèle régnant et quelques déstabilisants. *Inter : art actuel* (47), 16-23.

Martel, R. (1990). Québec. Vaste village performatif et jouissif : l'apport du collectif d'artistes. *Inter : art actuel* (50), 2-8.

Martel, R. (1990). Offensive-défensive. *Inter* (47), 14-15.

Martel, R. (1993). De quelques réactions face aux exigences bureaucratiques, où j'espère que j'en parlerai. *Inter : art actuel* (57), 20-21.

Martel, R. (1993). Du performatif… :… où j'espère qu'il en sera question. *Inter : art actuel* (57), 2-3.

Martel, R. (1993). Le trou du Québ Matrace (l'âne au logis) - Joël Hubaut : Le Père Noël mettant à plat le lapin sémiotique. *Inter : art actuel* (55-56), 74-77.

Martel, R. (1994). *La Rencontre internationale d'art performance de Québec* [enregistrement vidéo]. Québec : Éditions Intervention.

Martel, R. (1994). *INTER Le Lieu Centre en art actuel. Publications, documentation, work.* Cracovie, Pologne : Galeria Pryzmat.

Martel, R. (1996). Rencontre internationale d'art performance et multimédia. *Inter : art actuel* (67), 28-30.

Martel, R. (1996). Robert Filliou : From political to poetical economy. *Inter : art actuel* (65), 70-71.

Martel, R. (1996). Art et nature : Symposium pour jeunes artistes, août-septembre 1995, Bic, Québec. *Inter : art actuel* (65), 2-4.

Martel, R. (1996). Indice du performatif. *Inter : art actuel* (64), 46-47.

Martel, R. (1996). Video expedition in the performance world. *Inter* (65), 71-71.

Martel, R. (1996). Tramesa. *Inter* (65), 71-71.

Martel, R. (1997). *Performances asiatiques = Performances from Asia*. Québec : Québec : Éditions Intervention.

Martel, R. (1998). *L'art en actes : le Lieu, centre en art actuel : 1982-1997 : performance, installation, manœuvre, arts média*. Québec : Intervention.

Martel, R. (1998). Performances asiatiques : Québec 17.09 - 20.09.1997. *Inter : art actuel* (71), 9-32.

Martel, R. (1998). La conséquence dans le spectre des stéréotypes; Joël Hubaut / La manœuvre. *Inter : art actuel* (70), 42-43.

Martel, R. (1998). INTER. 20 ans d'histoire. *Inter : art actuel* (70), 2-5.

Martel, R. (1998). *L'art en actes le Lieu, centre en art actuel : 1982-1997 : performance, installation, manœuvre, arts média*. Québec : Québec Intervention.

Martel, R. (1999). Exercice de déplacement. Le Lieu au Printemps du Québec, Richard Martel, Nathalie Perreault, Jean-Claude Saint-Hilaire. *Inter : art actuel* (74), 68-69.

Martel, R. (1999). Art action_télé : Refus de diffusion. *Inter : art actuel* (73), 30-31.

Martel, R. (1999). Art action_le performatif. *Inter : art actuel* (73), 6-7.

Martel, R. (1999). Art action une rencontre insolite! *Inter : art actuel* (73), 2-4.

Martel, R. (1999). Une biennale comme... Concours de circonstances / Situations dans un contexte relationnel [Biennale des Couvertes]. *Inter : art actuel* (73), 66-68.

Martel, R. (1999). Présentation. *Inter : art actuel* (74), 1-1.

Martel, R. (2000). Performance : étages. *esse arts + opinions* (40), 16-51.

Martel, R. (2000). Des performatifs, articles catalans et espagnols au Lieu. *Inter : art actuel* (78), 67-69.

Martel, R. (2000). Identité et réseau : Prolégomènes à l'activité artistique comme échange de nourriture. *Inter : art actuel* (78), 34-41.

Martel, R. (2001). *Art action, 1958-1998*. Québec : Éditions Intervention.

Martel, R. (2001). Discours du corps et vision culturelle : Québec - Tainan, décembre 2000. *Inter : art actuel* (79), 66-67.

Martel, R. (2001). Discours du corps et vision culturelle : Québec Tainan, décembre 2000. *Inter* (79), 66-67.

Martel, R. (2001). Discours du corps et vision culturelle. *INTER (Canada)* (79), 66-67.
Discusses the artistic exchange programme Discours du corps et vision culturelle involving artists from Tainan in Taiwan and from Quebec. The author draws parallels between the states of Quebec and Taiwan, reports on the participation of the Canadian artists Patrick Altman, Henri Louis Chalem, Yves Doyon, and Richard Martel in the arts programme at the National College of the Arts in Tainan, and explains that their contributions included an exhibition, installation work, video art, performance, a conference, and a workshop. He describes Altman's photographic and lighting installation, comments on Chalem and Doyon's video installation Microscopia (illus.), reviews Martel's artistic activities, observing the scandal caused by a performance by Martel and Chalem which transgressed Taiwanese mores, and concludes by noting the planned visit of Taiwanese artists to the Le Lieu co-operative in Quebec.

Martel, R. (2001). Performances, mexicanidad, universalismo. Dans *Con el cuerpo por delante : 47882 minutos de performance* (p. 32-33). Mexico : Instituto Nacional de Bellas Artes.
Contribution de Richard Martel au livre soulignant le 10e anniversaire de la Muestra Internacional de Performance del Museo Ex Teresa Arte, Actual, à Mexico. Le texte de Martel porte l'apport de certains artistes québécois à la scène performative mexicaine.

Martel, R. (2002). *Arts d'attitudes : discussion, action, interaction*. Québec : Inter Éditeur.

Martel, R. (2002). *Rencontre internationale d'art performance 2000*. Québec : Québec Le Lieu, centre en art actuel.

Martel, R. (2002). Rencontre internationale d'art performance 2000. *Inter : art actuel* (80), 25.

Martel, R. (2002). On s'en souviendra! *Inter : art actuel* (80), 21-21.

Martel, R. (2003). Entre l'horizontalité et la verticalité du performatif. *Inter : art actuel, 86*, 44-44.

Martel, R. (2003). Entre centre(s) et périphérie(s). *Inter : art actuel* (85), 6-7.

Martel, R. (2004). *Miasta stare/sztuka nowa : Québec - Kraków = villes anciennes/art nouveau*. Québec : Éditions Intervention.

Martel, R. (2004). TRAnnSYLVAnnART. *Inter : art actuel* (88), 42-42.

Martel, R. (2004). Entre l'horizontalité et la verticalité du performatif : Rencontre internationale d'art performance de Québec 2002. *Inter : art actuel* (86), 44-44.

Martel, R. (2005). Des propositions déstabilisantes. *Inter : art actuel, 90*, 13-14.

Martel, R. (2005). *Art-action*. Dijon : Presses du réel.
Ce livre réunit un choix d'essais et d'articles de Martel depuis les années quatre-vingt et montre la diversité de ses interventions et de son combat pour un art d'attitude, hors du marché mondial. C'est un premier bilan actuel d'une forme méconnue de l'activité de l'art qui s'origine dans dada, les happenings et Fluxus, au-delà des disciplines et des classifications. L'art comme action est envisagé comme un acte culturel et politique, irréductible, et comme une résistance aux mille formes incontrôlables. Ces essais donnent une idée de l'envergure de l'aventure instable et contradictoire d'un infatigable globe-trotter, qui de performances en manœuvres, a su tisser un réseau mondial. (4e de couverture)

Martel, R. (2005). *Rencontre internationale d'art performance 04*. Québec : Éditions Intervention.

Martel, R. (2005). Villes anciennes / art nouveau. *Inter : art actuel* (91), 2-3.

Martel, R. (2005). Concerto pour Héraclite. *Inter : art actuel* (90), 62-63.

Martel, R. (2005). Édito. *Inter : art actuel* (89), 0-0.

Martel, R. (2007). *Rencontre internationale d'art performance de Québec 2006*. (14e éd.. éd.) : Québec : Éditions Intervention.

Martel, R. (2007). Discipline de l'interdiscipliné. *Inter : art actuel* (96), 1-19.

Martel, R. (2007). L'art doit revenir au peuple auquel il appartient. *Inter : art actuel* (95), 1.

Martel, R. (2008). *Indian Acts / art sauvage : Rencontre internationale d'art performance de Québec, 2006 [enregistrement vidéo]* Brunet, P. r., Blondeau, L., Hopkins, C., L'Hirondelle, C. et Lieu, c. e. a. a. Québec : Éditions Intervention.

Martel, R. (2008). Folie Culture. *Inter : art actuel* (100), 129-131.

Martel, R. (2008). Jan Swidzinski : Émiettement de la mémoire. Jan Swidzinski, Performance, Le Lieu, centre en art actuel, Québec, 10 novembre 2007. *Inter : art actuel* (99), 76-77.

Martel, R. (2008). Le risque artistique performatif. *Inter : art actuel* (99), 50-55.

Martel, R. (2008). David Neaud : Une étrange voix dans le moteur. David Neaud, Une étrange voix dans le moteur, Le Lieu, centre en art actuel, Québec, 5-28 mai 2007. *Inter : art actuel* (98), 66-67.

Martel, R. (2009). *La caravane de la parole : performance sonore, poésie, art action*. Québec : Éditions Intervention.

Martel, R. (2009). La caravane de la parole / Un itinéraire. *Inter : art actuel* (103), 76-79.

Martel, R. (2009). Récurrence et historicisme : La relation. *Inter : art actuel* (101), 26-29.

Martel, R. (2010). Chumpon Apisuk / Bartolomé Ferrando. *Inter : art actuel* (105), 36-37.

Martel, R. (2011). La RIAP 2010 : l'osmose par la différence. Rencontre internationale d'art performance, Québec, 16 au 19 septembre et 23 au 26 septembre 2010. *Inter : art actuel* (109), 60-62.

Martel, R. (2012). *L'art dans l'action, l'action dans l'art : textes, 2002-2012*. Québec : Inter éditeur.

Martel, R. (2012). Systèmes périphériques et périphérie des systèmes. *Inter : art actuel* (111), 11-14.

Martel, R. (2012). Déambulation 2. *Inter : art actuel* (110), 4-5.

Martel, R. (2013). RIAP 2012. Où en est-on? *Inter : art actuel* (115), 54-57.

Martel, R. (2015). Dans le laboratoire, après ruses et procédures. *Inter : art actuel* (119), 10-12.

Martel, R. (2015). Inter, art actuel, son positionnement dans l'histoire, les marges! *Inter : art actuel* (119), 4-9.

Martel, R. (2016). Art action et performance. Périphéries sans centre! *Inter* (124), 78-81.

Martel, R., Arguin, F. et Messier, C. (2007). La nouvelle performance : Gatineau, Sherbrooke, Saguenay-Chicoutimi, Montréal. *Inter : art actuel* (95), 68-77.

Martel, R., Arguin, F. et Messier, C. (2007). La nouvelle performance. *Inter : art actuel* (95), 68-77.

Martel, R. et Babin, S. (2001). Jeune performance. *Inter : art actuel* (79), 68-73.

Martel, R. et Bacon, J.L. (2011). *Rencontre internationale d'art performance de Québec, 2010 : regard sur l'art action en Amérique Latine et en Asie*. Québec : Éditions Intervention.

Martel, R. et Boudreau, S. (2008). *Habanart à Québec :* Québec : Inter éditeur.

Martel, R. et Durand, G. (1984). Chroniques du lieu. *Intervention* (22-23), 138-140.

Martel, R. et Durand, G. (1990). Interscop : Pologne 1990. *Inter : art actuel* (49), 1-30.

Martel, R., Durand, G. et Richard, A.-M. (1989). Reçu au lieu. *Inter : art actuel, 41*, 86.

Martel, R., Durand, G.S., Levesque, L., Perreault, N. et Richard, F. (1996). Indice du performatif. *Inter : art actuel, 64*, 46-47.

Martel, R., Durand, G.S., Levesque, L., Perreault, N. et Richard, F. (1996). La moule dans la fixité des apparences. *Inter : art actuel, 64*, 50-51.

Martel, R., Loubier, P., Létourneau, A.É., Sioui Durand, G., Alain, D., Pageau, Y. et Blais, S. (1995). Rencontre internationale d'art performance de Québec. *Inter : art actuel* (62), 33-60.

Martel, R. et Marceau, A. (2009). Imprimés. *Inter : art actuel* (101), 86-88.

Martel, R., Michaux, H. et Camus, A. (2001). Rencontre internationale d'art performance 2000. *Inter : art actuel* (80), 25-48.
Review of the Rencontre internationale d'art performance 2000 held in Quebec (18-22 Oct.). The author describes the performance art event, and explores the contribution of each of the participating artists: Valentin Torrens, Roi Vaara of Finland, Robin Poitras, James Partaik, Jill Orr, Rebecca Belmore, Vasan Sitthiket, Manfred Vanci Stirnemann, Sylvette Babin, Chumpon Apisuk, Louise Lilifieldt, Stelarc, Mike Parr, Guillermo Gómez-Peña, Jean Dupuy, Serge Pey and Joachim Montessuis, Stuart Brisley, Ben Patterson, Jurgen Fritz of Germany, Jittima Pholsawake, Constanza Camelo of Colombia, Skip Arnold, and Christian Messier. Quotations by Henri Michaux and Albert Camus are included. (ARTbibliographies Modern (ABM))

Martel, R., Ojda, F., Sioui Durand, G. et Szidzinski, J. (1990). *Interscop Pologne : 1990*. Québec : Québec Intervention.

Martel, R. et Onfray, M. (2000). Théoriser de nouvelles possibilités d'existence : Entrevue. *Inter : art actuel* (77), 45-49.

Martel, R., Pageau, Y. et Blais, S. (1995). Les doigts ont les ongles durs. *Inter : art actuel* (62), 29-32.

Martel, R. et Perreault, N. (1992). *Manœuvres Le Lieu, Centre en art actuel : 1990-1991*. Québec : Québec Intervention.
Cette publication témoigne des activités échelonnées entre octobre 1990 et juin 1991 dans le cadre de l'événement « Manœuvres ». La programmation de la Première Biennale d'art actuel du Québec, les travaux de sept artistes participant à la série de manœuvres organisée par Inter/Le Lieu, les œuvres postales des 51 artistes du volet international et le récit d'une tournée en Europe Centrale réalisée par quatre artistes québécois sont présentés. Quatorze auteurs documentent et traitent de la manœuvre, à titre de notion et de forme stylistique hybride. 2 réf. bibl. (Artexte)

Martel, R., Restany, P., Arteau, G., Neveu, A., Richard, A.-M., Durand, G., Fréchette, J.-Y., Wallace, B., Quesada, A., Ferrando, B., Saint-Hilaire, J.-C., Heidsieck, B., Knowles, A., Corner, P. et Higgins, D. (1989). *Immedia Concerto : Performances, installations, arts média*. Québec : Les Éditions Intervention.

Martel, R. et Richard, A.-M. (1984). In Memoriam : Georges Maciunas. *Inter* (25), 6-15.

Martel, R. et Richard, A.-M. (1989). *La machination lourde à l'ère de la reproductibilité technique : Houba! Houba! Y at-il un pygmée dans la salle?* : Les Éditions Intervention.

Martel, R. et Richard, A.-M. (1990). Manœuvre/désir. *Inter : art actuel* (51), 17.

Martel, R. et Richard, A.-M. (1991). *Première Biennale d'art actuel de Québec : de la performance à la manœuvre*. [Québec] : Inter éditeur.

Martel, R., Robert, J. et Taam, S. (2014). Les paradoxes de l'approche institutionnelle de la performance. *Inter : art actuel* (116), 54-56.

Martel, R., Rochette, D. et Pocreau, Y. (1995). *Rencontre internationale d'art performance de Québec*. Martel, R., Pageau, Y., Rochette, D., Lieu, c. e. a. a., Bande vidéo de, Q. et Rencontre internationale d'art performance de, Q. Québec : Éditions Intervention.

Martel, R. et Saint-Hilaire, J.-C. (1983). Les chroniques du lieu. *Intervention* (21), 51-53.

Martel, R. et Saint-Hilaire, J.-C. (1999). Ambivalence du travail comme moteur économique ou instrument esthétique. *Inter : art actuel* (74), 32-33.

Martel, R., Saint-Hilaire, J.-C., Bégin, F., Gagnon, J.-C. et Sioui Durand, G. (1978). Intervention culturelle : table ronde. *Intervention, 1*(1), 30-31.

Martel, R., Saint-Hilaire, J.-C., Richard, A.-M., Durand, G.S., Perreault, N. et Snyers, A. (1998). *L'art en actes : Le Lieu, centre en art actuel 1982-1997 : Performance, installation, manœuvre, arts média*. Québec, Qc : Éditions Intervention.
A chronological, exhaustive inventory of Le Lieu's first 15 years of gallery programming and various outreach activities, events and productions; with information essential to the analysis of the main currents of performance, installation, public intervention ("manœuvre") and media arts in Quebec. An introduction by Martel accompanies reflective and critical writing by key contributors, concerning alternative networks, nomadism, solidarity and international exchange. Includes (in French only): reprints of articles covering Le Lieu's activities; lists of video and audio recordings (with descriptions and technical information) connected to or produced at the centre; and a list of publications by Éditions Intervention. Abundantly illustrated with images and historical documents from the centre's archives. Five of the main texts translated into English. Circa 30 bibl. ref.

Martel, R. et Shimoda, S. (1996). [Présentation]. *Inter : art actuel* (66), 41-42.

Martel, R., Sioui Durand, G., Fréchette, J.-Y. et Dugas, J.-F. (2010). *Regard sur l'art action en Amérique latine et en Asie : RIAP Québec*. [enregistrement vidéo]. Québec : Éditions Intervention.

Martel, R. et Tajber, A. (2014). Jan Swidzinski [1923-2014]. *Inter : art actuel* (117), 73.

Martin, A. (2012). Itinéraire d'un corps dansant. *Spirale* (242), 54-56.

Martin, A. (2012). Le corps dansant, un étrange jeu d'inscription et d'actualisation. *Spirale, 242*.

Martin, L.-A. (2004). *A History lesson : contemporary Aboriginal art from the collection of the MacKenzie Art Gallery.* : Museum of Contemporary Canadian Art, Toronto

Martin, L.-A. (2005). The waters of Venice: Rebecca Belmore at the 51st Biennale. *Canadian Art, 22*, 48-53.
Discusses the work of the Canadian artist Rebecca Belmore, of the Anishnabe aboriginal people, focusing on her representation of Canada at the Venice Biennale with the performance-based video installation 'Fountain' (2005; illus.). The author highlights Belmore's participation in the Canada Council studio program in Trinidad, describes 'Fountain' in relation to the history of fountains, including in Venice, and Christopher Columbus's journey to America, and highlights the dress 'Rising to the Occasion' that featured in the parade and video performance 'Twelve Angry Crinolines' made in Thunder Bay, Ontario (1987), and her performance 'Exhibit 671B' which critiqued the exhibition 'The Spirit Sings: Artistic Traditions of Canada's First Peoples' held at Thunder Bay Art Gallery (1988). She sketches a project in which she travelled around Canada to work with Aboriginal peoples entitled 'Ayumee-aawach Oomama-mown: Speaking to Their Mother' (1992; illus.), comments on the history of the Venice Biennale, and notes that her

work links Vancouver and Venice. She explores the depiction of Belmore in the ocean in 'Fountain' which was filmed by Noam Gonick, examines her critique of colonialism and a massacre of Aboriginal people in 'Bury My Heart' (2000) performed in Great Falls, Montana, and studies her installation 'Paradise' at the 11th Biennale of Sydney (1998). She concludes by analysing her use of water in the works 'Temple' shown at The Power Plant in Toronto (1996), the performance 'Reservoir' (2001) in Vancouver, and 'The Indian Factory' (2000), and 'Vigil' (2000) in Vancouver. (ARTbibliographies Modern (ABM))

Martin, L.-A. (2005). *Au fil de mes jours*. Québec : Musée national des beaux-arts du Québec.
Catalogue de l'exposition « Au fil de mes jours », présenté au Musée national des beaux-arts du Québec du 4 février au 24 avril 2005. Commissaire : Lee-Ann Martin

Martin, L.-A. (2012). Out in the cold. *Canadian Art, 29*(1), 78-81.
The author has a conversation with Canadian artist Rebecca Belmore about her work including 'The Blanket' (2011) performed and filmed during winter, which features a red four-point blanket purchased from the historic Hudson Bay store in Winnipeg, and used as part of a dance performance by dance artist Ming Hon. The work references the deliberate impregnation of the smallpox virus into government-issued blankets distributed to aboriginal people in the 18th century. The work speaks metaphorically about the centuries of abuse suffered by the Native American and the Inuit. Blankets and aboriginal history are important aspects of Belmore's work and in 'The Blanket' Ming Hon also recreates the death of Native American leader Big Foot in the massacre at Wounded Knee on 29 Dec. 1890. Belmore talks about other art works and what inspired them, including the installation 'March 5 1819' (2008) documenting the capture of Beothuk Demasduit (renamed Mary March) and the murder of her husband Nonosabasut. In collaboration with Osvaldo Yero she created 'The Indian Factory' (2000) and 'Freeze' (2006), both addressing the historic 'starlight night' tours. Her collaborations with her family, especially her sister Florene, are also discussed. (ARTbibliographies Modern (ABM))

Martin, L.-A., West, W.R., McMaster, G., Smith, P.C., Fisher, J., Hassan, S., Rickard, J., Croft, B.L., Mesquita, I., Mithlo, N.M., Fortin, S., Herkenhoff, P., Houle, R., Kortun, V., Tamati-Quennell, M. et Luna, J. (2006). *Performance and artistic mobility*. Washington : National Museum of the American Indian.
Examines contemporary Native American art, focusing on the work of Rebecca Belmore and James Luna. A portion of the proceedings of the 2005 Venice Biennale titled Vision, space, desire: global perspectives and cultural hybridity (13 Dec 2005) sponsored by the National Museum of the American Indian. (International Bibliography of Art (IBA)

Martin, S. (2003). *L'art qui fait boum! : La triennale de la relève québécoise en art*. Montréal, Qc : L'Art qui fait Boum!
This catalogue was produced for the 2nd edition of a triennial event dedicated to the work of emerging artists. In his introduction, Martin offers short musings on notions such as space, culture, the fragment and perception. This is followed by a brief description of works by 47 artists, complemented with biographical notes. Includes a calendar of activities and a list of staff. Texts in French and English. Biographical notes on jury members. 2 bibl. ref.

Mathieu, G.e. (2016). *Biennale d'art performatif de Rouyn-Noranda.* : L'Écart Lieu d'art actuel.

Mathieu, M.-C. (2002). Œuvre de référence... la mesure du vrai et du faux. Les stûpas de Richard Purdy. *Espace Sculpture* (60), 46-47.

Matte, G. (2009). Manière et matière. *Vie des Arts, 53*, 91.
Au pied du mur, an installation/performance by Nathalie Levasseur, was at the Maison de la culture, Montreal, Canada, from September 9 to October 18, 2008. Against a freestanding wall that divided the exhibition space, lay a pile of 32 garbage bags. Levasseur began her

performance by sitting with her back to the wall. Then, slowly and barely perceptibly, she moved from one side of the wall to the other in a minimalist ballet.

Matte, G. (2009, 9 octobre 2009). Viva! L'inconfort. [article]. *Traces magazine,* p. 15.

Matte, H. (2003). Darboral : délimiter l'inimitable. *Inter : art actuel* (84), 62-64.

Matte, H. (2003). Des-aseptisations : Scénario possible de la Biennale des Couvertes 2003. *Inter : art actuel* (85), 66-68.

Matte, H. (2007). Les Marseillaises en performance poétique Les Marseillaises, Le Lieu, Centre en art actuel, Québec, 18-19 mai 2007. *Inter : art actuel* (97), 74-75.

Matte, H. (2007). Du sein supersonique à l'arroseur arrosé. *Inter : art actuel* (96), 31-32.

Matte, H. (2012). Mamactivisme magnétique. *Inter : art actuel* (112), 44-46.

Matte, H. (2012). Dessein du dessin : Le dessin d'observation comme posture performative. *Inter : art actuel* (110), 52-55.

Matte, H. (2015). Pôles : performances à deux bouts du monde. *Inter : art actuel* (119), 82-83.

Mattes, A. (1985). *Decade : the first ten years of the Music Gallery*. Toronto : Music Gallery Editions.

Matthieu, G.e. (2012). *La 6e Biennale d'art performatif de Rouyn-Noranda.* Rouyn-Noranda, Québec : L'Écart n. p.

Matuz, R. (1997). Eric Metcalfe: Video Artist, Performance Artist. Dans *Canadian Contemporary Artists* (p. 406-408). Toronto : Gale Canada.
A biography on Eric Metcalfe with a list of exhibitions/collections/sources compiled up to 1997. (VTape)

Mavrikakis, N. (2003). Présence. *Voir – Arts visuels* (26 juin – 2 juillet 2003), 47.

Mavrikakis, N. (2006). L'art en mouvement. [recensement]. *Voir Montréal*.

Mavrikakis, N. (2009). Montréal, centres d'art. [recension]. *Voir,* p. 62.

Mavrikakis, N. (2013) *NICOLAS MAVRIKAKIS BLOGUE D'UN CRITIQUE D'ART ET COMMISSAIRE INDÉPENDANT*. http://www.nicolasmavrikakis.com/

Mavrikakis, N. et Vernet Stein, L. (2011). La radicalité expliquée aux enfants... Oups! excusez le lapsus... aux artistes! *Espace Sculpture* (98), 9-15.

MAWA (2002, mai). MAWA, Mentoring Artists for Women's Art: MAWA PRESENTS Joanne Bristol. [Infolettre].
This is an organization from Winnipeg. MAWA's (Mentoring Artists for Women's Art) newletter provides a detailed description of Canadian feminist artist Joanne Bristol's body of work. Concentrating on the mixed media construction of "nature", the Self versus the Other in her video documentary Familiar, the article locates Bristol's work as the natural "filtered through the processes of conceptual and performance art.", described by the artist as a "walk-in novel". (VTape)

May, L. (2000). *The Feminist Reconstruction of Space.* St-Norbert: St-Norbert Arts and Cultural Centre.
This book presents arguments for a "feminist reconstruction of space" by women artists and

authors who deal with a wide range of issues: freedom, confinement, sanctuary, history, ideology. Lemicha provides a brief analysis of the artists' contributions to the book. McKinnon's reflections on the urbain frontier focus on the suppression of matriarchal societies. 39 bibl. ref. (e-artexte)

Mays, J.B. (1978). "Should Karen Ann Quinlan Be Allowed To Die?", [Hummer Sisters]. *Only Paper Today* (February).

Mays, J.B. (1980, February 26). Paul Wong's gruesome visions deal with death's agony. *The Globe and Mail*.
An article on the photographic installation Murder Research and the performance In Ten Sity by Vancouver video artist Paul Wong. At the time this was written, Paul Wong was 25 years old and was living in the Main Street District of Downtown Vancouver, and this was one of his first Toronto showings. (VTape)

Mays, J.B. (1980). The Living Art Performance Festival. *Vanguard, 19*(1), 35.
A review of the The Living Art Performance Festival held in Vancouver. (VTape)

Mays, J.B. (1989, Septembre 8). 'Sex was just the preamble': Artful revelations for an audience turned bartender. [review]. *The Globe and Mail*.
This review of Mad for Bliss, a performance work by Vera Frenkel, examines how the piece positions the audience as prisoners of their own self-deceptions, daydreams and fantasies of rescue. (VTape)

Mays, J.B. (1990, June 15). Talk diminishes work of art. *The Globe and Mail*.
A review of Lake, a performance piece choreographed by Elizabeth Chitty. (VTape)

Mays, J.B. (1990, October 27). Some high voltage work on display at the power plant: The dressing room for Tanya Mars' costume spectacular about feminine roles is the most outlandish part of the three current shows on view. *The Globe and Mail,* p. 8.
Mays reviews, with much excitement, Tanya Mars' multimedia performance Pure Hell among three shows on display at the power plant - which took place until (Nov. 11)of that year. Mars' work is a costume piece that gleefully plays with ideas of feminism and pop culture. Among the other pieces are Sandra Meigs work Love muscle (1989), 21 paintings that pastiches Hollowed westerns while exploring various stylistic ideas as well a work by a Brazilian sculptor Tunga. (VTape)

McCabe, K. (1977). *Montréal maintenant : 3 June - 3 July 1977.* London : London Art Gallery.

McCaffery, S. (1978). Medical Opinion Once Held. An Intraview with Steve McCaffery. *Centerfold, 2*(2-3), 14-16.

McCaffery, S. (1979). Whirr I The 11th International Festival of Sound Poetry. *Centerfold, 3*(3), 139-144.

McCaffery, S. et bpNichol. (1979). *Sound Poetry. A Catalogue.* Toronto : Underwhich Editions.

McFadden, J.J. (2014). Performatoriaum 2014 : Queering the Prairies. *Canadian Art.* Récupéré de http://canadianart.ca/features/2014/02/05/performatorium/

McKaskell, R. (1985). *Dazzling phrases : Six Performance Artists.* London, ON : Forest City Gallery.

McKaskell, R. (1987). Rae Davis-Vanishing Acts: A view from the inside. *The Act, 1*(2).

McMackon, J. (2007). Jon Sasaki : Toronto. *Art Papers, 31*(5), 72-72.

Review of an exhibition entitled 'Wishing for Three More Wishes' on show at the Gallery TPW in Toronto, Canada, (22 June 2007-24 July 2007), featuring solo work by Jon Sasaki. The exhibit comprises four performances documented in digital video and 16 mm film.

Melman, C. et Lebrun, J.-P. (2002). *L'homme sans gravité : Jouir à tout prix*. Paris : Denoël.

Mendez, C. (1976-1977). The Rise and Fall of the Peanut Party. *Vanguard, 5*(10), 22.

Meneley, B. (2014). Unsettling the Last Best West: Restorying Settler Imaginaries. *RACAR : Revue d'art canadienne, 39*(1), 36-37.

Merola, M., Galerie de l'UQAM et Grand Théâtre de Québec. (1985). *[Mario Merola*. Montréal : L'Oree.

Messier, C. (2011). Entrevue avec Alexis Bellavance de VIVA! Art action. *Punctum arts visuels*,

Mézil, É. (2013). *Les papesses : Louise Bourgeois, Kiki Smith, Jana Sterbak, Berlinde De Bruyckere, Camille Claudel*. Arles / Avignon : Palace of the Popes et Collection Lambert

Michel, F. *et al.* (2008). *Mémento IV : résidences, 2003-2006*. Saint-Jean-Port-Joli : Est-Nord-Est.

Migone, C. *Honey*. Montréal : Publication à compte d'auteur.
Document of a performance by Dawn and Migone at Oboro in Montreal. This book contains colour photographs of the performance, and a text by the artists. « I feel eyes on me, but I can't see. The honey stings my eyes, I shut them. I become viscous and keep going in to the bucket, feels like I can fit more and more of myself inside. Heads, hands, arms, elbows, shoulders. » (Art Metropole)

Migone, C. (2016).
Shhhh

Miller, L. (2005). Constructing Voices. *Canadian Review of Art Education: Research & Issues, 31*(1), 35-59.
Performance art provides a rich site for learning. This article describes a narrative case study that explores the experiences of young women participating in an empowering art project. *Turning Point,* a major art performance project in Vancouver, was full of complexities and contradictions. Through their narratives, study participants take us behind the performance scenes to help us find meaning amidst the ambiguities inherent in this type of art project and production. (English)
L'art de la pertormance est un domaine riche en enseignement. Le présent article se penche sur une étude de cas narrative qui relate les expériences de jeunes femmes participant à un projet artistique d'habilitation. Le projet d'art de la performance *Turning Point,* projet d'envergure présenté à Vancouver, regorgeait de contradictions et de difficultés. Par leur récit, les participants à cette étude nous amènent dans les coulisses de l'art de la performance, là où émergent les ambiguïtés inhérentes à ce type de projet et de production artistique. (French) [ABSTRACT FROM AUTHOR]

Miller, R., Cameron, S. et Robertson, C. (1977). Deux Attitudes. *Virus*.

Millner, Sherry et Weens, C.W. (2000). Sherry Millner and Carrie Mae Weens on *Hollywood and Vine* and *Birthday Suit -- With Scars and Defects.* Dans Lion, J. (dir.), *Magnetic North: Canadian Experimental Video*. Minneapolis/Winnipeg: Walker Art Center/Plug In.

Mills, J. et Sawchyn, L. (2009). *Land matters : location, ground, reference*. : University of Lethbridge Art Gallery.
Catalogue of the three part exhibition "Land Matters: Location, Reference, Ground" at University of Lethbridge Art Gallery with photographs of the works and essays by Josephine Mills and Linda Sawchyn. The exhibition investigates the historic, economic, political, experiential and artistic connections between Canadian identity and landscape. Earlier artistic productions had nationalistic goals while many contemporary approaches seek to deconstruct myths such as the association of Canada with untouched wilderness and to address the diversity of Canadian identity. Part 1, "Location", focuses on the development of critical landscape practices in Canada (the 1980s and 1990s) during which landscape was used as a means of addressing the connection between space and socially produced identity. Part 2, "Reference", features work by artists who use performative strategies to address the social aspects of landscape through guidebooks, maps, tours, and postcards. Part 3, "Ground", presents three series of landscape photographs, all produced as a result of in-depth historical research and laden with historical and social meaning. [Derived from text] (International Bibliography of Art (IBA))

Milroy, S. (2004, 10 juin). Mars Attacks: Canada's senior stateswoman of performance takes two limosines full of virtue and vice to the streets of Toronto. *The Globe and Mail*.
Sarah Milroy writes with Tanya Mars' and about Mars' latest performance work, Tyranny of Bliss. Mars travels with fourteen passengers in two limosines to fourteen locations around downtown Toronto, where artists enact scenes based on the theme of the seven virtues and seven vices (greed, pride, wrath, sloth, gluttony, lust, envy, truth, wisdom, justice, courage, tolerance, love, hope). (VTape)

Mitchell, A. (2005) *Cindy Baker's Fashion Plate*.
http://www.performanceart.ca/index.php?m=pubarticle&id=2

Mitchell, A. (2009). Deep Lez. *No More Potluck #1.*

Mizeracki, A. (1997). *Richard Martel, Nathalie Perreault, Jean-Claude St. Hilaire : Performance – ryzyko artystyczne = Le risque artistique performatif*. Lubin : Biuro Wystaw Artystycznych.

Mizgala, J. (2003). Ken Lum works with photography. *Parachute : Contemporary Art Magazine,* 4.

Molin Vasseur, A., Desjardins, L. et Dickson, R. (2001). *Extensions intimes*. Sudbury : Prise de parole. Quinze artistes des régions éloignées des grands centres se sont prêtés à des rencontres privilégiées et ont produit des œuvres inspirées de la thématique « Extensions intimes ». (4e de couverture) Contient des textes de Annie Molin Vasseur, Herménégilde Chiasson, Michaël La Chance, Manon Régimbald, Jean-Émile Verdier, Louise Desjardins, Robert Dickson et Françoise Le Gris.

Molinier, G. (2011). Alice de Visscher : fragments de mélancolie dans la performance. *Inter art actuel, 110*, 77-79.

Molinier, G. (2012). Alice de Visscher : Fragments de mélancolie dans la performance. *Inter : art actuel* (110), 77-79.

Monk, P. (1981). Coming to speech : the Role of the Viewer in Performance. Dans Pontbriand, C. (dir.), *Performance textes & documents : actes du colloque Performance et multidisciplinarité : postmodernisme* (p. 145-148). Montréal : Parachute.
Ce texte est publié dans un ouvrage qui a été produit à la suite du colloque Performance et Multidisciplinarité : Postmodernisme. L'auteur développe autour de l'idée que la performance, de pair avec le post-modernisme, a suscité le retour de certaines conventions, qui avaient été écartées par le modernisme, comme celle de l'importance du spectateur. Toutefois, le spectateur adopte une nouvelle posture : celle de l'opérateur ou du performeur. Monk soutient que l'audience doit être reconnue comme une part de l'acte de communication qu'est la performance. Plus encore, il soutient que le spectateur, actif, participe à créer l'espace discursif de la performance.

Monk, P. (1982). Agit-Prop. *Parachute : Contemporary Art Magazine* (28), 42-43.

Monk, P. (1982). Common Carrier : Performance by Artists. *Modern Drama, 25*(1).

Monk, P. (1998). *Picturing the Toronto Art Community: The Queen Street Years.* Toronto : Power Plant, C International Contemporary Art.

Montaignac, K. (2015). Cuisiner l'inconfort : correspondances avec Nadège Grebmeier Forget. *Jeu* (154), 26-30.

Montal, F. (1995). Doyon/Demers : À propos de Propaganda / Doyon/Demers : On the subject of Propaganda. *Espace Sculpture* (33), 17-20.

Montal, F. (1995). Doyon/Demers. *Espace Sculpture* (33), 17-20.

Moore, L. (2010). At the Edge of the Universe: Will Gill's art of place. *Canadian Art, 27*(3), 124-129.
Will Gill creates paintings, photographs, sculptures, and video art. Gill plays with absurdity throughout his work, which is permeated by odd logic and craftsmanship as well as a comic sensibility. There is a wackiness that can be seen in visual puns and an unexpected use of industrial materials, which Gill makes poetic and aesthetically seductive.

Moos, D. (2010). *Françoise Sullivan : Inner Force.* : Art Gallery of Ontario.

Morasse, A. (2003). Manif d'art, 2e édition : Espace GM et autres lieux à Québec. *Parachute : Contemporary Art Magazine,* 2.

Morasse, A. (2004). La Tresse : Giorgia Volpe. *Bulletin de la Chambre Blanche* (28), 29-30.

Texte à propos du projet « La tresse », réalisé par l'artiste Giorgia Volpe, lors d'une résidence au Collège François-Xavier-Garneau, du 11 février au 15 mars 2002. La résidence a donné lieu à une installation de l'artiste à l'intérieur de l'établissement scolaire, ainsi qu'à une série d'actions-performances et de vidéos créées par les élèves, en lien avec les thèmes de la communication, des mots et du corps.

Moreau, A. (2011). Sortir. *Inter : art actuel* (108), 30-31.

Morelli, F. (1983). Langage Plus. *Intervention* (19), 25.

Morelli, F. et Martel, R. (1981). *Exposition des professeurs de l'UQAC.* [catalogue d'exposition]. UQAC.

Morgan, S. et Morris, F. (1995). *Rites of passage : art for the end of the century.* London : Tate Gallery Publications.

Morier, P. (1987). Polarisation, création collective. *Esse. Une revue de + en art* (8), 56-57.

Morin, M. (1997, 25 septembre 1997). Miroir, miroir : Troisième Manifestation internationale vidéo et art électronique. *ICI Montréal*.
This article examines the focus on corporeality in the video art and performance pieces featured at Montreal's 3rd Manifestation internationale de vidéo et d'art électronique. Many of the featured works comment upon the contemporary fetishization of the female body, as well as the intense focus on idealized forms of beauty. (VTape)

Morin, R. (1998). Refus total 1998. *L'Action nationale,* Dossier « Refus Global 1948 / Refus Total 1998 », volume LXXXVIII, numéro 7, septembre, 189-199

Morris, M. *et al.* (dir.) (1979). *Art & Correspondence From the Western Front.* [Catalogue] Vancouver: Western Front Publication.
The works of the five artists in this exhibition - Kate Craig, Eric Metcalfe, Michael Morris, Vincent Trasov and Glenn Lewis - cover the decade 1969-1979. The material is best understood through
the concept and reality of an artist's correspondence network - the Eternal Network, as Robert Filliou and George Brecht suggest. The book illuminates the collaborative venture - the Western Front Society - of which the artists exhibited are founding members. (Western Front)

Morrow, M. (1991). Alive 'n' Kicking: High Performance going strong after a shaky start. *Calgary Herald*, s.p.
High Performance Rodeo is a festival of performance art, avante garde theatre and music and storytelling at the Rabbit's Secret Theatre in Calgary. The festival spans 2 weeks and includes 17 Canadian and International artists. (VTape)

Morrow, M. et Zimmerman, K. (1991). Rodeo shows cover wide range : From nudity to a performance in the darkness... *Calgary Herald*, 10.
High Performance Rodeo is a 18-night festival of experimental performance art put on by organizers One Yellow Rabbit. The performances include Michael Milo's Smear Campaign, a satirical attack on the military and the Gulf War and Doug Curtis' Black Ice and Red Adidas, a humorous account of a teenager trying to survive a cold winter in Calgary. (VTape)

Moser, G. (2011). Suzy Lake, political poetics. *Esse* (73), 70.
Review of Suzy Lake's exhibition 'Political Poetics' shown at the University of Toronto Art Centre (30 April-25 June 2011), as part of the CONTACT Photography Festival, featuring a survey of her film, photography and performance works, including 'Choreographies on the Dotted Line' (1976), 'Vertical Pull' (1977), the series 'On Stage' (1972-75), and 'Extended Breathing' (2008).

(ARTbibliographies Modern (ABM))

Moser, M.A. (1989). And The Rent Is Low. *Fuse, XII* (5), 9-10.

Mu, R. (1983). The Good Humor Men: "Video/TV:Humor/Comedy" exhibit at Mandeville. *Hiatus Magazine,* 1.
Ernest Gusella will do anything to get himself in print. In his piece, Art Punks, he exclaims he will jump out of a twelve story window, crawl through broken glass, or commit other painful acts for a good review. His performance video receives some recognition in this article by Hiatus Magazine. (VTape)

Mulder, R. et Roff, B. (2003). *Art for Earth's Sake: The Millennium Project*. Kingston : Kingston Artists » Association.

Myre, R. (1990). La manœuvre est un désir. *Inter : art actuel* (47), 12-13.

Nadeau, L. (2002). Inside Out : Ana Rewakowicz *Inter : art actuel* (80), 54-55.

Nadeau, L. et Sioui Durand, G. (2008). 30 ans d'art vivant à Québec. Dialogue entre toi et moi. *Inter : art actuel* (100), 8-33.

Nadeau, M. (2017). Blanc de mémoire. *Inter* (125), 74-75.

Nanibush, W. (2010). *Mapping Resistances.* Perterborough, Ontario : Odehimin-Gizis Festival.

Nanibush, W. (2010). Contamination and Reclamation: Robert Houle's Paris/Ojibwa. *FUSE Magazine.* Récupéré de http://fusemagazine.org/2010/12/961

Nemiroff, D. (1981). *Montreal Pierre Boogaerts, Eva Brandl, Tim Clark, Sorel Cohen, Roland Poulin, Serge Tousignant, Bill Vazan*. Calgary : Alberta College of Art Gallery.

Nemiroff, D. (1991). *Jana Sterbak : states of being = corps à corps.* Ottawa : National Gallery of Canada.

Nemiroff, D. (2005). Performances for the camera : Montreal and Toronto in the 1970s and 1980s. Dans Choinière, F. et Thériault, M. (dir.), *Point & shoot : performance et photographie* (p. 23-59). Montréal : Les éditions Dazibao.
Discusses the relationship between performance and photography in the work of several Canadian artists from the 1970s and 1980s. Examines the idea of performance according to the critical premises of post-modernism, that promote fusion between media. (International Bibliography of Art (IBA))

Nemiroff, D. et Sterbak, J. (2003). *Jana Sterbak : photopractice : essay*. Sudbury, Ont. : Art Gallery of Sudbury.

Nemiroff, D. et Townsend-Gault, C. (1992). *Terre, esprit, pouvoir: les Premières Nations au Musée des beaux-arts du Canada.* Ottawa : Musée des beaux-arts du Canada.

Neumann, H. (2006). Le corps conjugué. *Ciel variable* (72), 24-28.
EN/ Abstract Manon De Pauw's photographic and videographic work stands out for its ludic liveliness, the richness of its formal compositions, and its poetically evocative power. De Pauw explores the playful relationship between the body and space in a formalist approach through which the work is constructed by doing, by touch, by experiment. Although her works are self-referential, they are not predominantly psychological or emotional; the body functions, rather, as a "motif of the work." They evoke the need to go "off the clock" from routine, to reflect on one's

position in the social corpus and on the room left to the imagination.

New Gallery (Calgary, A., d'artistes), N.G. et Festival, O.A. (1988). *The Nomads : Winter souvenir : international collaborative art, during the XV Olympic Winter Games in Calgary, February 13 to 28, 1988*. Calgary, Canada : New Gallery.

Nicastro, P. (2003). Borrowed Things : Text. *Say Gallery*.
Patrick Nicastro reviews Jillian McDonald's intervention/performance piece Borrowed Things. He suggests the work can be seen in light of consumer culture, commodity fetishism and an awareness of the art world. (VTape)

Nieslony, B., Martel, R. et Chalem, H.-L. (2003). *Rencontre internationale d'art performance de Québec, 2002* Québec : Éditions Intervention.

Nieslony, B. et Teubner, M. (2005). *The Principle of Black Market International 1985-2005.* Cologne : E.P.I. Zentrum.
Ce livre comprend deux textes, de Michael La Chance et de Nathalie Perreault, dans lesquels sont décrits les principes du collectif Black Market International. Inclue une chronologie de leurs performances de 1985 à 2005.

Ninacs, A.-M., Dean, C. et Québec, M.i. d. a.d. (2009). *BGL*. Québec : Manifestation internationale d'art de Québec.

Noble, J. (2005). Strange Sisters and Boy Kings: Post-Queer Tranz-Gendered Bodies in Performance. *Canadian Woman Studies, 24*(2/3), 164-170.
[Anna Camilleri]'s story *Super Hero* stages a similar violent tranz-(re)versal of those subject-forming but also consuming looking practices (1998). *Super Hero* is a fantasy story that the nameless narrator gives herself very late one night when she is unable to sleep. "Furious, pounding, screaming inside," writes the narrator, "I know, mean and nasty thoughts aren't going to get me to sleep, but tonight I can't just do some deep breathing [...] No, tonight is different » (131). That difference is one in which the speaker recreates a common experience for women. The scene puts a woman, late at night at the end of her shift, at a bus stop waiting for public transit, harassed by man after man (the "drive-bys") in cars feeling, as the story suggests, like a sitting duck. Those "mean and nasty thoughts,"we soon discover, necessitate meeting and returning the gaze of one of the drive-bys as he follows the woman down the street yelling obscenities out his van window. Manipulating the desire of "Dick," the drive-by in the van, the woman climbs into his van, plays equal part seductress and coy, convinces him to return back to her place. Once inside, the woman makes Dick comfortable and retreats to the bathroom to prepare. After returning from the bathroom, pouring a drink, the reader understands exactly what is occurring : The double-sightedness of fem(me)ininity, which stages a violent assault on both the gaze and the signifiers it productively consumes, does so for both Camilleri from within a number of incoherent places at once: « woman », « bitch », « who re/dominatrix », but also « queer ». The male gaze is dependent upon both visibility but also a coherent point of view that provides it with the cloaked machineries of objectification. In the ironically titled "Super Hero,"and in "Skin to Scar," that point of view is radically destabilized and shattered, as are the machineries upon which it depends. If Foucault is correct when he argues that "the agency of domination does not reside in the one who speaks (for it is he who is constrained), but in the one who listens [or watches] and says nothing" (64) then for Camilleri those relations of power operative in the gaze are inverted when it is the silent and split spectator of fem(me)ininity who watches a performance of femininity dominate and control the visual exchanges. The metaphor of stone-stoneness-is absolutely purposeful and significant. Often used within butchfemme communities to reference butch impenetrability, Camilleri uses this metaphor, as a number of other femmes do as well, to detail a gendered emotional toughness, a kind of similar impenetrability only emotional and not sexual. One chapter details this stoneness in "Cut from

the Same Stone," Camilleri draws lines of continuity through grandmother-mother-daughter through tropes such as "Stone's Throw," "Milestone," "Sticks and Stones," "Skipping Stones," writing, toward the end, "For the longest time, I was concerned about being too soft-a soft touch, soft-hearted, soft-spoken. It wasn't until I was about twenty-four that I realized I had buried that part of me long, long ago. I had grown up into an impenetrable woman, an utterly untouchable femme, just like my mother. I had become a girl, then a woman, living in shadow, who could not bear the weight of her own heart-my heart, sunk as stone, silt cradled at the bottom of a lake » (84).

Nolte, V., Zhang, T., Harringa, C. V., Larose, D., Joachim, J., Harkness, T., Lakhrissi, T., Montpetit, G., Colombo, C., Wexler, S. (2015). *EAHR @ Artexte : Uncovering Asian Canadian and Black Canadian Artistic Production.* Montréal : Ethnocultural Art Histories Research Group (EAHR). http://e-artexte.ca/26218/ (2 volumes)

Nopper, S. (1997). Vocal Resistors. *Herizonz, 11*(3).

Northey, J. (1982). Richard Nigro. *Vanguard, 11*(5-6), 57-59.

Nouvel ensemble moderne., Vaillancourt, L., Panneton, I., Demers, I., Lesage, J. et Evangelista, J. (2004). *Panneton, Demers, Lesage, Evangelista*. Nouvel Ensemble, m. et Lorraine Vaillancourt, c. d. o. [enregistrement sonore]. Outremont, Québec : Atma classique.

Oboro (2009). *Manifestoboro.* [En ligne] http://archive.oboro.net/25/pdf/manifestoboro.pdf

O'Rourke, D. (1997). An artist in the new wilderness: interventions by Rebecca Belmore. *Espace* (42), 28-30.
Introduces the work of the Canadian artist Rebecca Belmore, including her performance For Dudley in Toronto (1997), commemorating an unarmed protester shot dead by the Ontario police; Temple (1996) in which water, the essence of life contained in plastic bags, seemed to be trying to rejoin Lake Ontario close by; and Ayumee awaatch Oomama mowan (Speaking to Their Mother), a large-scale open-air wooden megaphone built in Banff in 1991, which subsequently toured other sites throughout Canada, allowing local people to speak to the land. The author states that Belmore's work deals with issues relating to the rights of Canada's First Nations, the unity of land and people, and the involvement of the spectator in performances and installations concerned with political and social conflict. (ARTbibliographies Modern (ABM))

O'Shaughnessy, F. (2013). *Art nomade Rencontre internationale d'art performance de Saguenay.* Saguenay : Bang, centre d'art actuel et Art nomade Rencontre internationale d'art performance de Saguenay.

O'Shaughnessy, F. (2014). La structure souple de Bartolomé Ferrando : Entrevue. *Inter : art actuel* (116), 84-86.

O'Shaughnessy, F. (2014). Le scénario et le ce qui arrive. *Inter : art actuel* (118), 20-20.

O'Shaughnessy, F. (2016). Hypothèses de travail sur la magie, l'amour, les miracles et l'endurance physique. *Inter* (124), 76-77.

Oille, J. (1981). A Question of Place 2. *Vanguard, 10*(9).

Oille, J. (1982). Picnic in the Drift. *Vanguard, 11*(1), 41-42.

Oille, J. (1983). Kent Tate. Museum of Post-Habitation. *Vanguard, 12*(2), 32.

Ojda, F. (1991). *Galeria Dzialan - The Gallery of Action 1990-1991*. Varsovie : Druk.
Compte-rendu des activités de la Galeria Dzialan de Varsovie entre 1990 et 1991. Inclut des textes de Richard Martel (« The Troubadour and the Nomad ») et Guy Sioui Durand (« What is the Issue in the Times of Changing Logic? ») sur les relations privilégiées entre les scènes artistiques québécoise et polonaise en matière d'art action.

Olbrich, J., Richard, A.-M. *et al.* (1987). *City souvenir. Expanded Performance.* Cassel : Documenta GmbH Kassel.

Oliver, K. (1992). Kiss and Tell: Coming out to mom. *Kinesis*, 14-18.
Vancouver-based lesbian art collective Kiss and Tell includes Persimmon Blackridge, Lizard Jones and Susan Stewart. Their most recent performance at the Vancouver East Cultural Centre was titled True Inversions, and addressed issues surrounding "lesbian sexual expression". The work was a multimedia performance, which also included video, slides and music. The video component focused on two couples - a real pair and a "for camera" pair - and questioned which looked more genuine. The video also questioned censorship our the current "politically-correct" atmosphere. (VTape)

Olson, D. (2000). Dossier : réflexions de performeur-e-s : Daniel Olson *esse arts + opinions* (40), 16-51.

Olthuis, S. (1975). Going Thru the Motions. *Only Paper Today* (November-December).

Opération Déclic (1968), Manifeste-agis : Place à l'orgasme. Dans Robillard, Yves (éd.) (1973). *Québec Underground 1962-1972,* Tome 1, 380.

Ord, D. (1977). Geek/Chic, or All Dressed Up And Nowhere To Go. *Only Paper Today* (July).

Osborn, B. (1985). New Wave on the Air Waves. *The Independent, 8*(9), 14-17.
The main focus of this article is on a television series dedicated to promote performance art/video entitled 'Alive from Off Center.' Although there are other television programs out there for non-mainstream video art and activities, this series in specific has received public acclaim due to its extensive funding, promotion and programming. Detailing the many underground programs dedicated to underground video art and/or curtailing television's conventions (TV Lab, Video and Television Review, New Television, etc.) this article gives you a sense of video art's representation on television from the sixties to the eighties "new wave." (VTape)

Osborne, S. (1979). Individual Release. Tom Sherman at the Western Front. *Centerfold, 3*(3), 136-138.

Ouellet, H. (2011). Pense ta ville : Quelques idées soulevées par l'installation L'agence/Agency. *Inter : art actuel* (108), 34-38.

Ouellet, P. (2010). Un nouveau totémisme. Rituels du souffle, de l'œil et de la marche. *Inter : art actuel* (106), 28-35.

Ouellette, M. et Cartier, L. (1983). Terse ou La mort du petit bonhomme noir. *Intervention* (18), 4-7.

Oughton, J. (2008) *A Journey Through/Around Pam Patterson's ''Cellu(h)er Resistance: The Body with/out Organs?''*.
Pam Patterson is doing an extended performance/installation at Xpace Cultural Centre, a gallery on Ossington Avenue close to where it ends at the Queen St. Mental Health Centre. There's an opening performance on Wednesday night, daily actions/interventions/evolutions the three following afternoons, and a final action to bookend and close the show. In a somewhat unusual arrangement, presenting organization Fado has contracted two writers to respond with words to Patterson's actions, gestures, and installations: Leena Raudvee during the process of the work,

and myself afterwards for the Fado website. Also, photographer Miklos Legrady, roaming around
Patterson's actions, lying on the floor or leaning on a wall for the best angle, becomes part of the performance himself. (FADO)
http://www.performanceart.ca/index.php?m=pubarticle&id=3

Pacific, R. (2001). The Neutron Hazer and the Mystic Gulf: Remembering Remembrance Day. *Fuse, 25*(1), 48-49.
A performance by Johanna Householder and her daughter Carmen Householder-Pedari that describes through metaphor the mediatization of World War Two. The performance includes envionmental changes through the use of gels over windows. It also includes video screening of war films and Cinderella as well as the sewing of piles of clothing that were gleaned from "by-the-pound" and the artists own collection of garments. (VTape)

Pageau, Y. (1993). IIIe Festival internacional de performance i poesia d'accio. *Inter* (57), 10-11.
Compte-rendu de Jean Pageau sur la troisième édition du Festival internacional de performance i poesia d'accio de Valence, Espagne, auquel Richard Martel a pris part avec la performance Portrait d'artiste.

Palmiéri, C. (2002). Du cannibalisme en art. *ETC* (58), 33-37.

Palmiéri, C. (2002). Le corps médiatique. *Spirale* (183), 41-42.

Palmiéri, C. (2013). Performatif médiatique du politique. Performatif du recyclage : 15 jours, 15 mots, 15 gestes, exposition et résidence d'Isabelle Lelarge et Sylvie Tourangeau, GRAVE, Victoriaville. 1–15 juin 2012. *ETC* (98), 56-59.

Panet-Raymond, S. (1981). New currents in Montreal: Innocence and Irreverence en La Belle Métropole. *Danse au Canada* (28), 3-6.

Panet-Raymond, S. (1984). 1948-1984 : quelque part dans l'histoire de percevoir. *Intervention* (22-23), 124-126.

Paolini, L. (2009) *On Escapist Action : Performance in Recession*.
http://www.performanceart.ca/index.php?m=pubarticle&id=21

Paquet, S. (1992). *Différences et sites.* Montréal : La Centrale.

Parachute (1975). Éditorial. *Parachute,* no 1, p. 3.

Paradis, V., Martel, R., Pelletier, S., Bouillet, M., Saint-Hilaire, J.-C. et Thibeault, C. (2005). Comptes rendus critiques. *Inter : art actuel* (90), 19-45.

Paré, A.-L. (2009). Art et pouvoir. *Espace Sculpture* (89), 7-11.

Paré, A.-L. (2010). Le sacré peut-il être profane? *Espace Sculpture* (90), 7-11.

Paré, A.-L. (2014). *Collectif, Alain-Martin Richard. Performances, manœuvres et autres hypothèses de disparition* : Fado Performances Inc., Les Causes perdues Inc. et Sagamie Éditions d'art.

Paré, A.-L. (2014). Collectif, Alain-Martin Richard. Performances, manœuvres et autres hypothèses de disparition. *Espace* (108), 85.

Paris, C. (2010). Perspective oblique : le dessin en hyperliens. [Oblique perspective : drawing in

hyperlinks.]. *ETC* (90), 12-18.
Relates the practice of the Canadian artists Vida Simon and Caroline Boileau to the hybridisation of analogue and digital technologies. The author examines Simon's deployment of media including performance, theatre and drawing and of strategies including narrative, interactivity and spatial interrelationship and describes her exploration of themes including memory, identity and belonging in the work 'Quatorze miniatures' (Fourteen miniatures) (2010, col. illus.) drawing parallels between aspects of her practice and the dynamics of both digital and analogue technologies. She describes Boileau's 'Incubateur à textes et à dessins' (Incubator for texts and drawings) (2010, col. illus.) with reference to her integration of image, writing and discourse in an interactive system which she likewise relates to both the digital and the analogue. She concludes by analysing how the advent of digitisation has impacted on socio-culture, lending its dynamics of interactivity, contiguousness and plurality to art practice.

Paris, C.T. (2010). Perspective oblique : le dessin en hyperliens. *ETC* (90), 13-18.
Montreal artists Vida Simon and Caroline Boileau combine drawing with performance in their works Quatorze miniatures and Incubateur à textes et à dessins, respectively. The writer discusses these in some detail.

Parker, A.R. et Town, E. (1984). *Art Metropole : Video : Catalogue of videotapes, installations, performance, archive 1982-83*. Toronto : Art Metropole, 40.

Partaik, J. (2000). Dossier : réflexions de performeur-e-s : Partaik, James *esse arts + opinions* (40), 16-51.

Partiak, J. (2007). Machin'Truc. [Thingy'Whatsit.]. *INTER* (96), 23-25.
On the occasion of the 14th Rencontre Internationale d'Art Performance (RIAPP) in Quebec City, Quebec (21 Sept-1 Oct. 2006), discusses works presented that utilise soundscapes in task-based performance to a particular effect. The author outlines his view that sound artists consider their work to be a logical progression from the tradition of musical performance, and examines the work of seven artists on show at the Rencontre. He describes and analyses Paul Litherland's interactive performances and installations, Pedro Gomez-Egaña's work on the relationship between sound and the body, Diana Burgoyne's investigations into the the relationship between technology and the environment in the body, Simon Laroche, Etienne Grenier, and David Lemieux's work centred on the robotic, and USSA (Steve Bates and Jake Moore)'s mix of autobiographical material and found audio and video material as a means of communicating with the audience.

Patenaude, C. (2000). Dossier : réflexions de performeur-e-s : Christiane Patenaude *esse arts + opinions* (40), 16-51.
Dossierm Performance

Paterson, A.J. (1989). Aliens and Others on the Edge: the "Edge of the World", by Robert McFadden. *Fuse, XII* (6), 39-40.

Paterson, A.J. (2000). Performative Impulses. Dans Reinke, S. et Taylor, T. (dir.), *Lux: A Decade of Artists' Film and Video*. Toronto: YYZ Books/Pleasure Dome.

Paterson, A.J. (2013) *Dangling That Rope*.
http://www.performanceart.ca/index.php?m=pubarticle&id=47
Francesco Gagliardi's performance Film: Rope is one of a series of performances in which Gagliardi breaks down seminal — or at least recognizable — film texts into recalled or recollected movements in relation to selected audio components.1 The performers, whether they are actors, dancers or performance artists, move through the sets carrying old-fashioned tape recorders in their hands. These tape recorders play back audio dubs from DVDs of

particular scenes from the selected movies.2 It is recommended in Gagliardi's instructions that the duration of a scene be at least three times the duration of the corresponding scene from the source film. (FADO)

Patry, J. (1989). Danséchange Bruxelles Montréal ou le croc-en-jambe au fantastique? *Esse. Une revue de + en art*, 15-18.

Patry, J. (1993). Il en est des festivals comme des vins. *esse arts + opinions* (22), 40-45.

Patterson, P. (2000). Clive Robertson (Talking archive toolshed). *Parachute : Contemporary Art Magazine* (99), 52-53.

Paul Wong at the Vancouver Art Gallery. (1979). *Art Magazine*, 44.
Paul Wong created a piece that was dedicated to the memory of his friend Ken Fletcher. The piece consists of himself walking into the gallery full of people and then climbing up a ladder into a cube space standing in the exhibition space. Once inside the cube (that was monitored by video camera) Wong paced and confronted his space, hitting himself against the wall. The crowd eventually started to cheer and shout, breaking into Patti Smiths Rock n Roll Nigger and yelling bruise yourself. Eventually he was joined by some of his colleagues and the performance ended.

Paun, E. (2011, 27 septembre 2011). Art Alive. Viva! Art Action Offers Food, Performances You Can Taki In. [article]. *the link,* p. 12.

Payant, R. (1976). Alison Knowles et Dick Higgins. L'importance de l'événèment. *Parachute* (5), 16-18.

Payant, R. (1979). Notes sur la performance. *Parachute : Contemporary Art Magazine, 14,* 13-15.

Payant, R. (1982). Françoise Sullivan : Rétrospective. *Parachute : Contemporary Art Magazine, 26,* 38-39.

Payant, R. (1983). Françoise Sullivan. *Vanguard*, n. p.

Payant, R. (1985). An Interview with Steve McCaffery. *Borderlines* (2), 20-22.

Payant, R. (1998). Le choc du présent. Dans Bradley, J., Johnstone, L. (dir.), *Réfractions Trajets de l'art contemporain au Canada* (p. 249-266). Montréal : Editions Artexte Contenu dans une anthologie regroupant des textes publiés dans les années 1980, cet essai de René Payant est en quelque sorte une suite aux « notes sur la performance », paru dans Performance, text(e)s & documents (1981). Il y soutient que les œuvres associées à la postmodernité ont « comme problématique le spectateur » (p.249). Il propose de mettre à l'épreuve son hypothèse à propos d'un genre d'œuvres qu'il avait exclu de son premier travail, c'est-à-dire les installations. Pour ce faire, il s'attarde à trois œuvres d'artistes canadiens : Vancouver, de Irene Whittome, Passage in a Red Field, de Betty Godwin et Made to Measure de Max Dean. Le spectateur, au cœur de ses œuvres, devient selon l'auteur une « composante », « une partie intégrée, active, nécessaire ». Ainsi, l'œuvre d'art postmoderne, l'installation, ne cherche pas à transmettre de l'information ni à prescrire un comportement ou une interprétation : elle laisse le spectateur devant une incertitude, devant son équivocité. (EC)

Payne, C. (2011). Bodies in Trouble / Corps en péril, Galerie SAW Gallery, Ottawa, July 22 to October 3, 2010. *Ciel variable : art, photo, médias, culture* (87), 67-68.

Pearson, G. (2012). Ken Lum: It Takes Me Back Somewhere. *Sculpture, 31*(9), 42-45.
The article discusses the work of the Chinese-Canadian artist Ken Lum. Particular focus is paid

to his controversial 2010 public art piece "Monument for East Vancouver," a 20-meter-high aluminum and concrete structure with LED lights that spelled out "East Van" in the form of a cross. The author provides a broad overview of the artist's career discussing various works including the performance piece "Entertainment for Surrey" and the installation "Mirror Maze with 12 Signs of Depression."

Pearson, M. (2006). "*In comes I" : performance, memory and landscape*. Exeter, UK : University of Exeter Press.

Peart, N. (2011). *Far and away : a prize every time*. Toronto : ECW Press.
Presents a serialized autobiography describing the author's life, including his career in the band Rush and his motorcycling adventures throughout North America and Europe.

Pelletier, S. (1989). Performances et artefacts. *Inter : art actuel* (44), 39-41.

Pelletier, S. (1990). Le Salon d'or Istvan Kantor et le quatrième festival d'appartement à Montréal. *Inter* (47), 54.

Pelletier, S. (1991). *Itérations Fondation DANAË, projet 1990*. Montréal : Regroupement des centres d'artistes autogérés du Québec.

Pelletier, S. (2000). Performances à Montréal? *Inter : art actuel* (75), 55-57.
[Une première édition de FA3 le Festival Art Action Actuel production du Studio 303. Du 13 au 17 octobre 1999. Tangente]

Pelletier, S. (2000). Performances à Montréal? [Performances in Montreal?]. *INTER* (75), 55-57.
Discusses the reasons for the lack of a culture of performance art in Montreal, despite initiatives such as the Festival Art Action Actuel, organized by Josee Tremblay. The author describes performances by Philippe Cote, Nathalie Derome, Suzanne Joly, Benjamin Muon and Alexandre Saint-Onge, Michel Smith, John Berndt, Luc Boisclair, Aude Moreau, and Constanza Carmelo at the Festival, and considers the social and aesthetic conditions needed for the further development of performance in Montreal in an age of new media.

Pelletier, S. (2000). Les nouveaux médias ou la culture de « K » [The new media or the culture of « K »]. *INTER* (75), 52-54.
Reviews exhibitions and festivals devoted to electronic art and new media in Montreal in Sept.-Nov. 1999, including `Cartographies', a conference organized by the Inter-Societe des Arts Electroniques, the Festival International du Nouveau Cinema et des Nouveaux Medias, and a variety of performances, installations, and multimedia events, including Pierre Henry's electro-acoustic composition L'Apocalypse de Jean Pol, a multimedia performance by the Austrian artists Kurt Hentschlager and Ulf Langheinrich and Executive Machinery, an exhibition of sculptures and machines by Monty Cantsin.

Pelletier, S. (2002). Anticorps, nouvel espace performatif à Montréal. : Entrevue avec Gabriel Doucet Donida. *Inter* (81), 67-69.

Pelletier, S. (2005). Pour une re-définition de l'espace public. *Inter : art actuel* (89), 27-29.

Pelletier, S. (2006). Déranger l'espace : Une 5e édition expérimentale. *Inter : art actuel* (93), 53-55.

Pelletier, S. (2006). Art Action : Vita Activa. *Spirale* (211), 11-27.

Pelletier, S. (2006). Déranger l'espace [Disturbing space]. *INTER* (93), 53-55.
Discusses the fifth edition of the performance event 'Déranger l'Espace' organised by the artist

Paul Grégoire in Iles-de-la-Madeleine in Québec (27-30 July 2005), which involved: the Québec artists Julienne Boily, Elise Turbide, Sylvie Cotton and Johanne Chagnon, the British artist Anita Ponton, the Japanese artist Kaori Haba, the German artist Anja Ibsch, the Belgian artist Claire Timmerman, the American artist Jane Williams and the German artist Despina Olbrich-Marianou, whose background is in Greece. The author refers to previous themes of the event 'Changer l'Air du Temps' (2002), 'Dépoussiérer, Débroussailler' (2003) and 'Le Grand Coup' (2004), comments on the link between the festival and the Montreal-based organisation Engrenage Noir, and explains that in the fifth edition all the artists were women, they were required to perform collectively, and to find all their materials on location. She outlines a meeting between the performers in which they explored ways in which to make work together, describes how in a second meeting at L'Ile Boudreau they examined the issues of female stereotypes and identity that had emerged in the first encounter, and comments on the discussion that followed the screening of video documentation of this session. She concludes by detailing the events of the collective performance evenings that were presented to the public on the site of La Grave à Havre-Aubert (29-30 July 2005).

Pelletier, S. (2007). Christian Barré : Des stratégies entre le rêve et la réalité. *Spirale* (216), 8-10.

Pelletier, S. (2012). De l'art furtif à la résonnance éternelle. *Inter : art actuel* (111), 91-91.

Penserini, F. et Optica, un centre d'art contemporain. (1992). *Décades 1972-1992.* [chronologie]. Montréal : Optica, un centre d'art contemporain.
Décades 1972-1992 tente de retracer ce parcours de vingt années de programmation au fil des expositions et des artistes qui y ont participé. Cette publication s'inscrit aux activités du vingtième anniversaire d'Optica.

Dion, A.-M. et La Banque d'Opération d'Art périphérique (1985). *Le début de la vie : Une histoire de really-made : Un itinéraire périphérique*. Jonquière : Éditions Sagamie.
Le 17 janvier dernier (1985) avait lieu, à Chicoutimi, la visite sous-officielle du l'Illustre Inconnu. Ce voyage en terrain connu consistait à tracer un itinéraire chargé d'une surenchère de manifestations signifiantes – allant de l'HABIT au DISCOURS en passant par la REMISE DES MÉDAILLES et la MINUTE DE SILENCE – toutes aussi stratégiques qu'improvisées mais l'improvisation chez l'Illustre Inconnu n'est-elle pas toujours déjà tactique? Le livre raconte les visites sous-officielles (à Paris, Alma, Rivière-du-Loup et Chicoutimi) de l'Illustre Inconnu (l'artiste Denys Tremblay), celui qui enterra l'Histoire de l'Art Métropolitaine. Sont réunis les discours de sa très Ordinaire Personnalité, ainsi que des photographies, coupures de presse et lettres officielles documentant les réceptions protocolaires des autorités civiles et artistiques visitées. (Artexte)

Perreault, N. (1993). Interzone : Festival d'in(ter)vention 7. *Inter : art actuel* (55-56), 105-140.

Perreault, N. (1994). Palimpseste : Présence irlandaise. *Inter : art actuel* (60), 64-67.

Perreault, N. (2004). Assumer la lourdeur de sa légèreté. *Inter : art actuel* (86), 53-58.

Perreault, N. et Martel, R. (1993). *Festival d'in(ter)vention 7 Collections : Collection Inter éditeur*. Québec : Éditions Intervention.

Perreault, N., Martel, R. et Beauséjour, M. (2004). *Rencontre Internationale d'art performance de Québec 2002.* Québec : Intervention.

Perreault, N. et Sioui Durand, G. (1994). Gigue au Zocalo. *Inter : art actuel* (59), 18-23.

Petcou, C. et Petrescu, D. (2011). Agir l'espace : Notes transversales, observations de terrain et

questions concrètes pour chacun de nous. *Inter : art actuel* (108), 2-7.

Petitclerc, G. (1983). Interventions et intervenants : Un seul et même lieu. *Intervention* (19), 26-29.

Petty, S. (2017). ''All That is Canadian'': Identity and Belonging in the Video and Performance Artwork of Camille Turner. Dans Davis, H. (dir.), Desire Change: Contemporary Feminist Art in Canada. Montréal et Kingston/Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«This essay will examine a selection of Turner's performance artworks beginning with early (but still ongoing) work such as Miss Canadiana, which explores racial myths encountered by a young black Canadian woman. I will also look at The Final Frontier, an ongoing Afrofuturist performance in which African astronauts, descendants of the West African Dogon people visit Earth ten thousand years in the future to save the planet. I am interested in uncovering how Turner complicates preconceived notions of Canadian national identity and multiculturalism and draws on the transnational, the globalized African diaspora, and the Afrofuturistic, repudiating linear, static constructions of identity, home, and belonging.» (p. 170)

Phaneuf, M.-A.K., VIVARIUM habitat pour idées grouillantes, et Wren, J. (2013). VIVA! Art Action Bain St-Michel 5300 St-Dominique 1-6 oct 2013 [Blogue couvrant la tenue de VIVA! Art Action en 2013]. Récupéré de http://vivamontreal.org/2013/artists/

Phelps, S., Marten, B., Mars, T. et McKeough, R. (1999). *Paper Wait : A Collection of Response*. Winnipeg : Man. : Ace Art.

Phencharoen, L. et Hamelin, G. (2016). Encounter with Strangers. Une exposition d'artistes québécois en résidence au BACC. *Inter* (124), 52-55.

Philippon, A. (2014). VIVA! Art Action, Lieux divers, Montréal, du 1er au 6 octobre 2013. *esse arts + opinions* (80), 99.

Pilis, A. et Belshaw Beatty, L. (1986). *Archimemoria : between here and there, the memory of disruption = Entre espacos, a memoria de disruptura.* Toronto : Archimemoria.

Pineau, M. (1986). Troisièmes Rencontres internationales de poésie contemporaine. *Inter* (33), 16-21.

Piper, A. (1982). Performance and the Fetischism of the Art Object. *Vanguard, 10*(10), 16-19.

Pitt, R. (1986). Sound Symposium. *Vanguard, 15*(5), 42-43.

Pleau, M. (1990). Le folklore poétique. *Inter* (46), 24.

Plourde, É. (2002). Gugusses, bastringue et fourbi : Les Patentes du Mois Multi. *Jeu* (104), 154-160.

Pocreau, Y. (2006). À l'attaque! BGL, Thierry Marceau. *Espace Sculpture* (77), 16-21.

Poissant, L. (1989). *Machinations.* Montréal : Galerie l'UQAM Montréal

Poissant, L. (2010). Arts médiatiques et sculpture : quelques tendances. *Espace Sculpture* (92), 11-15.

Poitras, R. (1991). Festival 6 Inter / Le lieu. Performance : Daniel Léveillé. *Bulletin de la Chambre Blanche* (19), 23.
Compte-rendu des performances intitulées « Les Traces » (1,2, 3,4, 5 et 6), de Daniel Léveillé, présentées lors du 6e festival Inter / Le lieu.

Pollock, A. (1997). *Transient moments Vancouver and the performance photograph.* Vancouver: Presentation House Gallery.

Pontbriand, C. (1974). Périphéries au Musée d'art contemporain. *Vie des arts, 19*(75), 60-61.

Pontbriand, C. (1974). *Périphéries. Exposition organisée en collaboration avec les artistes-membres de Véhicule art (Montréal) inc.* [catalogue d'exposition]. Montréal : Véhicule art/Musée d'art contemporain de Montréal.

Pontbriand, C. (1975). *Suzy Lake, a genuine simulation of.* Montréal : Véhicule Co-op Press et Galerie Gilles Gheerbrant.

Pontbriand, C. (1979). Notion(s) of Performance. *Parachute : Contemporary Art Magazine, 15,* 30-32.

Pontbriand, C. (1979). Notion(s) de performance. *Parachute* (15), 25-29.

Pontbriand, C. (1981). *Performance textes & documents : actes du colloque Performance et multidisciplinarité : postmodernisme, Montréal, 9, 10, 11 octobre 1980 = Performance : texts & documents : proceedings of the conference Multidisciplinary aspects of performance : postmodernism, Montreal, October 9, 10, 11, 1980.* Montréal : Parachute.

Pontbriand, C. (1982). « Jamais le regard ne réussit à se fixer... » Réflexion sur la performance et le travail de Richard Foreman. *Jeu* (22), 71-83.

Pontbriand, C. (1983). *Three in Performance.* Saskatoon : Mendel Art Gallery.

Pontbriand, C. (2001). Lynda Gaudreau, Jocelyn Robert en entretien avec Chantal Pontbriand. *Parachute : Contemporary Art Magazine, 102*, 114-125.
An interview with choreographer Lynda Gaudreau, founder of Montreal-based dance company Compagnie De Brune, and with Jocelyn Robert, a conceptual artist and founder of Avatar, an audio-art production and distribution center. Topics discussed include notions of community in their work, the relationship between art and the community, the place of the body in their work, the idea of authorship and anonymity, and the use of technology in their work.

Pontbriand, C. (2002). AA Bronson, 1969-2000. *Parachute : Contemporary Art Magazine, 105*, 120.

Pontbriand, C. (2003). Democracy. *Parachute : Contemporary Art Magazine, 111,* 6.

Pontbriand, C. (2005). Foreword : performance and photography. Dans Choinière, F. et Thériault, M. (dir.), *Point & shoot : performance et photographie*, Montréal : Les éditions Dazibao, 10-34.
English Discusses Félix Nadar's series of Pierrot portraits (1854-1855) and presents the work of Jeff Wall, Geneviève Cadieux, and Max Dean. (International Bibliography of Art (IBA))

Pontbriand, C. (2012). *Parachute : the anthology (1975-2000)*. Zurich / Dijon : JRP/Ringier et Les presses du réel.

Pontbriand, C. (2014). *Per/Form How to Do Things with[out] Words*. Berlin / Madrid : Sternberg Press et CA2M Centro de Arte Dos de Mayo.

Pope L., W. (2000). Dossier : réflexions de performeur-e-s : William L. Pope. *esse arts + opinions* (40), 16-52.

Portis, B. (1995). David Tomas. *Parachute : Contemporary Art Magazine 78*, 56-57.

Potvin, D. (1978). Performance Tetras I. *Ateliers, 6*(5), 7.

Poulette, M. (1980). *Ceci est mon corps, ceci est mon art*. Montréal : Office de radio-télédiffusion du Québec.

Poulin, A. *et al.* (2012). *Gravité / graviter : complot 9.* Montréal : Éditions Projet Complot.

Poulin, P. (2008). Les nombres, la machine, et au-delà. *ETC* (82), 59-60.
A review of part one of the Mois Multi (in_ex) festival of multimedia and electronic art, held in Méduse, Quebec, Canada, February 2008. This festival, divided into installations, performances, and a conference, was largely successful. It mostly avoided the danger of coming across as a simple demonstration of special effects or technological experiments of little aesthetic interest. Part two is taking place in September 2008.

Poulin, P. et Lanteigne, J. (2009). Traduction/Translation. *ETC* (84), 32-38.

Pountney, C. (2012). *First Performance : Claudia Bucher*.
http://www.performanceart.ca/index.php?m=pubarticle&id=43

Pountney, C. (2012). *Second Performance : Andrea Saemann*.
http://www.performanceart.ca/index.php?m=pubarticle&id=44

Pourtavaf, L., (2012). *Féminismes Électriques = Electric Feminism A Decade of Feminist Intervention in Contemporary Art at La Centrale : 2000-2010.* Montréal : La Centrale Powerhouse.
Coordonné par Leila Pourtavaf, avec des textes de : Helena Reckitt, Thérèse St-Gelais, Trish Salah, Bernadette Houde et Aneessa Hashmi, des entretiens entre Manon Tourigny, Stephanie Chabot et Dominique Pétrin, entre Reena Katz et Jumana Manna et Onya Hogan-Finlay et Chris Kraus. *Féminismes Électriques* reprend des questions clés et des thèmes qui ont été soulevés et développés dans les expositions à La Centrale Galerie Powerhouse au cours de la décennie 2000-2010 et les interroge dans le contexte plus vaste des discours féministes au sein de l'art contemporain. Durant ses 40 ans d'existence, La Centrale a présenté des expositions de quelques-unes des plus intéressantes et innovantes artistes féministes locales, nationales et internationales. *Féminismes Électriques* débute par une question fondamentale : comment pouvons-nous comprendre et appliquer une politique féministe, dans nos pratiques artistiques et culturelles et poser un regard critique sur les rapports de pouvoir au sein de notre société? Cet ouvrage souligne ainsi le souffle nouveau qu'a connu le féminisme dans la dernière décennie et s'intéresse à la nouvelle génération de féministes qui le décortique et le revendique. Ce livre est abondamment illustré et inclut une affiche originale de l'artiste G.B Jones ainsi qu'une chronologie des évènements marquants et des expositions qui ont eu lieu à La Centrale de 2000 à 2010. (La Centrale)

Prémont, C. (2006, 11 octobre 2006). Viva! Collabor-Action. [article]. *Quartier Libre,* p. 26.

Présent, L.S.d.C.d. (1988). Rendez-vous du 28 juillet 1987. *Inter* (38), 16-19.

Projet Complot (collectif d'artistes), Restikian, J., Luckhurst-Cartier, J.-P., Université du Québec à Montréal. École des arts visuels et médiatiques et Art Mûr (Galerie d'art). (2009). *Complot 6 : espiègle*. Montréal : Projet complot :.

Proulx, L. (2006, 1er novembre 2006). À bras-le-corps avec Rachel Echenberg. [recensement]. *La Voix des Mille-Iles,* 33.

Pruesse, K. (1999). *Accidental audience urban interventions by artists*. Toronto : Toronto Off\Site Collective.

Purdy, R. (2003). *Stupa : construit et non construit = built and unbuilt*. Montréal : Les industries perdues, Oboro.
Artists' book resulting from an installation held at Oboro August-October 2003.

Quéinnec, J.-P. et Tremblay-Thériault, P. (2017). Cartographies de l'attente. Une connectivité scénique. *Inter* (125), 36-41.

Quinto, R., Cantsin, M., Bellavance, L., Marion, L., Vanderborght, C. et Richard, A.-M. (1996). Dossier [File]. *INTER* (66), 2-24.
Introduces an issue of INTER devoted to the concept of `telecracy', examining the relationship between television and the visual arts, with particular reference to performance art. The Italian group Mediavox, through its spokesman Romano Quinto, discusses the democratization of art through electronic media, there is a report on a project by Radio Canada and members of the Rivington School, an artists' group in New York, by Bellavance, the Canadian performance artist Monty Cantsin, who was closely involved with the group, comments on its activities, and Vanderborght, Marion and Richard describe the role of television at various cultural levels, interactive installations involving television at Le Lieu in Quebec, and the third Carrefour International de Théâtre, held in Quebec in 1996.

R. Pitt, B. (1997). *Skol 1996-1997 10e anniversaire.* [Livret de la programmation 1996-1997]. Montréal : Centre des arts actuels SKOL.

R. Pitt, B. (1998). *Skol 1997-1998.* [catalogue des expositions de la programmation 1997-1998 de Skol]. Montréal : Centre des arts actuels Skol.

Racine, D. (1998). *Multiplier = Multiply. Points de vue sur l'art actuel des femmes*. Montréal : La Centrale Powerhouse
Multiplier les points de vue sur l'art actuel des femmes permet d'aborder le travail de création sous différents angles et d'ouvrir la voie à la discussion. Cette publication fait un tour d'horizon des expositions présentées à La Centrale au cours de l'année 1997-1998 avec des artistes québécoises, canadiennes et américaines, en proposant trois angles d'analyse : la narrativité, le lieu et le corps. Avec des textes et des œuvres de : Julie Mercure Latour + Sophie Lefebvre + Janelle Mellamphy, Julie-Christine Fortier + Dominique Paul + Gabrielle Schloesser + Sandrine Martinet, Sophie Lefebvre, Ann Burke Daly + Nancy Davenport + Jennifer Gonzalez, Stéphanie Granger + Christine Faucher, Faye HeavyShield + Joan Acland, Annie Martin + Marie-Josée Lafortune, Diane Landry + Marie-Lucie Crépeau, Manon B. Thibault + Joanne Lalonde, Manon Lévesque + Isabelle Velleman, Lani Maestro + Erin Mouré. (La Centrale)

Racine, D. et Wong, K. (2005). *HTMlles 07e : Périphéries et proximités. Art + Technologies + Femmes + Société.* Montréal, Qc : Studio XX.

Racine, R. (1978). Jean-François Cantin. Dossier Tele-Performance. *Centerfold*, 40-42.
Dossier Tele-Performance

Racine, R. (1978). Festival de performances du M.B.A.M. *Parachute : Contemporary Art Magazine* (13), 43-47.

Racine, R. (1978). Télé-performances/ Toronto. *Parachute : Contemporary Art Magazine* (13), 11-13.
A review of a series of Tele-performances presented at the Cinquiéme Réseau/Fifth Network conference in Toronto. (VTape)

Racine, R. (1979). Vexations. *Parachute : Contemporary Art Magazine, 15*, 50-53.

Racine, R. (1979). L'Action/performance versus Montréal. *La Grande réplique* (7), 41-48.

Racine, R. (1979). Montréal : performances d'octobre. *Parachute : Contemporary Art Magazine* (17), 73-75.

Racine, R. (1981). Et la nuit à la nuit, un mystère de Françoise Sullivan. *Virus* (Mars), 33.

Racine, R. (1981). Le corps est un dictionnaire. *Intervention* (10-11), 30.

Racine, R., Konyves, T., Tourangeau, J., Pontbriand, C., Blouin, R. et Viau, R. (2004). *Art Montréal. 1 art performances au Québec*. [enregistrement vidéo]. Montréal : AM Productions.

Raczek, M. (2005). Des artistes de Québec au Bunkier Sztuki. *Inter : art actuel* (91), 4-12.

Radul, J. (1994). Kiss and tell's true inversions. *Sub Rosa, 4*(1), 3.
This article was written in response to Kiss and Tell's performance True Inversions which was held as part of the exhibition, Much Sense: Erotics and Life at the Walter Phillips Gallery in 1992. True Inversions is a lesbian sex performance which investigated in greater depth the explicit imagery used in the touring photography exhibition Drawing the Line. (VTape)

Radul, J.C., Douglas; Steiner, Shepherd; Lum, Ken; Burnett, Ron; Gigliotti, Carol; Cutler, Randy Lee; Clark, Michael; Laiwan. (2001). *Art is all over*. Vancouver : Emily Carr Institute of Art and Design.

Rahman, A. (2009). Actionable items. Six artist-run centres team up for Viva! Art Action, citywide events that put art in the public sphere.

Rainer, Y. (20*n*00). Yvonne Rainer on *Delicate Issue* and *Object/Subject of Desire.* Dans Lion. J. (dir.), Minneapolis/Winnipeg: Walker Art Centre/Plug In.

Randoja, I. (2000). On The Scene At Annie Sprinkle's Herstory of Porn, Sat, April 1: Sprinkle's flock. *NOW, 19*(32), 110.
Annie Sprinkle's Herstory of Porn, documents Sprinkle's own experiences in the porn industry. The retrospective introduces the viewer to the myriad of sexual experiences she took part in during her career, depicting the many types of pornography she was involved with. The work conludes with Sprinkle's performance pieces, which take porngraphy into consideration. Female sexuality and represtation are at the heart of Sprinkle's practice. (VTape)

Randolph, J. (1983). Metro Works. A Space. *Vanguard, 12*(9), 46-47.

Rans, G. (1981). Electric Blanket 2: for Stella Taylor. *Parachute : Contemporary Art Magazine* (25).

Rans, G. (1983-1984). Rad Davis. Forest City Gallery. *Vanguard, 12*(10), 42.

Rans, G. (1985). The Paradigmatic Phrase : Performance Art. *Vanguard, 15*(8).

Raudvee, L. (2008) *a response to cellu (h) er resistance*.
http://www.performanceart.ca/index.php?m=pubarticle&id=4

Raymond, G. (1981). La Voix aujourd'hui. Première partie. *Parachute* (23), 51-55.

Reade, C. (1979). Dance for a few. *Bulletin de la Chambre Blanche* (3), 8-9.
Revue de la performance « Cristallisation », de Rober Racine et Marie Chouinard, présentée à la Chambre Blanche, les 20, 21 et 22 avril 1979.

Reckitt, H. (2006). Unusual suspects : 'Global Feminisms' and 'WACK! Art and the Feminist Revolution ». *n.paradoxa* (18), 34-42.
Discusses the forthcoming exhibitions 'Global Feminisms' which will show at the Brooklyn Museum in New York in 2007, featuring international feminist artists from 1990 to the present, and 'WACK! Art and the Feminist Revolution' which will show at the Museum of Contemporary Art in Los Angeles in 2007, featuring over 120 feminist artists from the 1960s and 1970s. Artists exhibiting in 'Wack!' include Mary Kelly, Adrian Piper, Zagreb-based Sanja Ivekovic, Mexican Monica Mayer, Danish Ursula Reuter, the photo-conceptualist Suzy Lake, Cindy Sherman, Betsy Damon, Monica Sjoo, May Stevens, the art project Feministo, Mary Hilde Ruth Bauermeister, Rita Donagh, Ketty La Rocca, Helena Almeida, Theresa Hak Kyung Cha, Isa Genzken and Jay de Feo, film and video artists Sonia Andrade, Lili du Jourie, Chantal Akerman, Joan Jonas, abstract painters Louise Fishman, Mary Heilmann and Sylvia Sleigh. Artists exhibiting in 'Global Feminisms' include performance artists Hsia-Fei Chang, Pilar Albarracin, Tania Bruguera, Nkisi-Nkonde, Regina José Galindo and Parastou Forouhar. The theme of motherhood is explored by Catherine Opie, Dayanita Singh, Hiroko Okada and Oreet Ashery and Patricia Piccinini. Other artists include Shahzia Sikander, Sarah Lucas, Kate Beynon, Carey Young, Mary Coble. Discusses Judy Chicago's 'The Dinner Party' (1974-1979), and quotes the curators on museums' reluctance to in general to acknowledge the feminist art movement. (ARTbibliographies Modern (ABM))

Recurt, E. (1998). Francoise Sullivan : trajectoire de passions / Francoise Sullivan: trajectory of passions. *Parcours, 4*(5), 18-20.
Discusses the work of the Canadian abstract painter Francoise Sullivan (b.1926), on display at the Galerie Lilian Rodriguez in Montreal, which reflects the various stages of her life, the influence of the Automatist school - she was one of the signatories of Paul-Emile Borduas's 1948 manifesto Refus Global, and her fascination with dance and movement. Rejecting her early training in classical ballet, the author explains that Sullivan developed an interest in Indian and African dance, describes how this is reflected in her work as choreographer, sculptor and performance artist, in which she explores serial and ritual movement, magic, instinct and the unconscious, and observes that these qualities are prominent in the paintings of the 1980s with their personal mythology as in the strictly Automatist works of the 1940s. (ABM)

Redfern, C. (2006, 14-20 septembre 2006). Art's in session. Vibrating ground, blindfolded tours, music videos, surreality and stars. [recensement]. *Montreal Mirror,* p. 59.

Redfern, C. (2006, 28 septembre 2006). ARTWEEKS Present presents. [recensement]. *Montreal Mirror,* p. 55.

Reeve, C. (1993). General Idea. *Parachute : Contemporary Art Magazine, 71,* 44-45.

Reichelt, K. (2012) *SMASHING!!! Hard Hitting Fists!!!*
http://www.performanceart.ca/index.php?m=pubarticle&id=45

Reichl, N. (1983). InterXsection/Art et écologie. *Propos d'art, 6*(3), 12-17.

Reid, D. (1982). *OKanada.* Berlin, Allemagne : Akademie der Künste.

Reiger, H. (1992). True art inverted. *29 Angles*.
A review of a performance by Kiss and Tell at the York Theatre, April 11 1992, titled True Inversions. " The power of True Inversions was in its manipulation of juxtapositions: censorship vs pleasure, desire vs sexual abuse and religion, lesbianism vs family. The mixed media form used in the performance was extremely effective in portraying these juxtapositions" (H. Reiger).

Reinhardt, J. (1983). *Video Out Distribution Catalogue* (1983 éd., p. 100). Vancouver : Satelllite Video

Exchange Society

Reinke, S. (2000). *Lux : A Decade of Artists' Film and Video*. Toronto : Pleasure Dome / YYZ.
Lux documents a wide range of experiences of 90s media art by creating an outlet for dozens of people to express their interconnected cultural analyses. The anthology is an excellent filmography and biographic reference for late twentieth-century media. The volume introduces readers to genres of media that are difficult to access but nonetheless vital in understanding 90s art, and useful in larger theoretical and pedagogical contexts. In Lux : A Decade of Artists' Film and Video, Steve Reinke and Tom Taylor compile essays, drawings, and stories relating to the exhibitions at Toronto's Pleasure Dome, a community-based venue for experimental, underground, avant-garde, and activist cinema. The book studies interactions occurring at the center and on the periphery of the venue as it relates to the larger issues of 90s art. (Kyle Harris) Dowloadable as a PDF from http://pdome.org/2006/lux-a-decade-of-artists-film-and-video/

Restany, P. (1997). André Fournelle. *Espace Sculpture* (41), 19-21.

Restany, P. (2002). L'art en action [Art in action]. *INTER (Canada)* (81), 10-11.
Discusses action art in Quebec. The author charts the history of performance art in Canada, making reference to the artist Richard Martel, founder of Le Lieu gallery in Quebec, comments on recent manifestations of action art, performance, and happenings, which have incorporated music, video, cinema, television, and the Internet, and have focused on issues including aesthetics, socio-politics, and Quebec identity, and concludes by considering the role of the body in action art.

Rhéaume, J. (2008). 25 ans d'art actuel, de performance et d'idées. *Inter : art actuel* (98), 74-75.
Ouvrage recensé : 25e anniversaire, Le Lieu, centre en art actuel, Québec, 19 mai 2007

Rhéaume, J. (2008). Maux urbains, mots de l'âme. *Inter : art actuel* (98), 64-65.

Rhéaume, M. (2005). FIX 04. *Inter : art actuel* (91), 32-39.

Ribes, J.-M. et Kokkos, Y. (1978). *Jacky Parady une vie sans gravité*. Paris : L'Avant-Scène.

Richard, A.-M. (1982). Le théatre?… Bof! *Intervention* (14), 12-14.

Richard, A.-M. (1985). Le théâtre des Amériques. *Inter* (29), 4-8.

Richard, A.-M. (1986). À Rivière-du-Loup, au Musée du Bas-Saint-Laurent, « 12 actions communes » avec Alain-Martin Richard. *Inter* (32), 25.

Richard, A.-M. (1987). City souvenir. *Inter* (37), 10-14.

Richard, A.-M. (1987). The Sound, the Image, the Movement. *Inter* (34), 55-56.

Richard, A.-M. (1988). Topo théâtre. *Inter : art actuel* (42), 14-16.

Richard, A.-M. (1988). Dossier Immedia Concerto : 4e festival international d'intervention, automne « 88. *Inter : art actuel* (42), 19-62.

Richard, A.-M. (1989). Topo Québec. *Inter : art actuel* (43).

Richard, A.-M. (1989). Enferrer l'art. *Inter : art actuel* (43), 3-5.

Richard, A.-M. (1989). Inversion Propulsion. *Inter* (44), 42.

Richard, A.-M. (1989). Autoportrait, ou à quoi ça sert de dessiner des filles toutes nues. *Inter* (44), 44.

Richard, A.-M. (1989). Les artefacts dynamiques. *Inter* (44), 38.

Richard, A.-M. (1989). Topo perfo. *Inter* (44), 38-43.

Richard, A.-M. (1990). Énoncés généraux, matériau : manœuvre. *Inter : art actuel* (51), 3.

Richard, A.-M. (1990). De la fête comme potentiel de survie. *Inter : art actuel* (46), 57-60.

Richard, A.-M. (1990). Cannibal. *Inter : art actuel* (46), 22-23.

Richard, A.-M. (1990). Énoncés généraux : Matériau Manoeuvre. *Inter : art actuel* (47), 1–2.

Richard, A.-M. (1990). Course au trésor. *Inter : art actuel* (47), 9.

Richard, A.-M. (1993). 2e Symposium en arts visuels de l'Abitibi-Témiscamingue. *Inter : art actuel* (58), 1-20.

Richard, A.-M. (1998). Le 4e Carrefour international de théâtre de Québec : Des aires multiples. *Inter : art actuel* (71), 36-43.

Richard, A.-M. (1998). Amos, la cité renversée. *Inter : art actuel* (69), 68-70.

Richard, A.-M. (2000). La performance est un dialogue agi. *esse arts + opinions* (40), 16.

Richard, A.-M. (2000). La scène interrogée. *Inter : art actuel* (78), 49-56.

Richard, A.-M. (2001). Un simple souffle dans la fureur du monde. Dans Loubier, P. et Ninacs, A.-M. (dir.), *Les commensaux. Quand l'art se fait circonstance = When Art Becomes Circumstance* (p. 77-80). Montréal : Centre des arts actuels SKOL.

Richard, A.-M. (2001). Théâtre, installation, machines autonomes et autres bidules numérico-comiques. *Inter : art actuel* (79), 64-65.

Richard, A.-M. (2001). Théâtre, installation, machines autonomes et autres bidules numérico-comiques [Theatre, installation, automata and other numerical-comical thingummyjigs]. *INTER* (79), 64-65. Reports on the second Mois Multi held in Quebec (1 Feb.-2 March 2001), considers the event, and discusses featured works. The author explains that the media represented include theatre, video, sound, music, film, and performance, notes that the phenomena they explore include fractured perception and multi-sensorial experience, and describes works including the performance installation machin-E by Berri R. Bergeron and Rachel Dubuc, the video installations Fleuve by Eric Gagnon and Le Puits by artist Marc Fournel, and the numerical machine 01 by Paul Litherland and Alexander MacSween. He analyses the ways in which each artist engages with the body-machine dichotomy, and concludes with a critical assessment of the event.

Richard, A.-M. (2002). La poésie du monde est une masse sablonneuse…. *Inter : art actuel* (83), 68-69.

Richard, A.-M. (2003). *Alica, huit manœuvres en quête d'un territoire.* Granby : 3e impérial.

Richard, A.-M. (2003). L'œuvre au noir. *esse arts + opinions* (48), 26-33.

Richard, A.-M. (2003). Roger Chamberland. Être protéiforme. *Inter : art actuel, 85*, 63.

Richard, A.-M. (2004). Trois lectures du monde. *Inter : art actuel, 88*, 37-39.

Richard, A.-M. (2005). L'art comme non-lieu = Art as Non-Place. Dans Babin, S. (dir.), *Lieux et non-lieux de l'art actuel = Places and non-places of contemporary art* (p. 67-87). Montréal : Éditions Esse.

Richard, A.-M. (2008). Quand le spectaculaire s'abolit dans le désir de l'autre. Dans De Blois, N. et Castonguay, D. (dir.), *C'est arrivé près de chez vous : l'art actuel à Québec* (p. 127-131). Québec : Musée national des beaux-arts du Québec.

Richard, A.-M. (2008). Théâtre d'objets, objets de théâtre. *Inter : art actuel* (101), 64-73.

Richard, A.-M. (2009). L'objet retourné. *Inter : art actuel* (103), 60-64.

Richard, A.-M. (2009). Prothèses et autres prolongements Mois Multi 10. *Inter : art actuel* (103), 40-43.

Richard, A.-M. (2010). AHR-KI-TEK-TON-IK. *Inter : art actuel* (106), 83-92.

Richard, A.-M. (2011). La création du monde et le désir amoureux. *Inter : art actuel* (108), 59-60.

Richard, A.-M. (2011). Maintenant que nous sommes ensemble. *Inter : art actuel* (108), 82-87.

Richard, A.-M. (2012). L'imagination du monde. *Inter : art actuel, 110*, 83-84.

Richard, A.-M. (2012). Induction to the void. *Inter : art actuel, 110*, 88-90.

Richard, A.-M. (2012). *Performances, manoeuvres and other hypotheses for disappearing, Route to Rosa. Chemin pour Rosa*. Toronto / Alma : Fado Performance Art et SAGAMIE édition d'art.

Richard, A.-M. (2013). Salut Papa! Soirée de performances organisée par le collectif Cornet3boules. *Inter : art actuel, 113*, 84-87.

Richard, A.-M. (2013). L'insatiable appétit des mangeurs. *Inter : art actuel, 113*, 58-60.

Richard, A.-M. (2013). Inter en un mot... ou presque. *Inter : art actuel* (115), 2-5.

Richard, A.-M. (2013). Art interactif! Nouvelle stratégie ou retour aux sources? *Inter : art actuel* (115), 46-52.

Richard, A.-M. (2013). L'insatiable appétit des mangeurs Orange, Les Mangeurs, 4e édition, Saint-Hyacinthe, 15 septembre au 28 octobre 2012. *Inter : art actuel* (113), 58-60.

Richard, A.-M., Arcand, P.-A., Arteau, G., Derome, N., Durand, G., Fréchette, J.-Y., Gauthier, C.-P. et Haché, L. (1991). *Au contraire, la performance... : Le corps son, le corps matériau, le corps médiatique*. Québec, Qc : Musée du Québec.

Richard, A.-M. et Babin, S. (2012). Où tu vas quand tu dors en marchant... 2, *esse arts + opinions* (76), 83.

Richard, A.-M., Boivin, A., L'Italien-Savard, I., Perron, G., Mostert, J.-F. et Noël-Gaudreault, M. (2003). Être protéiforme. *Québec Français* (131), 9.

Richard, A.-M., Campbell, W.B. et Perreault, N. (1992). 20 jours de théâtre à risque. *Inter : art actuel* (53), 5-13.

Richard, A.-M., Durand, G., Bech, M., Durand, G., Wallace, B., Ricard, D., Saint-Hilaire, J.-C., Chamberland, R., Gilbert, B. et Giorno, J. (1989). *Immedia Concerto : Performances, installations, arts média*. Québec, Qc : Les Éditions Intervention.
Catalogue du quatrième Festival d'In(ter)vention (Québec, Qc, 20-30 octobre 1988) réunissant des entretiens, des essais, des données factuelles et une abondante documentation photographique. Inclut le texte d'une table ronde portant sur l'interdisciplinarité. Données biographiques sur les participants. (Artexte)

Richard, A.-M., Fréchette, J.-Y., Martel, R., Perreault, N. et Saint-Hilaire, J.-C. (1995). *Territoires nomades : une manœuvre de membres du Collectif Inter/Le Lieu*. Québec : Éditions Intervention.
Manœuvre mai et juin 1994, Québec, Europe.
Textes en français, anglais, espagnol et allemand.

Richard, A.-M. et Haché, L. (1993). *2e symposium en arts visuels de l'Abitibi-Témiscamingue. Val d'Or du 11 au 25 juin 1993 : Terre minée.* [Opuscule]. Val d'Or : Centre d'exposition de Val d'Or/Conseil des artistes en arts visuels de l'Abitibi-Témiscamingue.

Richard, A.-M. et Lévesque, L. (1998). Amos, la cité renversée. *Inter : art actuel* (69), 68-70.

Richard, A.-M. et Martel, R. (1990). Rimbaud ou la « déficience intellectuelle ». *Inter : art actuel, 45*, 57.

Richard, A.-M. et Martel, R. (1990). Manœuvre. *Inter : art actuel* (47), 30-39.

Richard, A.-M. et Martel, R. (2013). Art interactif! Nouvelle stratégie ou retour aux sources? *Inter : art actuel* (115), 46-52.

Richard, A.-M. et Martel, R. (2013). Inter en un mot… ou presque. *Inter : art actuel, 115*, 2-5.

Richard, A.-M. et Martel, R. (2014). IRL vs AFK. *Inter : art actuel, 118*, 64-66.

Richard, A.-M. et Martel, R. (2014). Substitution : la Neuvième détournée en Oiseaux mécaniques. *Inter : art actuel* (117), 27-29.

Richard, A.-M., Pelletier, S., Lamontagne, P. et Robert, J. (1989). Topo perfo. *Inter : art actuel, 44*, 38-43.

Richard, A.-M. et Perreault, N. (1992). Carrefour 92. *Inter : art actuel* (55-56), 14-21.

Richard, A.-M. et Perreault, N. (1993). 1 festival international de performance à Nagano février 1993. *Inter : art actuel* (58), 50-51.

Richard, A.-M. et Perreault, N. (1993). Concerto pour épices et plasma ou de la nature des métabolismes virtuels. *Inter : art actuel* (57), 5.

Richard, A.-M. et Perreault, N. (1993). Corps creux et tête vide ou abolir le corps dans la biomécanique. *Inter : art actuel* (57), 6-7.

Richard, A.-M. et Perreault, N. (1993). ADN, Zazen et science-fiction. L'univers des non-a. *Inter : art actuel* (57), 4-9.

Richard, A.-M. et Perreault, N. (1993). Homme-carotte et chaise-tournesol ou vers une esthétique ethnobiologique. *Inter : art actuel* (57), 8-9.

Richard, A.-M. et Perreault, N. (1994). Enfermement. *Inter : art actuel* (59), 62.

Richard, A.-M. et Robert, J. (2011). Sortez vos morts. *Inter : art actuel, 109*, 84-87.

Richard, A.-M. et Robertson, C. (1991). *Performance au Canada, 1970-1990 = Performance in Canada, 1970-1990*. Québec : Éditions Intervention; Toronto : The Coach House Press.
Documenting 20 years of performance art in Quebec and Canada, the authors describe its beginnings in relation to the artistic, institutional, and political realities prevailing in the early 1970s. Refering to their own productions, 21 artists define performance and its relations to music, visual art, theatre, writing and dance. Includes descriptions of 2000 performances, summaries of major festivals and events, a bibliography (circa 450 bibl. ref.) and an index of artist's names. Documentant 20 ans de performance au Québec et au Canada, les auteurs situent ses origines en fonction du contexte artistique, institutionnel et politique du début des années 1970. Faisant référence à leur production personnelle, 21 artistes définissent la performance et retracent ses filiations avec la musique, les arts visuels, le théâtre, l'écriture et la danse. Comprend des descriptions de 2000 performances, des comptes rendus de festivals et d'événements majeurs, une bibliographie (circa 450 réf. bibl.) et un index des noms d'artistes. Avec des textes et œuvres de : Richard, Alain-Martin; et Robertson, Clive; Vaillancourt, Armand; Falk, Gathie; Chaîné, Francine; Barber, Bruce; Gervais, Raymond; Banana, Anna; Bull, Hank; Tourangeau, Sylvie; Cantsin, Monty; Martel, Richard; Householder, Johanna ; Arcand, Pierre-André; Mars, Tanya; Chouinard, Marie; McCaffery, Steve; Fréchette, Jean-Yves; Tourbin, Dennis; Allen, Lillian et Sioui Durand, Yves.

Richard, A.-M., Saint-Pierre, C. et Brault, M.-A. (2011). Du Chat noir au Drague, cabarets de la dernière chance. *Inter : art actuel, 117*, 19-25.

Richard, A.-M., Sioui Durand, G. et Robert, J. (2011). Ah le monde! Cette supercherie! *Inter : art actuel* (109), 46-53.

Richard, A.-M., Sioui Durand, G. et Robert, J. (2011). Réflexions sur la place des arts technologiques dans la sphère sociopolitique. *Inter : art actuel* (109), 57-59.

Richard, A.-M., St-Hilaire, J.-C., Arcand, P.-A. et Festival, d.i. (1985). *Neo-Son(g) Cabaret conception et réalisation, Alain-Martin Richard, Jean-Claude St-Hilaire, Pierre-André Arcand*. Québec : Éditions Intervention.
Premier Festival d'In(ter)ventions, Neoson(g) Cabaret a eu lieu le 26 avril 1984, a La Margelle du cégep de Sainte-Foy. Cette soirée réunissait des artistes de Québec, Montréal, Toronto, Paris et de l'Italie. Au programme : poésie sonore et directe, performance autour du corps et de la voix, expérimentation dans les sonorités nouvelles, inédites.

Richard, A.-M., Vaïs, M. et Cadieux, A. (2011). Stratégie pour entretenir le déséquilibre. *Inter : art actuel, 117*, 28-31.

Richard, J. (2011). Action-bisous-bobos. *Inter : art actuel* (108), 72-73.

Richard, R. (1982). Des lois de la perspective au paysage social. *Propos d'art, 4*(4), 8-10.

Richard, S. (2005). La performance démystifiée (un brin). *Liaison* (127), 23-24.

Richer, N. (1988). Hotline Hysteria. *Fuse, XII* (1), 47.

Rickard, J. et Bradley, J. (2005). *Rebecca Belmore: Fountain.* : Kamloops Art Gallery: Kamloops, British Columbia (in collaboration with) Morris and Helen Belkin Art Gallery, Vancouver, British

Columbia.

Rickwood, L. (2005). the ART of performance-art SHOOTING. *EventDV, 18*(7), 32-34.
A recent performance art event at the Art Gallery of Ontario Capture by eight video cameras gave the phrase "video shoot" a whole new meaning. Pulsation 2 -- Toronto is an expanded and entirely new version of Pulsation, first performed in Barcelona in 2004. Self-propagation is one thing, self-defense is another. One of the first affected rules was the axis of action, also called the 180-degree rule. It says that an invisible line, running through any scene or shooting space, should not be crossed. The crew used three Sony HDCAM 900 series camcorders, which had to be strategically situated to capture strong establishing shots of the entire setting, as well as closeups of different performers. Feeding the Webcast was the mixed stereo sound feed. The actual performance lasted about 24 minutes, and as soon as it was over, the main camera tapes were shipped to a local postproduction facility.

Riddle, M. (1992). Rebecca Belmore. *High Performance, 15*(4), 24-25.
Describes the work of Rebecca Belmore. Belmore's installations and performances deal with her identity as a Native American and related environmental issues. Her work often utilizes the responses of Native Americans to various issues. The result is works rooted in the community, which express the complexity of Belmore's point of view. (ABM)

Rind, M. (2010). La performance et l'activisme dans la vie quotidienne : Entrevue avec Cheryl L'Hirondelle, Lori Blondeau et Adrian Stimson. *Inter : art actuel* (104), 63-67.

Ringlet, G. (2002). *Ma part de gravité : un itinéraire entre Évangile et actualité*. Paris : A. Michel.

Rist, P. (1986-1987). Rae Davis. *Vanguard, 15*(6).

Riverain-Simard, D., Roberge-Brassard, J., Hamel, L., Charland-Roy, M., Couture, F. et Dion, J.-M. (1978). *Vire-vie évaluation du projet*. Québec : Ministere de l'Éducation, Direction générale du développement pédagogique.

Riverin-Simard, D. et Couture, F. (1980). *Effets à long terme du projet Vire-vie*. Québec : Ministere de l'Éducation.

Robertson, C. (1975). *In the singular : for Romm and Sade*. Montréal : Vehicule Art.

Robertson, C. (1977). Canadian Performance Art : A Suveillance. *Parallelograme Retrospective 1*, 236-239.

Robertson, C. (1977). Question Danswer. *Centerfold* (9-10), 7.

Robertson, C. (1977). Backstage at the Pavilion with General Idea. *Centerfold* (7-8), 2-3.

Robertson, C. (1978). Piranhia Farms. *Centerfold, 3*(1), 68-69.

Robertson, C. (1978). Randy and Berneche: Centre of a Tension. *Centerfold, 3*(1), 46-49.
A descriptive review of the Tele-performance Centre of a Tension by Randy and Berneche, and including the text of the performance's 'Manifesto'. (VTape)

Robertson, C. (1979). Performance : An Artists Dozen 1970-78. Dans Gale, P. et Bronson, A. A. (dir.), *Performance by Artists* (p. 127-137). Toronto : Art Metropole

Robertson, C. (1979). The Flash-Cubist. Flash-Theater : A Marathon of Photo-Performances. *Centerfold, 3*(4), 205-206.

Robertson, C. (1979). Mainly Smoke: As the World Burns. *Centerfold, 3*(4), 197-198.
A review of the videotape/performance As the World Burns by Randy and Bernicci, presented at the Trinity Video Open House, which also examines the disparity between actual performance and the documentation of performance. (VTape)

Robertson, C. (1982). Agit-Prop and Performance Art : A Familial Reunion? . Dans Falk, L. (dir.), *Agit-Prop : Performance in Banff*. Banff : Walter Philips Gallery

Robertson, C. (1982). *Intervention.* Toronto : Canada Council for the Arts.
A text included in the O Kanada exhibition catalogue, that describes the video-performance Intervention which was specifically created for the exhibition. (VTape)

Robertson, C. (1983). OKanada. *Parallélogramme* (February-March), s.p.

Robertson, C. (1985). The Compleat Clichettes. *Fuse, 9*(4).

Robertson, C. (1986). John Greyson: Colliding Atoms of a Gay Culture. *High Performance, 9*(4), 54-58.
The article presents a profile of Canadian filmmaker John Greyson. Greyson was born in London, Ontario, which is a typical Canadian regional center, close to the border and an easy recipient of the cultural radiation from American network radio and television. He uses Canadian regional towns and cities as sites for fictional political events that have national or international repercussions, in his early performance works such as "The Visitation," and "The First Draft," and in many subsequent tapes and performances. Greyson, as a cultural producer, is both critical of and dissatisfied with most forms of documentary film. His two recent works have been "Moscow Does Not Believe in Queers," and "You Taste American."

Robertson, C. (1986). Performance Art Re-Visited : Rhonda Abrams: The Sugar Bushman. *Fuse, 9*(6), 29.
Review of Rhonda Abrams' performance The Sugar Bushman, which was part of the 1001 Nights series. The performance addressed the effects of acid rain and sulphur dioxide on the maple sugar industry in the style of a 1940's/1950's musical. A fiddler played while singer John McKeown sang "The Lament of The Sugar Bush Man" in a form of operatic country. Robertson discusses the alluring aesthetic and success of the performance. (VTape)

Robertson, C. (1986-1987). « L'angle d'attaque est furtif » (Le Lieu). *Fuse, X* (4), 6.

Robertson, C. (1987). *Tijd en afstand = Time and distance = Temps et distance.* Ottawa; La Haye : Galerie Saw Video ; Kijkhuis.

Robertson, C. (1988). Glissements des réseaux. *Inter* (39), 44-45.

Robertson, C. (1991) Performance au Canada de 1970 à 1980 : origines d'une nécessité » dans Richard, A.M.et Robertson, C. (dir.), *Performance au Canada 1970-1990 = Performance in Canada 1970-1990,* Québec : Éditions Interventions, Toronto : Coach House Press, 28-40.

Robertson, C. (1997). *Speaking volumes : la médiation des pratiques artistiques = the mediation of art practices*. Montreal : Oboro.

Robertson, C. (1998). Amos effect: building a Visual Arts Symposium and collaborative works out of chaos theory and cultural citizenship. *Parachute : Contemporary Art Magazine* (90), 55-58.

Robertson, C. (2006). *Policy matters : administrations of art and culture*. Toronto : YYZ Books.

Robertson, C., Durand, G. et Martel, R. (1988, avril). De Québec – La logique des réseaux. *SAW News*, 6.

Robertson, C. et Woodrow, P. (1975). *W.O.R.K.S.C.O.R.E.P.O.R.T.* Calgary : W.O.R.K.S.; Collompton : Beau Geste Press.
W.O.R.K.S.C.O.R.E.P.O.R.T., assembled by the Canadian-based group W.O.R.K.S., is a complete anthology of their activities, 1971-73. The book is a group report, intertwining personal projects as articles, scores, photodocumentation of environments, concerts, events, videowork. It examines artqueztions which require social answers, and artanswers that require further social questioning. As its authors say, 'We use documentation to socialize our personal experience, the book further socializes the documentation ... » (p. 4 of cover, Artexte)

Robertson, L. (1993). Flesh Thefts:: Poaching in Popular Culture. *Parallelogramme, 18*(4), 32-39.
Lisa Robertson reviews The Body Project, a series of performances, lectures and gallery shows held at the Basic Inquiry Centre for Figurative Arts. The project was devised by visual artist and Centre director Derek Simons and SFU Communications department doctoral candidate Richard Pinet who aimed to merge art and critical thought, bringing artists and academics together to challenge the critical versus creative paradigm of cultural production, particularly focused on ideas and representations of the body. Roberston looks at various performances and art works, including Kiss & Tell collective's True Inversions, a multi-media and performance peice that includes Lorna Boschman's video of the same name. For Roberts, this was one of the few pieces that succeeds in showcasing the hybrid potentials of intertwining critical and descriptive methodology. (VTape)

Robillard, Y. (1951). *[Fonds d'archives Yves-Robillard]*. S.l. : s.n.
Yves Robillard, professeur en histoire de l'art, fut activement impliqué sur la scène artistique d'avant-garde des années 1960 et 1970 au Québec, époque qu'il retrace dans Québec Underground 1962-1972. Le fonds porte sur les artistes, groupes, institutions et événements marquants de cette période. On y retrouve des textes, rapports, manifestes, historiques, programmes, cartons d'invitation, coupures de presse, imprimés, affiches et documents photographiques

Robillard, Y. (1973). *Québec Underground (dix ans d'art marginal au Québec) 1962-1972, tome 1* (Vol. 1). Montréal : Éditions Médiart.
Ce premier tome d'un recueil de documents disparates témoignant de dix années d'art marginal au Québec comprend un hommage aux « pionniers » Robert Roussil, Armand Vaillancourt (sculpture, danse, happenings), Claude Gauvreau et Patrick Straram. La revue Parti-Pris, la culture « Ti-Pop », les groupes du Nouvel Âge (Les Horlogers du Nouvel Âge, Zirmate, évènements de Serge Lemoyne) et Fusion des Arts font notamment l'objet de dossiers. (Adapté de Artexte)

Robillard, Y. (1973). *Québec Underground (dix ans d'art marginal au Québec) 1962-1972, tome 2* (Vol. 2). Montréal : Éditions Médiart.
Une documentation volumineuse témoigne de l'occupation par les étudiants de l'École des Beaux-arts de Montréal en 1968 et de l'intégration de cette institution à l'UQAM l'année suivante. Suivi de dossiers sur des groupes d'artistes affiliés à l'UQAM (telle l'Université libre d'art quotidien [ULAQ], La Quenouille bleue et les Fabulous Rockets). L'ouvrage se termine sur un essai-synthèse de Marcel Saint-Pierre sur l'activité artistique des années 60 au Québec. (Adapté de Artexte)

Robillard, Y. (1973). *Québec Underground (dix ans d'art marginal au Québec) 1962-1972, tome 3* (Vol. 3). Montréal : Éditions Médiart.
Ce numéro de la revue « Médiart » contient une section originalement prévue pour le second tome de Québec Underground, soit des dossiers consacrés à quatre « Lone Rangers » de l'art québécois : Jean-Paul Mousseau, François Dallegret, Germain Perron et Maurice Demers. Suivi des chroniques habituelles de la revue, dont un essai de Robillard sur l'art underground.

(Artexte)

Robin, L. (1998). Skin Deep Video. *Border Crossings* (May), 57-59.

Rochefort, J.-C., Grande, J.K. et Sioui Durand, G. (2002). *Cime et racines*. Trois-Rivières : Éditions d'art Le Sabord.

Rochefort, J.-C., Mavrikakis, N. et Tremblay, J. (2007). 25e symposium international d'art contemporain de Baie-Saint-Paul : Ici et maintenant s'engager dans l'art. *Vie des arts, 51*(207), 65-84.

Rogers, A. (2006). *Glyn Davies Marshall's ''Where have you been? (Somewhere Between Wakefield and Wichita) »*. http://www.performanceart.ca/index.php?m=pubarticle&id=7

Rogerson, S. (2006). Sense and sensibilities: Fado performance gives new meaning to the term "good taste". *NOW, 25*(47).
Four performances exploring the sense of taste as part of Fado's the Five Holes series give new meaning to the term 'good taste.' A breast milk bar challenges our relationship to and judgement of womens bodies, an artists body prepared like a decadent Japanese beef dish, breath strips being placed in the mouth of the audience- the article evokes curiosity about performance art. (VTape)

Roms, H. (2004). Review. *Inter : art actuel* (88), 25-27.

Roms, H. (2004). Compte rendu de RHWNT : Échange en performance Pays de Galles-Québec 2003-2004. *Inter : art actuel* (88), 15-21.

Rosenberg, A.L. (1976). Movement Art Works (Vancouver). *Vanguard, 5*(9), 9-10.

Ross, C. (1995). The performance of an encounter: the body, video. *INTER* (63), 14-52.
Considers the extent to which it is appropriate to discuss the representation of the human figure in video art, and the extent to which the figure is actually merely implied or referenced, with reference to video installations by Ariane Thézé and Thierry Kuntzel. The author identifies two types of representation of the body in video art, a challenging of the body's distinctive, tangible nature, and an attempt to redefine its limits, and investigates the differences between the actualization and stabilization, and the visibility and invisibility of the image of the body, with particular reference to Thézé's Interférences Mnémoniques. She examines the ways in which Kuntzel, in La Desserte Blanche, re-affirms the female body through its representation in video, and the extent to which this re-affirmation can be attributed to the performance aspects of the work. She studies both works within the context of the theories expressed by Peggy Phelan in Unmarked : The Politics of Performance (New York: Routledge, 1993) and by Judith Butler in Bodies That Matter (New York: Routledge, 1993) and concludes by questioning whether the image of the body in video serves to `destabilize' the viewer.

Ross, C. (1996). *Images de surface : l'art vidéo reconsidéré*. Montréal : Éditions Artextes.
L'art électronique est une pratique paradoxale mettant en jeu une panoplie de stratégies esthétiques qui à la fois imitent et subvertissent la logique de surface des images contemporaines. Abordant la vidéo en tant qu'esthétique mangeuse de profondeur, Christine Ross examine une vingtaine de vidéogrammes, de textes critiques réalisés et écrits entre 1973 et 1992. Quatre catégories de surface qui ont dominé la pratique vidéo depuis 30 ans sont analysées : le spectacle (Daniel Reeves, General Idea, Frederic Jameson), le narcissisme (Dan Graham, Vito Acconti, Rosalind Krauss), le reflet (Peter Campus, Richard Angers, Bill Viola) et le féminin (Nan Hoover, Sadie Benning, Kate Craig). Textes français et anglais de Christine Ross.

Ross, C. (2001). Nœuds contemporains : la videographie de Manon Labrecque. *Parachute :*

Contemporary Art Magazine, 103, 108-127.

Ross, C., Schütze, B., Riewer, R., Durand, G.S., Martel, R., Levesque, L. et Perreault, N. (1995). La performance d'une rencontre. *Inter : art actuel* (63), 14-17.

Roumanes, J.B. (2008). Nancy Petry : le phœnix de la peinture. *Vie des Arts, 52*(219), 60-63.
A profile of artist Nancy Petry. Petry's art is nourished by her many travels and nomadic lifestyle. It was while living in Paris between 1954 and 1958 that she moved into abstract art. During the period of turmoil that was 1968, she created a series of improvisations with jazz musicians, an experience she renewed later with dancers. Parallel to her painting, Petry also creates performances. The exhibition « Nancy Petry, Rétrospective » is at the Musée d'art de Mont Saint-Hilaire, Mont Saint-Hilaire, Canada, from April 6 to May 25, 2008.

Roy, C. (2010). Dancing colours in the snow: Celebrating Françoise Sullivan in Ontario. *Vie des Arts* (219), 17.
Discusses Françoise Sullivan's exhibitions 'Inner Force' shown at the Art Gallery of Ontario in Toronto (10 Feb.-1 Aug. 2010) and 'New Works' at the Corkin Gallery in Toronto (21 April-25 May 201), featuring work based on her performance 'Danse dans la neige', 'Homages' to artist friends, and 'Making a Song', and the exhibitions 'Echoes. Works inspired by Françoise Sullivan's Danse dans la neige » shown at the Niagara Artists Centre in St. Catharines, Ontario (1-23 April 2010) and 'Making her Mark, Pastel Works on Paper' at the CRAM Gallery in St. Catharines (2-23 April 2010). (ARTbibliographies Modern (ABM))

Roy, M. (2001). Corporeal Returns: Feminism and Phenomenology in Vancouver Video and Performance, 1968-1983. *Canadian Art, 18*(2), 58-65.
An essay is presented on feminism and phenomenology as performative strategies in video and performance art in Vancouver, British Columbia. The author says that Canadian government promotes the use of technology in cultural domain to strengthen the international image and reputation of the country. He implies that women search an agency outside the household domain, thus, it confuses the boundaries among art, life, and technology.

Roy, M.A. (1983). Inter x section. *Intervention* (18), 12-14.

Russell, C. (1980). The Lisa Steele Tapes: Investigation and Vision. Dans *North of Everything: English Canadian Cinema Since 1980* (p. 430-445). Alberta : University of Alberta Press. A chapter by Catherine Russell on a selection of Lisa Steele's work in three categories: "Involuntary Memory" focuses on works from 1972-1976, and explores the body as a site of memory, narrative, and its relationship to video/machine and performance. "Carving Details" focuses on works from 1975-1978, and examines the Female Avant Garde and montage. "The Performance of the other woman" looks at work from 1978-1982, that appear as "[Portraits of women] caught within an institutional authority system in which gender is constructed in specific and unequal ways". « Archival Fictions » looks at works from 1984-1992, and examines « the creative use of memory as a challenge to repression and denial ». (VTape)

Ryan, A.J. (1999). *The Trickster shift: Humour and Irony in Contemporary Native Art*. Vancouver : University of British Columbia Press.
Over the last 15 years, a select group of professionally trained and politically astute Canadian artists of Native ancestry has produced a compelling body of work that owes much of its power to a wry and ironic sense of humour rooted firmly in the oral tradition. More than a critical/political strategy, such humour reflects a widespread cultural and communal sensibility embodied in the mythical Native American Trickster. This book explores the influence of this comic spirit on the practice of various artists through the presentation of a 'Trickster discourse, ' that is, a body of overlapping and interrelated verbal and visual narratives by tricksters and about trickster practice.

Sabet, A. (2013). Nouvelles problématiques de l'éphémère. *Espace Sculpture* (103-104), 45-47.

Sabet, A. (2013). Nouvelles problématiques de l'éphémère : New problematics of the ephemeral. *Espace* (103/104), 45-47.
Discusses some of the issues surrounding the longevity of public art works displayed outside, demonstrated by two of Canadian sculptor Valérie Blass' works, which, although meant for outside display, were moved indoors by the Public Art Fund to minimise the risks associated with their deterioration. From here, the author raises questions about the ephemeral nature of works which are integrated into public space, with particular reference to funding as related to different art media, with the suggestion that 'permanent' public works are somehow considered a better investment. The Thierry Marceau performance project is discussed to illustrate this point.

Sabet, A. (2014). Catégorisations heuristiques : l'art contemporain autochtone au Québec. *esse arts + opinions* (81), 108-117.

Sabet, A. et Proulx, A.-M. (2016). *Portrait : les territoires. Un voyage en Chaudières-Appalaches.* : Regart, Est-Nord-Est.

Sage, E. (1984). Courage of Lassie. October show. *Vanguard, 13*(1), 54.

Sage, E. (1989). Making It With Tape: Documenting Performance with Skip Blumberg. *Video Guide, 10*(46), 6.
Sage profiles Skip Blumberg's January 1989 artist residency at Video In. There, Blumberg hosted a workshop on video documentation of performance, produced a tape titled The Noodlemaker, and presented a selected screening of his work. A large part of the article is dedicated to Blumberg's thoughts on performance documentary. (VTape)

Saint-Gelais, T. (1986). Louise Mercille. *Parachute* (44), 50-51.

Saint-Gelais, T. (1998). Françoise Sullivan. *Protée, 26*(3), 65-67.

Saint-Hilaire, J.-C. (1981). Connaissez-vous un chaman? Non je ne fréquente pas les galeries d'art. *Intervention* (10-11), 19-21.

Saint-Hilaire, J.-C. (1982). Voyez-moi. *Intervention* (14), 28-29.

Saint-Hilaire, J.-C. (1983). Nous voulons des pistes cyclables. *Intervention* (21), 24-24.

Saint-Hilaire, J.-C. (1992). La performance à Québec : Un deuxième souffle. *Inter : art actuel* (54), 43-44.

Saint-Hilaire, J.-C. (2000). Quelques réflexions à propos de la performance. *esse arts + opinions* (40), 16-51.

Saint-Hilaire, J.-C. (2004). De culture et de communication... *Inter : art actuel* (86), 64-68.

Saint-Hilaire, J.-C. (2007). De la mémoire et autres petits concepts... *Inter : art actuel* (96), 36-37.

Saint-Hilaire, J.-C. (2008). Art actuel in Quebec City. *Inter : art actuel* (100), 53-56.

Saint-Hilaire, J.-C. (2008). L'art actuel à Québec : quelques éléments pour en comprendre l'origine. *Inter : art actuel* (100), 2-7.

Saint-Hilaire, J.-C. (2008). Valentin Torrens : Comment une cible n'est pas une cible. *Inter : art actuel* (99), 60-61.

Saint-Hilaire, J.-C. et Martel, R. (1987). Snowball project. *Inter* (37), 15-17.

Saint-Pierre, C. (2003). À l'épreuve : Problématique provisoire. *Jeu* (109), 170-173.

Saint-Pierre, M. (1988). *Serge Lemoyne.* Québec : Musée du Québec.

Saint-Pierre, M. (2000). *Unstable motion/Mouvement instable.* [catalogue d'exposition]. Kelowna/Québec : Altenator Gallery/Galerie Verticale.

Saint-Pierre, M. (2000). *Unstable motion/Mouvement instable.* [catalogue d'exposition]. Kelowna/Québec : Altenator Gallery/Galerie Verticale.

Salter, C. (2010). *Entangled : technology and the transformation of performance*. Cambridge : MIT Press.

Sandals, L. (2006). Read Handed: Caught in the Act: an Anthology of Performance Art by Canadian Women. *Fuse, 29*(2), 39-41.
Caught in the Act, a book about Canadian performance in general, is introduced by six general essays on apologie, humor, and women's performance in Vancouver, Dot Tuer's 1980s' piece, a review by Elizabeth Chitty and Jayne Wark's analysis of costume. A welcome find, *Caught in the Act* gets snagged in the spin cycle of Canadian cultural hype. (VTape)

Saxenhüber, H. (2002). Vera Frenkel: Body Missing, Galerie Georg Kargl. *Springerin* (8/4), 70-71.

Sayej, N. (2009). Jeremy Bailey. *artUS* (27), 100-100.
Reviews the exhibition 'Machine Ego', featuring performance art and video work by the Canadian new media artist Jeremy Bailey at 2 of 2 Gallery, Toronto.

Schade, S., Fliedl, G. et Sturm, M. *Kunst als Beute : Zur symbolischen Zirkulation von Kulturobjekten*. Vienne : Turia & Kant.

Schade, S., Frenkel, V., Tuer, D., Bénichou, A., Kluszczynski, R.W., Lacerte, S., Legge, E., Bentley Mays, J., Pollock, G. et Wagner, F. (2013). *Vera Frenkel*. Ostfildern : Hatje Cantz. (dir.). (1996). *L'avenir de l'artiste : États de crise.* L'avenir de l'artiste : États de crise. Sainte-Thérèse : Praxis art actuel.

Schmid, G., Bader, L., Hoffmann, K., Kuni, V., van Mechelen, M., Missomelius, P., Reichle, I., Reimann, D., Schröter, J. et Spielmann, Y. (2006). *In-between : pictures in holographic installations as fields of action*. Berlin : Logos Verlag.
Discusses Philippe Boissonnet's interactive installation work In-Between (1997), which involves holograms, considering the role of the observer. (International Bibliography of Art (IBA))

Schmitt, F. et Schmitt, P. (2011). Art, politique et langue des signes. *Inter : art actuel* (108), 52-55.

Schneider, R. (2005). *Still living : performance, photography, and Tableaux vivants*. Montréal : Les éditions Dazibao.
Examines briefly the history of theater and photography based on the writings of Roland Barthes and Walter Benjamin and the Tableaux vivants. (IBA)

Schofield, S. (1983). Chorégraphies d'Artistes. *Vanguard, 12*(2), 12-13.
This article highlights the work of Choregraphies d'artistes a performance and dance series open to artist who traditionally work in a visual medium. The following work mentioned in this article: Tanya Mars produced gender fucking and nine lives a duo piece with Adette Oliver. Juana

Hibbert's Silver Star, Louise Guay's performance Elementales, Denis Farley's sur une falaise ... un bateau, unbain, Suzanne Valotaire's Le cantique des createurs as well as a duo work with Raphael Bendahan titled Tocada. According to Schofield the project identified and played with the vocabulary of each medium. (VTape)

Scholes, D., Fournier, N. et M, C.N. (2013). *De fond en comble.* Laval : Verticale – centre d'artistes.

Schroder, E. (1987). Life At The Legislature. *Fuse, 10*(6), 6-7.
Elizabeth Schroder writes about an Independant Artists Union (IAU) rally at Queen's Park provincial legislature to engage the Ontario Arts Council in negotiations for a living wage and equal access for minority, Native and women artists to the granting systems. Schroder herself, along with other artists, such as Scott Marsden, Stan Denniston, Janine Fuller and Shauna Dempsey, participated in the rally by staging agit-prop performances. (VTape)

Schryer, C. (1989). *Listen. Radio Free Banff – « 89 days of RADIA 89.9 FM.* [Artists Catalogue]. Banff : Inter-Arts/The Banff Centre for the Arts.
Catalogue de l'événement LISTEN Radio Free Banff - '89 days of RADIA 89.9 FM September 17 - December 14, 1989. Essais, lettres, journal, auto-portraits.

Scott, J. (1992). Vera Frenkel: Canada's pre-eminent video artist, story-teller and mischief-maker hits her stride. *Canadian Art*, 46-51.

Scott, K. et Shaughnessy, J. (2006). *Art metropole : le top 100.* Ottawa : Musée des beaux-arts du Canada.

Sekula, A.B., Marcella et Dyson, B. (1985). *Video Net : Documentation of video/performance activities at the Alberta College of Art Gallery 1978-79 and 1979-80*. Calgary : Syntax.

Sénéchal, G. (2001). *Trafic Art.* Chicoutimi, Qc : Séquence.

Shainbaum, B. (1980). Tour de 4. *Video Guide, 3*(1), 9.
A review of Tour de '4', an autobiographic performance of the SS Girls (Deborah Fong, Annastacia McDonald, Carol Hackett and Jeanette Reinhardt) utilizing quad sound, text, actions, video and slide projections. (VTape)

Shapiro, B., Lewis, M., Robertson, C., Coleman, V., Bienvenue, M., Couture, F., Tourbin, D., Falk, L., Gore, T., Bartlett, M., Anson, P., Bierk, D., Ewing, W.A., O'Hara, K., Jackson, G., Mattes, A., Morris, M. et Mitchell, C. (1977). *Rétrospective Parallélogramme, 1976-1977 = Parallelogramme Retrospective, 1976-1977*. Montréal : ANNPAC/RACA.
Documenting ANNPAC/RACA's first year, this publication provides a comprehensive overview of the association's agenda and concerns providing: profiles of 18 membre centres; proposals for national guidelines in regards to artist's fee, copyright and music/video distribution and reproduction; and contributions by ten artist-directors on performance art, archival systems, art periodicals, photography, music, the notion of "Canadian" art, etc.

Shea Murphy, J. (2010). Gathering from Within: Indigenous Nationhood and Tanya Lukin Linklater's Woman and Water. *Theatre Research International, 2*(35), 165-171.

Sherman, T. (1975). *Performance Poster.* [Performance poster].
Affiche faisant l'annonce de Tom Sherman à Art Metropole, du 18 au 31 mai 1975. Performance le 18 mai. On peut y lire: «The city is attractive and intelligent conversation is often heard. A nice size. The ordinary ping-pong ball, cut in half, provides a source of even white light.» Sur l'affiche, il y a une image de Tom Sherman avec une demi balle de ping-pong sur chacun de ses yeux.

Sherman, T. (1978). Denis Tourbin (...) A Conversation between Dennis Tourbin and Glenn Lewis. *Centerfold, 3*(1), 33-35.

Sherman, T. (1990, 26 octobre 1989). [From A Reservoir of Predictions].
This text stems from the author's examination of the archive of videotapes at Art Metrople and his selection of three important works from the history of the medium's production. This text examines one of these works, Sackville I'm Yours by Colin Campbell, which was made when the medium was less advanced, and features an on-camera performance and offers formal approaches that many others have adopted and expanded upon. (VTape)

Sherman, T. (1995). Tweak. Dans *Before And After The I-Bomb* (p. 250-253). Banff : The Banff Center Press. Tom Sherman makes an attempt at defining art. The working definition can be applied to many forms of art including paintings, installation, performance, and video art. It brings both answers and questions to a seemingly undefinable term with multi-definable and oxy-moronic examples. (VTape)

Shimoda, S. (2009). *The 16th Nipon Inernational Performance Art Festival (NIPAF09): Tokyo, Yokohama, Kohnosu, Nagano.* Nagano : NIPAF.
Programmation du 16e Nippon Internaional Performance Art Festival (NIPAF'09), dans laquelle ont participé Constanza Camelo (Colombie/Québec) et Maxime Bisson (Québec)

Shonagh, A. (1991). Redefining the Female Subject: Five Feminist Videotapes. *C Magazine* (28), 24-32.

Shuebrook, R. (1979). Form and performance—six artists: Art gallery, Winnipeg. *Artmagazine., 10*, 32.

Shütze, B., Laramée, G., Burnett, R., Boutet, D., Gray, N., Lessard, D., Tourangeau, S., Hall, P., Purdy, R., Neumark, D., Prescott, L., Householder, J., Kahre, A., Hébert, P. et Letarte, G. (2001). *L'espace traversé : Réflexions sur les pratiques interdisciplinaires en art = L'espace traversé : Reflexions on Interdisciplinary Practices in Art.* Trois-Rivières : Éditions d'art Le sabord.

Siberok, M. (1992). Monty Cantsin Retrospective: Video Madness: All you ever wanted to know about Monty Cantsin. *Mirror, 7*(43).
This article briefly recounts the philosophies and memorable performances of Istvan Kantor. The description leads up the announcment for his first retrospective video work, Rat Life and Megaphony, including experiemental work dating from 1979. (VTape)

Silver, E et Jones, A. (2016). Otherwise: Imagining Queer Feminist Art Histories, Manchester : Manchester University Press
Otherwise: Imagining Queer Feminist Art Histories is the first publication to address queer feminist politics, methods and theories in relation to the visual arts, including new media, installation and performance art. Despite the crucial contribution of considerations of “queer” to feminism in other disciplines of the humanities, and the strong impact of feminist art history on queer visual theory, a visible and influential queer feminist art history has remained elusive. This book fills the gap by offering a range of essays by key North American and European scholars, both emerging and renowned, who address the historiographic and political questions arising from the relationship between art history and queer theory in order to help map exclusions and to offer models of a new queer feminist art historical or curatorial approach.

Sim, C., Truong, M. et Oboro (Galerie). (2006). *Moments*. Montréal, Québec : Oboro.

Simard, C. (1996). The web of memory. *Performing Arts Journal, 18*(2), 40-43.
Presents a statement by the Canadian performance and mixed-media artist Claude Simard on his art of the last decade. Simard explains how he began by using his art to explore memory, using as subject matter his childhood memories of growing up in a small north Quebec town,

and states that now, however, he finds that he cannot lay to rest this theme the spoiled inner child insists on expression through his art in an obsessive way, whilst the artist becomes uncomfortably aware of the inexorable passing of time. He provides brief illustrations of how these conflicting concerns are expressed in his work. In the performance De Bullion (1990), he dresses as a shepherdess to symbolize giving and sharing, but sports also a wolf's tail as a symbol of danger. In the installation Spider Web (1992), the entrance to a closet filled with men's clothing is barred by a golden spider's web. Simard explains that the contents of the closet represent the past, including something menacing, which the spider's web keeps intact and prevents access to. He briefly describes other works, which explore concepts of adulthood, the nature of, and overlap between, public and private acts, and the environmental balance between nature and suburbia.

Simard, L., (2011). *Le live* dans Marie Fraser, M. (dir.), La triennale québécoise 2011 : Le travail qui nous attend, Montréal, Musée d'art contemporain de Montréal, 67–75

Simard, M. (2001). *Au cœur des murs*. Gatineau : AXENEO7.

Simard, M. (2016). De l'autoroute des larmes à la Terre de Feu. Performances et installations à l'attaque du féminicide et de la violence sexuelle. *Inter* (122), 22-25.

Simard, N. et Bruyère, M.-F. (1982). Oranges. *Musicworks* (19), 24.

Simon, K. (2004). *Tea & Gossip. A project by Linda Duvall.* [catalogue d'une exposition monographique]. Toronto/Saskatoon : The Red Head Gallery/Kenderline Art Gallery.
Publication sur l'exposition Tea & Gossip de Linda Duvall. Read Head Gallery, Toronto 6 février - 1er mars 2003, Kenderdine Art Gallery, Saskatoon 27 février - 14 mars 2004, Alternator Gallery of Contemporary Art, Kelowna 23 avril - 29 mai 2004, Ed Video Media Arts Centre, Guelph 11-19 juin 2004, Ace Art Inc, Winnipeg 7 janvier - 18 février 2005.

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Sioui Durand, G. (1987). Réparation de poésie. *Inter* (34), 44-46.

Sioui Durand, G. (1987). L'Ère des signaux faibles. *Inter* (36), 5-11.

Sioui Durand, G. (1987). Infester les zones. *Inter* (36), 38-45.

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Sioui Durand, G. (1994). Le feu en eau et la récidive du chemin qui marche irriguant les terres culturelles du Québec : Nouveaux métissages stratégiques. *Inter : art actuel* (60), 2-11.

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Sioui Durand, G. (1996). Trois soirées de rencontres-performances à Québec en octobre. *Inter : art actuel* (67), 31-35.

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Sioui Durand, G. (2000). Du spectaculaire contre le spectacle : le dilemme de l'art performance. *esse arts + opinions* (40).

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Sioui Durand, G. (2000). Fondation 9e Symposium des Artistes/Installateurs. *Inter : art actuel* (75), 48-51.

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Sioui Durand, G. (2002). Interaction Qui : Écologie et événement d'art social [Alma]. *Inter : art actuel* (80), 56-58.

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Sioui Durand, G. (2003). Tiawenk Pierre. *Inter : art actuel* (85), 8-10.

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Sioui Durand, G. (2004). De l'oralité et du geste. *Inter : art actuel* (86), 59-63.

Sioui Durand, G. (2004). Faire écrans à la violence. *ETC* (67), 37-43.

Sioui Durand, G. (2004). (Se) surveiller. *ETC* (65), 13-19.

Sioui Durand, G. (2005). RHWNT Québec-Wales. *Inter : art actuel* (90), 15-18.

Sioui Durand, G. (2006). Eclats récents d'art éphémère 2004-2005 [Examples of recent temporary art 2004-2005]. *INTER* (92), 38-49.
Reports on recent performance and site-specific art events held across Canada. There are four texts. Following an introduction which reflects on the proliferation of such interventions across the country over the past few years, the author details and discusses temporary installations created in store windows for 'Excès de Vitrine' along the high street of Chicoutimi, Saguenay (Sept.-Oct. 2004) , by the artists Claudine Cotton, Jacques Blanchet, Michelle Rhéaume, Guy Blackburn, Jean-Jules Soucy, Carl Bouchard, Boran Richard, Cindy Dumas, Marie-Ange Thériault, Pierre Dumont, and Yves Tremblay, and assesses the impact of the overall event. In a separate text, he focuses on two further events organized by the artists' centre Caravansérail in Rimouski, Quebec: 'L'Art en Action' (2 Oct. 2004), which featured videos and performances by Suzanne Valotaire, Francis O'Shaughnessy, Annie Baillargeon, Francis Arguin, and Julie Besner, and 'Espace Blanc' (2005), for which the artists Julie Andrée T, Virginie Chrétien, Eric Cardinal, and Julie Morazain created four site-specific outdoors on the frozen mouth of the river Rimouski. He concludes by analysing the new trends that emerge from all these interventions.

Sioui Durand, G. (2006). L'image au corps : L'allégorie luxuriante des performances photos chez Annie Baillargeon. *Ciel variable* (72), 18-21.
In today's generalized culture of screen images, new "nondisciplines" are entering the visual arts, media arts, action art, and art theory. Digital technologies, in particular, are multiplying in inventiveness and creating experimental zones between images, sound, and text. Art photography oscillates between "reality-fiction," photographic sculptures, and allegorical narrativity. Annie Baillargeon's stunning photomontages luxuriantly construct this third type, the photographic narrative. Inspired by the codes of action art (solo performances and collective movements) and "movie" scenarios (photo and video), her large works revamp the venerable genre of allegory. An elegant mystery floats in her settings, in which she is the body-material and the character with multiple identities. Tension is created between the sacred and the libido in a pop subculture iconoclasm of undefined ethical zones. In fact, allegorical photography such as this, at the beginning of a new millennium, paradoxically speaks to the hermeneutic analytical gaze as art criticism. (Érudit)

Sioui Durand, G. (2007). Secousses d'échelles. *Inter : art actuel* (97), 72-73.

Sioui Durand, G. (2007). L'homme à la main d'or. *Inter : art actuel* (95), 82-83.

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Sioui Durand, G. (2008). Arti Grabowski : Portée à l'évidence. *Inter : art actuel* (99), 78-79.

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Sioui Durand, G. (2009). Stuart Brisley. *Inter : art actuel* (102), 118-119.

Sioui Durand, G. (2009). C'est arrivé près de chez vous. L'art actuel à Québec. *Inter : art actuel* (103), 48-57.

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Sioui Durand, G. (2009). Résistance : Chocs et résilience. *Inter : art actuel* (102), 22-25.

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Sioui Durand, G. (2011). Électrons libres en performance. *Inter : art actuel* (108), 76-79.

Sioui Durand, G. (2011). *Les Fermières obsédées*. Trois-Rivières, Québec : Éditions d'art Le Sabord.

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Sioui Durand, G. (2011). S'exploser en catastrophes! *Inter : art actuel* (107), 77-79.

Sioui Durand, G. (2011). L'art politique : nouvelles ruses et anarchie. *Inter : art actuel* (107), 16-29.

Sioui Durand, G. (2012). L'espace public comme imaginaire et pratique artistique sociale. *Inter : art actuel* (111), 80-85.

Sioui Durand, G. (2014). Expansives, trépassées, zombies : art action de femmes. *Inter : art actuel* (118), 61-63.

Sioui Durand, G. (2014). Pas à pas : la résistance. *Inter : art actuel* (118), 57-61.

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Sioui Durand, G. (2014). Transferts d'expériences. *Inter : art actuel* (116), 9-13.

Sioui Durand, G. (2015). Des réseaux élargis au Quartier des spectacles centraliste. *Inter : art actuel* (119), 18-24.

Sioui Durand, G. (2015). Québec – Le portail de tous les dangers : Le modèle des centres d'artistes à l'ère des valeurs néolibérales? *Inter : art actuel* (119), 16-18.

Sioui Durand, G. (2016). Bangkok à Québec. À la rencontre de l'autre. *Inter* (124), 56-61.

Sioui Durand, G. (2016). L'onderha. *Inter* (122), 4-19.

Sioui Durand, G., Pageau, Y., Blais, S., Levesque, L., Martel, R., Perreault, N. et Durand, G.S. (1995). Art amérindien. *Inter : art actuel* (62), 69.

Sioui Durand, G. et Riopelle, J.-P. (2003). *Jean-Paul Riopelle : l'art d'un trappeur supérieur : indianité*. Sainte-Foy, Québec : Éditions GID.

Sioui Durand, Y. (1984). Le porteur des peines du monde. *Inter* (25), 45-47.

Sioui Durand, Y. (1988). Atiskenandahate. *Inter* (40), 54.

Sirant, S. (2009) *TallBlondLadies: Eyewitness Account*. http://www.performanceart.ca/index.php?m=pubarticle&id=18

Sirois, D. (2005). Cynismes? Manif d'art 3. *Parachute : Contemporary Art Magazine* (120), 2-3.

Skene, R. (1986). Dance show stunning, powerful. *Winnipeg Free Press* (September 22), 25.

Snider, J. (2014) *Roberto de la Torre : For the Disappeared*.
http://www.performanceart.ca/index.php?m=pubarticle&id=50

Snyers, A. (1981). Quelques actions. *Intervention* (10-11), 61.

Solakov, N., Bitterli, K., Städtisches Kunstmuseum Bonn., Kunstmuseum St. Gallen. et Ausstellungshallen Mathildenhöhe Darmstadt. (2008). *Nedko Solakov : emotions*. Ostfildern, Allemagne : Hatje Cantz.

Solga, K. (2005). *Tyranny of Bliss (review)* (Vol. 57, pp. 105-106).

Slomon, N, ?????

Somerset, A. et Elliott, T. (2001). *Paper wait : a collection of response.* (Vol. 3). Winnipeg : Ace art Inc. Paper Wait is a part of Ace art's Critical Distance writing program. The publication includes previously unpublished texts and images as well as essays written and presented throughout the year as responses to exhibitions, performances, publications and other projects facilitated by Ace Art. The texts of these essays were presented in photocopied form during the season, thereby being available during the run of their associated projects. In addition, this year's Paper Wait contains Portables - artists' pages and inserts gathered by invitation and solicited via a national call. Dont un texte de Sha.wna Demsey sur l'œuvre « Moving » (été 2001) de Doug Melnyk.

Spires, R. (1989, Septembre 8). Video mixed with performance used to explore nature of myths. *The Toronto Star*.
This article provides a brief overview of the video and installation work of Vera Frenkel and a brief
review of her performance Mad for Bliss. (VTape)

Spires, R. (1990, January 5). A Little Groening, a Little Allegory. *The Toronto Star*.
Listing of videos and performances occuring in Toronto at the time. The Second Animation Celebration includes episodes of The Simpsons by Matt Groening, Rarg by Tony Collingwood and a film called Lazar. The Euclid Theatre presents an evening of feminist strategies and stories,
including performances by Amy Gotlieb, The Hummer Sisters, Tanya Mars and Nancy Nicol. Innis Film presents Phil Hoffman's Kitchener-Berlin, the last in his series of autobiographical films, as well asThe Road Ended at the Beach, a road movie that ends with Hoffman meeting filmmaker/photographer Robert Frank. (VTape)

St-Gelais, T. (1998). Louise Mercille (exposition). *Parachute : Contemporary Art Magazine* (91), 56-57.

St-Gelais, T. (2011). Les Fermières obsédées sont là. Dans Sioui Durand, G. (dir.), *Les Fermières obsédées* (p. 147). Trois-Rivières, Québec : Éditions d'art Le Sabord. Ce court texte de Thérèse St-Gelais est contenu dans une publication comprenant les essais de cinq auteurs sur le travail du collectif Les Fermières obsédées. St-Gelais y souligne les stratégies adoptées par les artistes pour remettre en question les conventions du savoir-vivre, mais surtout du « savoir être femme » (p.10). Les Fermières bousculent les codes de la féminité, en en ternissant la représentation unique et invariable. L'auteure soutient que c'est en se basant sur l'idée de la performativité de l'identité que les artistes performent un genre féminin flou, mis en scène de façon désordonnée et démesurée. Finalement, le collectif participe, avec ses performances à caractère

événementiel, à déstructurer les lieux communs de la réflexion sur la construction identitaire. (EC)

St-Gelais, T. (2012). *Loin des yeux près du corps : entre théorie et la création.* Montréal, Sainte-Thérèse : Galerie de l'UQAM, Éditions du remue-ménage.

St-Gelais, T. (2017). The Appearance of Desire. Dans Davis, H. (dir.), *Desire Change: Contemporay Feminist Art in Canada*. Montréal/Kingston: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«This chapter essentially presents a feminist reflection on how desire has been constructed and questioned by artists who are engaged in critical representations of the norms that shape desire, in the context of feminist art in Quebec. While desire is represented in the work of many artists, it is also frustrated or thwarted in certain productions by Quebec's women artists. In their work, we
do not see the denial of a representable desire but rather the need to present an appearance of desire that is at times deceptive and at others completely fabricated.» (p. 118)

St-Jean Aubre, A.-M. (2013). Julie Favreau : la performance chorégraphique. *esse arts + opinions* (78), 16-21.

St-Laurent, S. et Vo Van, T.-C. (2003). *Art Star. Video Art Biennial / Biennale de vidéo art.* Ottawa : Galerie Saw Gallery.

St-Martin, F. (1974). *La galerie d'art aujourd'hui.*

Stacey, A. (2007). Now showing on the WAG: City's flagship gallery acts as a movie screen for video artists until Jan 29. *Uptown*, 16.
Curated by performance artists Shawna Dempsey and Lorri Milan, Blink of an Eye shows its works out of the gallery and into the public by creating a cinematic street-side atmosphere. The article goes into detail on several artists in the show including Daniel Barrow, Divya Mehra and Mike Hoolboom. (VTape)

Stanley, D. (1982). Randy and Berenicci. *Vanguard, 11*(7), 31.
A review of the live performances of Randy and Berenicci at the Western Front. (VTape)

Stanton, V. (2000). Dossier : réflexions de performeur-e-s : Victoria Stanton *esse arts + opinions* (40), 16-51.

Stanton, V. (2001). Victoria Stanton. *ETC* (52), 10.

Stanton, V. (2004). Linda Montano is living art. *Ascent Magazine*, Récupéré de http://ascentmagazine.com/articles.aspx%3FarticleID=134&page=read&subpage=past&issueID=24.html

Stanton, V. (2005). Don't talk with my mouth full. *Ascent Magazine,* (28), Récupéré de http://ascentmagazine.com/articles.aspx%3FarticleID=176&page=read&subpage=past&issueID=28.html

Stanton, V. (2011). Imagined Spaces, Lost Objects. Récupéré de http://www.performanceart.ca/index.php?m=pubarticle&id=41

Stanton, V. (2014). Trajectoires performatives. *Inter : art actuel* (118), 67-69.

Stanton, V. (2014). How Place is performed: a manifesto. *On Site review* (31), 50-51.

Stanton, V., G.-Allard, V. et Riffin, D. (2012). La sculpture comme événement : Comment les objets sont activés dans l'œuvre de Mathieu Valade. *Inter : art actuel* (110), 63-65.

Stanton, V. et Tinguely, V. (2001). *Impure. Reinventing the World. The theory, practice, and oral history of 'spoken word' in Montreal*. Montréal : conundrum press.
Dans cet ouvrage encyclopédique bilingue, Stanton et Tinguely ont compilé des entrevues avec 76 artistes anglophones et francophones afin de produire un examen compréhensif des théories et pratiques spécifiques à Montréal quant à ce qu'ils nomment le « spoken word », et qui s'inscrit dans l'histoire orale de la ville. Divisé en trois sections, le recueil discute d'abord de la théorie du « spoken word », ensuite de la pratique et finalement de l'histoire orale de Montréal, de 1960 à 2001. Les auteur(e) s ont également abordé les similarités, les différences et les liens à établir entre les œuvres des poètes et performeurs anglophones et francophones de la métropole car en effet, celle-ci fut qualifiée de capitale nord-américaine du « spoken word » et caractérisée par l'hybridité des pratiques de ses artistes performeurs. (JR, inspiré de E-Artexte)

Stanton, V. et Tinguely, V. (2001). Why Does It Have To Be So Boring? *2012*, Récupéré de http://www.brokenpencil.com/excerpts-from-the-independent-press/readings-why-does-it-have-to-be-so-boring

Stanworth, K. (1994). Re-Placing Performance : The Inter-Media Pratice of Françoise Sullivan. *Canadian Dance Studies 1*, 107-116.

Steedman, M. (1987). *Art and Community.* Toronto : The Community Arts Group and A Space.

Steele, L. (1979). To the audience: Tapes and performances at YYZ, Toronto, April 26, 1979. *Centerfold, 3*(5), 273-274.
Steele review's the first evening of a planned summer series of weekly events at YYZ. The evening showcased audience oriented, brief and entertaining short video tapes, sound tapes and performances. Steele also describes in detail Elizabeth MacKenzie's film "Robyn and Nadine," pointing out the narrative, film/ audio techniques and affects, genre and the change from the tradition of men as storytellers to females. (VTape)

Steele, L. (2006). The Lingering Present: Canadian Video Art in its Youth : 1968-1986. *Analogue*, 42-46.
This article looks back at the history of Canadian video art works.
The first part of the article talks about the National Film Board's documentary Challenge for Change which sought to challenge the notion of the traditional documentary by giving cameras to the poor in Newfoundland and Alberta. These early video documentaries used portapaks to record interviews with impoverished town folk and were an attempt at creating real social change. The National Film Board decided shortly after however, to return to traditional means of filmmaking. In the late 60's and early 1970's artist run centres began to pop up. Starting off informally and then later including membership fees and transforming from hang-outs into artist-run centres. In 1971 Pierre Faladreau and Julien Poulin collaborated on Continuons le Combat a film about post-October-Crisis Quebec. The film uses images of a goat being beheaded and a rowdy crowd at a wrestling match as metaphors for the radical separatist conflict in Quebec. In 1972, Colin Campbell made a video about a small town in New Brunswick called Sackvile. Titled Sackville...I'm Yours the video features Campbell talking about himself as the celebrated artist of the town creating an 'art star' persona for himself. In 1973 Jeffrey Spalding's piece Video Wash involves him washing the monitor in a both violent and gentle manner. In 1974 Lisa Steele's Birthday Suit examines physical memory as Steele gently strokes scars on her body while recounting how and when they happened. In 1976 Paul Wong's piece 60 Unit Bruise documents a performance between two men who draw the blood from one of their arm's to the other's back. Later work draws upon memory such as Susan Rynard's 1985 work Untitled (A Tape About Memory) which holds images stil in a shimmering fashion. Robert Morin and Lorraine

Dufour made *Le voleur vit en enfer* in 1984. The piece involves a man's phone conversation as the voice-over. The conversation reveals that he has to go on welfare and find a new apartment, while images of urban poverty in Montreal are shown. (VTape)

Steyn, J. (1997). *Other than identity : the subject, politics and art*. Manchester, New York : Manchester University Press ;.

Stitt, A. (2006). *Trace : installaction artspace 00-05.* [catalogue]. Royaume-Uni : Seren.
Trace exists to promote time based art and work emerging from performance, installation, sonic and interactive arts. Trace was set up in 2000 by André Sitt (one of the foremost practitioners of performance art in the UK) in the living room of his terraced house in Splott, Cardiff. This book document the Trace programme (2000-2005), its energy, anger, humour and subtle inquisitions. (4e de couverture)

Straayer, C. (1986). I say I am: Feminist Performance Video in the 70's. *Afterimage, 13*(4), 8-12.
This article traces the intersection of three movements active in the 1970's: feminism, performance art and video" In performance art, the body is frequently subservant to other objects. Video based performative works, which was an especially popular tool in the 1970s, negotiates the peformer and author of the text. They are the same person split with a duality. It is an especially important medium when dealing with identity politics and subverting the patriarchical structure of the art world. This articles discusses this issues and cites works that despite their low-fi quality, push the borders of gender and the television screen. (VTape)

Straw, W. (2005). Struggling Against Time. *Ciel variable* (67), 10-11.
Dans *Stills,* Adad Hannah présente des mises en scène statiques dans lesquelles finissent par se dessiner des mouvements furtifs, indiquant qu'il s'agit là d'œuvres vidéo plutôt que de photographies. Son travail rappelle l'histoire des passages entre image fixe et image en mouvement, depuis les premiers films qui donnaient vie aux images fixes jusqu'à l'expérience contemporaine de la bande vidéo imparfaitement arrêtée sur le mode pause. La révélation de mouvements dans les œuvres de Hannah modifie notre attention et nous rend méfiants et vigilants, nous faisant scruter ces images fixes, à l'affût du moindre mouvement ou signe de vie. (Érudit)

Sturman, S. (1988). Women Centre Stage. *Fuse, 2*(50).

Subotnick, A. (2007). Best of 2007 : Ali Subotnick. *Artforum, 46*(4), 336-337.
The curator Ali Subotnick discusses her top 10 cultural highlights of 2007. Those within the scope of ABM are: the exhibition 'A Rose Has No Teeth: Bruce Nauman in the 1960s' at the Berkeley Art Museum in California, the video and drawing work 'Kunsthaus Hollywood' by Erik van Lieshout, the exhibitions 'Relics and Reliquaries' at the Grand Central Art Center, California State University, Fullerton, Santa Ana in California and 'Belief System: 1970s Political Work and Reliquary Chapels' at the Margo Leavin Gallery in Los Angeles featuring works by Jeffrey Vallance, the performance 'Untitled (Working Title Kids & Dogs' by Nathalie Djurberg, the exhibition 'Kim Jones: A Retrospective' at the UB Art Galleries, State University of New York, Buffalo and Luckman Gallery, California State University in Los Angeles, Zac Efron, the exhibition 'Mary Hellmann: To Be Someone' at the Orange County Museum of Art, Newport Beach in California, the exhibition 'Identity Theft: Eleanor Antin, Lynn Hershman, Suzy Lake 1972-1978' at Santa Monica Museum of Art in California, the exhibition 'Vanity Drunko' at Honor Fraser in Los Angeles featuring work by Tomoo Gokita and 'The Middle Pillar' at the Maccarone in New York featuring work by Carol Bove. (ARTbibliographies Modern (ABM))

Sujir, L. (1982). Agit-prop. *Vanguard, 11*(8-9), 22-23.

Sujir, L. (1986). Re: placing the Lost Memory or Re: presenting Ourselves. *Parallélogramme, 12*(2), 22-23.

Sullivan, F. (1948). La danse et l'espoir. Dans Borduas, P. E. (dir.), *Refus Global* (p. 81-91). Montréal : Mithra-Mythe.

Sullivan, F. (1948). La danse et l'espoir. Dans Teyssèdre, B. et Dumont, F. (1971). *Borduas et les Automatistes, Montréal, 1942-1955.* Montréal : Musée d'art contemporain de Montréal, 140-146.

Sullivan, F. (1977). *Danse dans la neige*. Montréal : Images Ouareau.

Sullivan, F. (2001). Salue Zarathoustra. *Liberté, 43*(4), 164-167.

Sumi, G. (1998). Performance art fights bad rap. *Now, 17*(51), 67.
The article explores the changing structure of the festival just one year following its launch in 1997. Demonstrating how urban geography shapes that structure, specifically in reference to a series of events, titled Po-Po Into the Wasteland, which used abandoned and derilect buildings as sites for 'Field Trips' where audiences are guided on exploration. Of note are quotes by curators Shannon Cochrane and Jubal Brown about the possibilities of performance art and the role that the performance artist might play in the future. nowtoronto.com (VTape)

Surji, L. (1982). Agit.Prop : Walter Philips Gallery / Banff / July 9 to 25. *Vanguard*, 23.
Agit.Prop, and international series that problematizes objectivity and subjectivity in the realm of performance art. Leila Surji explains, "the performances in this series forced the audience to re-think perception, and to re-think the message making elements in our society which act as agents of influence on our conscious and unconscious minds". (VTape)

Swan, S. (1986). The Triumph of Girl Art. *Toronto Life, 20*(6).

Swensen, T.M. (2013). Memory is Embodied: Interview with Tanya Lukin-Linklater. Récupéré de http://alaskanativestudies.blogspot.ca/2013/09/memory-is-embodied-tanya-lukin.html?spref=fb

Swidzinski, J. (1991). L'art comme art contextuel (dossier). *Inter : art actuel* (68), 35-50.

Swidzinski, J. (1997). *20 ans d'art contextuel : Jan Świdziński*. Québec : Éditions Intervention.

Swidzinski, J. (1997). L'art comme art contextuel (manifeste). *Inter* (68), 46-50.

Swidzinski, J. (2005). *L'art et son contexte : au fait, qu'est-ce que l'art*. Québec : Éditions Intervention.

Symposium de sculpture et d'installation in situ, B. (2000). *Barrachoa : Symposium de sculpture et d'installation in situ, août 1997, Carleton, Gaspésie. Fonds Parachute*. : [Carleton] : Centre d'artistes Vaste et Vague, [2000].
Exposition collective regroupant : Alain, Danyèle; Babin, Sylvette; Camelo, Constanza ; Coulombe, Marie-Josée; Du Bois, André; Forest, Fernande; Labrie, Lise; Lafleur, Germain; Leblanc, Edwige; Mace, Daniel; Martel, Richard; Partaik, James; Tremblay, Marlène; Varady-Szabo, Christopher.

Symposium de sculpture et d'installation in situ, B.B., Jacques
Johnson, Carl. (2000). *Barrachoa : Symposium de sculpture et d'installation in situ, août 1997, Carleton, Gaspésie*. Carleton, Québec : Centre d'artistes Vaste et Vague.

Syperek, P. (2011). Shary Boyle: Flesh and Blood. *C Magazine* (111), 56-56.
Review of the book 'Shary Boyle: la chair et le sang/Flesh and Blood' (Montreal: Galerie de l'UQAM, 2010), consisting of essays by Louise Déry, James Bewley and Michelle Jacques, published as the catalogue of an exhibition held at the Art Gallery of Ontario, Toronto (15 Sept.-5

Dec. 2010), the Galerie de l'UQAM in Montreal (7 Jan.-12 Feb. 2011) and the Contemporary Art Gallery, Vancouver (17 June-21 Aug. 2011). Discusses the sculptures, paintings and performances of Canadian artist Shary Boyle (b. ca. 1972).

Szylinger, I. (1982). Colin Campbell : Margaret Dragu. *Vanguard, 11*(7), 36-37.
A review of Colin Campbell and Margaret Dragu's performance I am Already Changing My Mind. (VTape)

Taggart, A. (2009). Massimo Guerrera. *Espace Sculpture* (86), 42.

Taïeb, J.-P. (2008). *Les tableaux de bord de la gestion sociale : développez les nouveaux outils de la performance sociale*. (5e éd. éd.). Paris : Dunod.

Taimon, S. (2003). De la comédie musicale au rapprochement interculturel : l'exemple d'une école secondaire de Montréal. *Culture française d'Amérique*, 119-138.

Tate, M. (2015). Re-presenting invisibility: ghostly aesthetics in Rebecca Belmores Vigil and The Named and the Unnamed. *Visual Studies, 30*(1), 20-31.
Between 1980 and 2002, more than 65 women were disappeared from the Downtown East Side area of Vancouver, British Columbia. As the poorest neighbourhood in Canada, this inner city space has been conceptualised within Vancouver as an unproductive space. A majority of the women who were disappeared were First Nations women and thus were historically marginalised from the imaginary of Canadian citizenship. Because some were also sex workers and drug addicts, their disappearances garnered little attention from the police or from official media outlets. They had already disappeared from the respectable Canadian social body by being situated in this area. This article analyses documentation of a street performance by a First Nations artist named Rebecca Belmore, who was haunted by the disappearance of these women and by their invisibility as bodies that mattered. In relation to the history of colonialism in Canada, it is significant that the performance is both embodied by the artist and situated within Downtown East Side Vancouver. This article considers the problems of representing social marginality and suggests that Belmores performance rethinks representation and points to possibilities for transformational aesthetics. OA

Taunton, C. (2006). *Lori Blondeau: High-tech storytelling for social change.* Carleton University.

Taunton, C. (2010). Indigenous (re)memory and resistance: video works by Dana Claxton. *Post Script – Essays in Film and Humanities, 29*(3), 44-57.
Taunton examines how the multifaceted artistic practice of Hunkpapa Lakota artist Dana Claxton intertwines her indigenous worldviews with contemporary Aboriginal realities to create a visual language that exposes legacies of colonization, critiques settler histories, and asserts previously silenced indigenous perspectives. Although her vast body of work includes films, installations, performances and photography, her intricately layered video pieces are some of the most salient examples of her activist practices. Taunton explores the ways that Claxton reframes archival photographs and film, personal interviews, contemporary music samples, and iconic images to simultaneously critique and create. A key aspect of her decolonization project is the sharing of indigenous stories, a strategy that foregrounds (re)memory and resistance. Taunton argues that Claxton's videos function as vehicles toward indigenizing social memory -- a role that is rooted in sovereignty, self-determination, and survival. For her theoretical framework, Taunton draws on the writings of two indigenous scholars, Steven Loft and Jolene Rickard. (VTape)

Taunton, C. (2011). *Performing Resistance/Negotiating Sovereignty: Indigenous Women's Performance Art in Canada.* Queen's University, Kingston.

Taunton, C. (2016). Performance as Resistance : Forces to be Recknoned With. Dans Mars, T. et

Householder, J. (2016), *More caught in the act : an anthology of performance art by Canadian women*, Montréal : Artexte éditions, 34-55.

Taunton, C. et Warren, D. (2011). *ACTING-out, Claiming Space: Aboriginal Performance*. Kingston : Modern Fuel Artist Run Centre.

Tembeck, I. (1984). New Dance in Québec. *Dance in Canada* (40), 49-52.

Tembeck, I. (1994). Dancing in Montreal : Seeds of a Choreographic History. *Studies in Dance History, V* (2), 45-64.

Temple, K. (2006). Hungarian rhapsodizing: Istvan Kantor's media woks honour revolutionary resistance. *NOW, 25*(42), 87.
The Exhibition1956, brings together over 50 recent mixed-media works in homage to the Hungarian resistance 50 years on, offering a rare look at Kantor, known for his video and performance work, as a painter. (VTape)

Tenhaaf, N. (1991). Paulette Phillips. *Parachute : Contemporary Art Magazine* (63), 42-43.

Tenhaaf, N. (1992-1993). Of monitors and men and other unsolved feminist mysteries: video technology and the feminine. *Parrallélogramme, 18*(3), 24-37.

Teresa, C.C.S. (1998). *Cronologìa del performance 1992-1997 : Ex Teresa Arte Alternativo*. Mexico : Instituto Nacional de Bellas Artes, Consejo Nacional para la Cultura y las Artes, Ex Theresa Arte Alternativo.
Chronologie de la performance au Mexique, de 1992 à 1997, incluant des présentations des cinq éditions du Festival Internacional de Performance, avec des photos et descriptions des œuvres. Contient également un essai de Richard Martel : Performances, Mexicanidad, Universalismo.

Terrones, Á. (2014). Ressources graphiques pour performeurs en création. *Inter : art actuel* (118), 4-8.

Teyssèdre, B. et Dumont, F. (1971). Borduas et les Automatistes, Montréal, 1942-1955. Montréal : Musée d'art contemporain de Montréal.

Théberge, P. (1988). Heard and Unheard. *Vanguard, 17*(3), 40.

Thériault, M. (2011). L'éphémère comme agent de réflexivité. *esse arts + opinions* (72), 39-46.

Thériault, M. (2014). David Tomas, Sophie Bélair Clément. *esse arts + opinions* (81), 32-39.

Thibeault, A. (2010). *Elektra 11. Festival international arts numériques 11e édition.* Montréal : Baillat Cardel et fils.

Thibert, R. (1982). Le groupe Insertion. *Propos d'art, 5*(4), 15.

Thompson, A. (2016). The (R)evolutionary Tactics and Hybridist Anxieties of Spoken Word's Third Wave. Dans Mars, T. et Householder, J. (2016), *More caught in the act : an anthology of performance art by Canadian women*, Montréal : Artexte éditions, 87-106.

Thompson, MJ. (2002). Le refus corporeal: A manifesto after Paul-Émìle Borduas and Louise Lecavalier. *Women & Performance : a journal of feminist theory*, 12:2, 217-233.

Thompson, N. et Inc., C.T. (2012). *Living as form : socially engaged art from 1991-2011*. (1st éd.).

Cambridge : MIT Press.

Thompson, S. (1977). Performance Pieces at Art Gallery of Nova Scotia. *Visual Art News*.

Tipe, D. *I Ambiguous. A Night of Works in Form.* Toronto : Poor Alex Theater.

Tomas, D. (1993). Tim Clark's Deipnosophistae : an art of aesthetic vice? *Parachute : Contemporary Art Magazine,* 24-27.

Tomas, D. (2010). Quand le document s'anime et le spectateur performe : Tim Clark, Reading the limits (2008) / Animating the Document, Performing the Spectator: Tim Clark, Reading the Limits, 2008. *Ciel variable : art, photo, médias, culture* (86).

Tomas, D. (2010). Animating the Document. *CV - ciel variable* (86), 08-16.
Discusses the exhibition « Tim Clark. Reading the Limits' on show at the Leonard & Bina Ellen gallery at the Concordia University, Montreal (23 Oct.-29 Nov. 2008), and featuring the work of the Canadian performance artist Tim Clark. The author states the exhibition's curatorial strategy contextualised Clark's retrospective work within debates about the status of the contemporary artist, art work and spectator and the relationship between art and academia. He observes that Clark's work references philosophy, notably ethics, literature and the academisation of the avant-garde and describes the exhibition's visual format and textual content, observing the integration of video and photographic documentation of Clark's performances, object-based works, archival materials and text panels including catalogue information and explanatory quotes by Clark. He asserts that the exhibition's presentational strategies guided the viewer through a spatial, temporal and conceptual narrative interrogating the social and academic functions of artistic practice within the wider context of socio-cultural trends in knowledge production and consumption.

Tomas, D. (2010). Animating the Document, Performing the Spectator. « 'Tim Clark. Reading the Limits »' 2008. *Ciel variable* (86), 8-16.

Tomczak, C.K. (1979). In Ten Sity: Paul Wong at the Vancouver Art Gallery Videospace. *Centerfold, 3*(3), 135.
A brief but vivid description of Paul Wong's installation and performance at the Vancouver Art Gallery, involving the construction of an open-ceiling cube in the gallery space. Wong attached cameras to face the interior of the cube, and monitors upon the exterior, so the gallery audience could watch a performance wherein Wong, while inside the cube, spoke phrases regarding contemporary shamanism, and thrashed against the walls while the audience watched via the monitors on the exterior of the cube. (VTape)

Tomczak, K. (1980). Performance Kim Tomczak. *Parachute* (20), 17.
A description, written by the artist, of the performance A Demonstration of the Fear of Pain by Kim Tomczak, performed at the Canadian Cultural Centre in Paris. (VTape)

Tomic, M. (2015). Vera Frenkel. *Art in America, 103*(3), 166-166.
Review of "Ways of telling", a survey of works by Slovakia-born Canadian artist Vera Frankel (b. 1938), on view at the Museum of Contemporary Canadian Art, Toronto, Ontario. Describes installations, videos, performances and other works on show, in which the artist often adopts invented personas to explore the gaps in historical narratives.

Torrens, V. (2014). *How we teach performance art : university courses and workshop syllabus*. Denver : Outskirts Press.
« 42 different approaches to transmit the generative source of creativity in live action by internationally experienced practitioners, teachers and theorists of performance art from 21

countries. » -- Publisher's website. (Artexte)

Toupin, G. (1975). Le mou, le flou et le délicat. *La Presse* (Samedi 19 avril).

Tourangeau, J. (1980). Private Performance ou Merci à Linda. *Bulletin de la Chambre Blanche* (7), 1-2.

Tourangeau, J. (1980). Les contradictions plastiques. *Vie des arts, 25*(100), 60-61.

Tourangeau, J. (1980). Private Performance. *Bulletin de la Chambre Blanche* (7), 1-2.

Tourangeau, J. (1980-81). Enfin je retrouve Chicoutimi II. *Cahiers* (8), 9-10.

Tourangeau, J. (1980-81). Le Symposium International de Chicoutimi. Les Performances. Morceaux choisis. *Vie des Arts, XXV* (101), 45-46.

Tourangeau, J. (1981). Faites ce que vous voulez de mon corps... *Cahiers* (10), 27-28.

Tourangeau, J. (1981). Jean Tourangeau by Jean Tourangeau. *Bulletin de la Chambre Blanche* (9), 13.

Tourangeau, J. (1981). La traversée de Françoise Sullivan. *Vie des arts, 27*(107), 67.

Tourangeau, J. (1981). Lettre à Louise. *Bulletin de la Chambre Blanche* (8), 7.
Lettre ouverte abordant la notion de galeries parallèles et leur rôle dans l'éclosion de la performance à Québec versus à Montréal.

Tourangeau, J. (1983). L'art de la performance au Québec. *10-5155-20 Art contemporain* (3), 7-12.

Tourangeau, J. (1983). Feu vert pour la performance. *Vie des Arts, XXVII* (10), 53-54.

Tourangeau, J. (1985). Moment'homme volet performance. Tangente. *Vanguard, 14*(2), 30.

Tourangeau, J. (1987). Vancouver Now. *Vie des arts, 32*(127), 29-31.

Tourangeau, J. (1989). Performances + Artefacts, ou le pouvoir de la mémoire. *Vie des Arts* (136), 60-63.

Tourangeau, J. et Léger, D. (1987). *Aventure = Venture.* Montréal, Qc : Saidye Bronfman Centre/Centre Saidye Bronfman.

Tourangeau, S. (1980). Corps manifesté/corps en extension dans l'espace ou corporisé en objet fugitif. *Bulletin de la Chambre Blanche* (7), 5-6.

Tourangeau, S. (1980). Ouvrir l'espace ou j'intentionne. Dans Blanche, L. C. (dir.), *Catalogue de La Chambre Blanche 1979-1980* (p. 37-38). Québec.

Tourangeau, S. (1980). Corps manifeste, corps en extension dans l'espace. *Bulletin de la Chambre Blanche* (7), 5-6.
Texte autour de l'événement « L'objet fugitif », qui s'est tenu à la Chambre Blanche, du 17 octobre au 4 novembre 1979. Il comprenait plusieurs performances et des tables rondes.

Tourangeau, S. (1981). Jeu. *Bulletin de la Chambre Blanche* (9), 6-7.
Texte à la forme poétique autour de la notion de jeu, en lien avec la performance.

Tourangeau, S. (1982). En déroute je vole toujours... Dans *Art et féminisme : Musée d'art contemporain, Montréal, 11 mars-2 mai 1982* (p. 138-139). Montréal : Ministère des affaires culturelles et Musée

d'art contemporain de Montréal.

Tourangeau, S. (1985). L'Ère nucléaire. Dreams of the Millenium. *Parrallélogramme, 10*(3), 32-33.

Tourangeau, S. (1986). La performance en mutation. *Vie des Arts, XXXI* (123), 66.

Tourangeau, S. (1986). Jeux d'Espace : aussi une performativité. Dans *Jeux d'espace 86* (p. 59-60). Montréal : Conseil de la Sculpture du Québec.

Tourangeau, S. (1987). Happy BIRTH D Zoopsies. *Vanguard, 16*(2), 37-38.

Tourangeau, S. (1988). Montréal : ville de festivals ou ville de performance. *ETC MONTRÉAL* (5), 84-85.

Tourangeau, S. (1988). Perfo 1 : une continuité à affirmer. *ETC MONTRÉAL* (6), 10-61.

Tourangeau, S. (1988). Les performeuses des Temps chauds font « œuvre ». *Espace Sculpture, 5*(1), 10-11.

Tourangeau, S. (1989). Points d'histoire récentes. Dans *Performances + Artefacts*. Longueiul : Galerie d'art du Collège Édouard-Montpetit. Les conservateurs dégagent les notions d'appropriation, de public et d'hybridité liées à la performance et discutent des problèmes émanant d'une définition et de l'écriture d'une histoire du médium. Brefs commentaires des artistes. (E-Artexte). Artistes : Achim, Normand; Chagnon, Martine; Derome, Nathalie; Frechette, Jean-Yves; Hache, Louis; Joly, Suzanne; Papin, Claudine; Valotaire, Suzanne; Davis, Rae; Melnyk, Doug; Butler, Jack; Urban, Colette; Valotaire, Suzanne.

Tourangeau, S. (1991). Un art de la manière. Dans *Performance au-in Canada 1970-1990*. Québec : Éditions Intervention.

Tourangeau, S. (1991). Du plus loin au plus proche, l'art de la performanceHaruo Higuma, Gorin : No Sho; Tari Ito, La mémoire de l'épiderme, Galerie Oboro, Montréal, le 15 novembre 1990. *ETC* (14), 45-47.

Tourangeau, S. (1995). Comme il faut/doom. *ETC, 8*(30), 17-20.
This article reviews Tanya Mars' Comme il Faut / Doom, which is a performance/installation peice that was presented at Les vingt jour du théâtre à risque. Tourangeau provides a detailed description of the piece and suggests that this piece may well be a sign of a new promising generation of performance artists. NB. This article is in French. (VTape)

Tourangeau, S. (1996). *Historique des Ateliers convertibles*. Joliette : Les Atelies Convertibles.
Un regard rétrospectif (de 1983 à 1996) sur les objectifs et les activités d'un centre regroupant des artistes lanaudois, depuis sa fondation par les Ateliers communautaires d'en bas (qui changent de nom en 1990) jusqu'à la démarche auto-critique des dernières années. Au moyen des archives du centre, Tourangeau documente trois événements. (E-Artexte). Artistes : Bonin, Hélene; Déziel, Ginette; Forget, Normand; Binet, Danielle; Chevrette, Maryse; Paren, Eric; Joly, Suzanne; Fiset, Jocelyn; Richard, Alain-Martin; Derome, Nathalie; Chagnon, Martine; Haché, Louis; Lessard, Denis; Lapan, Francis; Blackburn, Guy; Viens, Jacques; De Tonnancour, Jacques; Whittome, Irene; Pirson, Jean-François.

Tourangeau, S. (1996). Jacques de Tonnancour, Mes performances sont-elles des collections d'actions? Critique et artiste…, Ligne de continuité, point milieu, âge tendre et tête de bois, Trans-position, L'œuvre-collection stratégies d'intervention. Dans *Parcours Désordonné* (p. p. 17, p. 18-21, p. 34-36, p. 66-71, p. 82-83, p. 85-92.). Joliette : Les Ateliers convertibles.
Un regard rétrospectif (de 1983 à 1996) sur les objectifs et les activités d'un centre regroupant

des artistes lanaudois, depuis sa fondation par les Ateliers communautaires d'en bas (qui changent de nom en 1990) jusqu'à la démarche auto-critique des dernières années. Au moyen des archives du centre, Tourangeau documente trois événements. (E-Artexte). Artistes : Bonin, Hélene; Déziel, Ginette; Forget, Normand; Binet, Danielle; Chevrette, Maryse; Paren, Eric; Joly, Suzanne; Fiset, Jocelyn; Richard, Alain-Martin; Derome, Nathalie; Chagnon, Martine; Haché, Louis; Lessard, Denis; Lapan, Francis; Blackburn, Guy; Viens, Jacques; De Tonnancour, Jacques; Whittome, Irene; Pirson, Jean-François.

Tourangeau, S. (1996). *Les Ateliers convertibles : historique*. Joliette : Ateliers convertibles.

Tourangeau, S. (1997). Le mois de la performance 2e édition. Dans *La Centrale Voix singulières Réflexion sur l'art actuel des femmes* (p. 29-36). Montréal : Éditions du remue-ménage et La Centrale.

Tourangeau, S. (1997). De la performance, de l'installation... en interstice : du performatif. Dans *L'installation. Pistes et territoires* (p. 36-45). Montréal : Centre des arts actuels SKOL.

Tourangeau, S. (1998). *Objet(s) de présence*. Joliette : Musée d'art de Joliette.

Tourangeau, S. (2000). Le Monde de DARE-DARE. Dans *Mobilité et résonances* (p. 5-10). Montréal : DARE-DARE.
Tandis que De Pauw décrit le travail quotidien à Dare-Dare, et que Tourangeau définit ce dernier comme un lieu d'expérimentation transformateur et transformable, les éditrices montrent comment les réalisations depuis 1996 confortent le mandat de recherche fixé. Suit un complément à la programmation 1998-1999, où varient les niveaux de discours – textes descriptifs ou d'accompagnement par les artistes, entretiens ou textes critiques par des collaborateurs – et à travers lequel ressortent les notions de lieu, de mobilité, de rapport public/intime. Textes des artistes en français ou en anglais. Courtes notices biographiques des artistes et des auteurs. (E-Artexte).

Tourangeau, S. (2000). SSS. Dans *Autrement dit la présence* (p. 12.11-12.19). Joliette : Les Ateliers convertibles.
L'ouvrage entier : Cette publication constitue la prolongation livresque de la série d'ateliers collectifs « Laboratoire en trois temps », organisée par le centre d'artistes Les Ateliers convertibles. Onze des treize artistes y manifestent, en images (dessins, photographies d'objets et de performances) et en textes de création (poésie, fiction, compte rendu), l'expérience vécue et partagée en atelier.

Tourangeau, S. (2000). Dossier : réflexions de performeur-e-s : Sylvie Tourangeau *esse arts + opinions* (40), 16-51.

Tourangeau, S. (2001). Du commun à la communauté semer des signes d'humanité. Dans Loubier, P. et Ninacs, A.-M. (dir.), *Les Commensaux* (p. 131-135). Montréal : SKOL.

Tourangeau, S. (2001-2002). La performance du Futurisme à nos jours de RoseLee Goldberg. *ETC* (56), 76-77.

Tourangeau, S. (2002). Livres et revues : Art Action 1958-1998. . *Espace, 60*, 53-54.

Tourangeau, S. (2002). Du performatif non-stop, synopsis d'une intervention dans un colloque. Dans Laramée, G. (dir.), *L'espace traversé, réflexions sur les pratiques interdisciplinaires en art* (p. 70-77). Trois-Rivières : Les éditions d'art Le Sabord.
L'ouvrage en entier (L'espace traversé, réflexions sur les pratiques interdisciplinaires en art) : Réflexions sur les pratiques interdisciplinaires en arts au Canada et dans le monde. Une vision dynamique des pratiques en arts visuels actuels. Quinze artistes pratiquant depuis 10, 20, 30 et

40 ans leur art osent regarder de façon critique cet objet informe que sont les pratiques inter, trans, multi et maintenant indisciplinaires. (site internet de l'éditeur, Le Sabord).

Tourangeau, S. (2003). *Appel(s) à l'aigle*. Montréal : Sylviane Poirier art contemporain.
Publié suite à une résidence effectuée lors du Symposium international de création in situ « H2o ma terre » (été 2002), ce livre d'artiste souligne aussi les 25 ans de carrière artistique de Tourangeau. Photographies et photogrammes tirés de bandes vidéo documentent les « Appel(s) à l'aigle » de l'artiste, qui décrit et commente les différentes étapes de sa série de performances. Inclut trois poèmes de S. Cloutier qui font écho au travail de l'artiste. (E-Artexte)

Tourangeau, S. (2005). *La résidence, le performatif : 15 minutes d'humanité*. Gatineau : Centre d'artistes AXÉNÉO7.
Livre qui fait suite à la résidence de Sylvie Tourangeau du 27 janvier au 22 février 2002, « 15 minutes d'humanité », au centre d'artistes AXENÉO7. Publication avec CD-ROM

Tourangeau, S. (2011). Les métamorphoses du réel. Art nomade, Saguenay, 1er au 3 octobre 2009. *Inter : art actuel* (108), 56-59.

Tourangeau, S. (2011). Une série de textes sur le blogue avec le collectif TouVA, 3e édition du Festival international d'art performance VIVA! art action. Récupéré de http://vivamontreal.org/blog/

Tourangeau, S. (2012). D'où performons-nous? Festival VIVA! Art action, Montréal. 4–9 octobre 2011. *ETC* (95), 35-38.

Tourangeau, S. (2012). Marina Abramovic Institute, L'aura ou le performatif? *Zone occupée, 6*, 18-21.

Tourangeau, S. (2012). Pour un performatif d'existence, de relation, d'incantation, de projection. *ETC* (94), 50-51.

Tourangeau, S. (2012). Manger L'autre, entrevue avec Janine Eisenaecher. *Inter : art actuel* (109), 66-67.

Tourangeau, S. (2012). D'où performons-nous? *etc* (95), 35-40.

Tourangeau, S. (2013). Reine de sa propre vie. Dans *Thérèse Chabot* (p. 20-27). St-Hyacinthe : Expression

Tourangeau, S. (2014). Li Alin et Cécile Martin : le degré zéro de la technologie : de l'imprévu à l'inespéré. *ETC* (102), 80-83.

Tourangeau, S. (2014). Marina Abramovic : Le défi de la contradiction. *ETC 101*, 15-21.

Tourangeau, S. (2015). *Le connoté, le projeté, l'anthropologique, l'ontologique*. St. Hyacinthe : Expression

Tourangeau, S., Martel, R. et Robert, J. (2014). Qu'est-que la pratique de l'art performance s'invente pour vivre? *Inter : art actuel* (116), 50-53.

Tourangeau, S., Stanton, V. et Baie, A. (2010). Incarnations des doubles mythologiques, entrevue avec Guillaume Adjutor Provost. *ETC* (89), 23-25.
An interview with artist Guillaume Adjutor Provost on the subject of his performance Prologue pour statue équestre inachevée, presented at VIVA! Art Action, Canada, September 17–26, 2009. Topics discussed include the details of the performance, a work of rare poetic intensity; the very different worlds into which it brought spectators; its ritualistic aspects; its incorporation of public space; its essentially self-contained nature; and Provost's use of drawing as a means

of extending the performance after the fact.

Tourangeau, S., Stanton, V. et Bérubé, A. (2017). *Le 7e Sens : Pratiquer les dialogues / pratiquer les workshops / pratiquer le performatif au jour le jour / pratiquer l'art performance.* SAGAMIE édition d'art and M:ST.

Tourangeau, S. et TouVa. (2015). *Le 7e sens : le performatif*. Sagamie : M:ST.

Tourangeau, S.P., Louise. (1998). *Objet(s) de présence*. Joliette : Musée d'art de Joliette.

Tourbin, D. et Robertson, C. (1989). Topo Ottawa. *Inter* (44), 50-54.

Tousley, N. (1982). Notes on Agit Prop/Performance in Banff. *Artscanada* (248-249).

Tousley, N. (2011). Up north. *Border Crossings, 30*(4), 109-111.
Discusses the exhibition 'Up North' shown at the Art Gallery of Alberta in Edmonton (10 Sept. 2011-8 Jan. 2012), featuring work on the theme of the North by the Danish artists Jacob Dahl Jürgensen and Simon Dybbroe Møller, the Canadian artist Kevin Schmidt, and the Icelandic artists Ragnar Kjartansson and David Thor Jonsson. The author studies the role of performance, music and video in their work, explores their examination of the concept of wilderness as a fiction, and studies 'Flotsam and Jetsam' by Jürgensen and Møller (2009-2011, illus.). She assesses Schmidt's 'A Sign in the Northwest Passage' (2010) and the video 'Wild Signals' (2007, illus.), describes the video 'The End' by Kjartansson, and concludes by analysing their investigation of attempts to tame wilderness, and the theme of presence and absence in the work.

TouVa. (2013). Un lexique momentané, provisoire, non prévisible, indéterminé, quantique. *Inter : art actuel* (115), 24-26.

Town, E. (1983-1984). Paulette Philipps: Find the Performer. *C Magazine* (1), 52-53.

Town, E. (1989). Three Sisters […] Tanya Mars explores the origin of female species. *Canadian Art, 6*(2 (june)), 64-67.

Town, E. et Hlynsky, D. (1989). Three Sisters: In Her Trilogy of Performance Works, Tanya Mars Explores the Origin of the Female Species. *Canadian Art, 6*(2), 65-68.
Elke Town's favourable review of the performance art trilogy by Tanya Mars; she critiques each work as a socio-cultural narrative. « They are the tales of two women and a girl, each in active pursuit of her desire. Elizabeth I in Pure Virtue, Mae West in Pure Sin, and Alice (of Wonderland) in Pure Nonsense...navigate the perils of politics, sex and psychoanalysis by seizing power, staying single and having an adventure. » (VTape)

Townsend-Gault, C. (1984). Performance as Resistance. Various Halifax locations. *Vanguard, 13*(8 (October)), 47-48.

Townsend-Gault, C. (1991). Having Voices and Using Them. *Arts Magazine, 65*(6).

Trainor, J. (2003). Winnipeg on the Hudson. *Border Crossings, 22*(3), 36-47.
Discusses the work of artists based in Winnipeg, Canada. The author focuses on the staging of an interactive performance work in New York by the Winnipeg art group Royal Art Lodge (RAL), reports on the current involvement of the artists Michael Dumontier, Hollie Dzama, Marcel Dzama, Neal Farber, Drue Langlois, and Myles Langlois, and notes their production of work in a wide variety of formats. He refers to the exhibition of work by the Winnipeg artists Tim Gardner and Jon Pylypchuk, assesses the relationship of the work of the RAL, Gardner, and Pylypchuk to

Winnipeg, and outlines the importance of drawing, and collaborative work, in the output of the RAL. He explains that the members of the RAL draw on a shared background which emerges in their use of texts in their work, comments on Pylylpchuk's mixed-media works including his work 'hot dog' based on the motion picture for tim gardner (2002, col. illus.), and notes Gardner's production of watercolour paintings based on photographs, in a photo-realist style, including Untitled (Guy with Girls) (2002) and Untitled (Red Sky) (2002, illus.).

Tremblay, J. (2001). *Festival Art Action Actuel.* [programme du festival]. Montréal : Festival Art Action Actuel.

Trepanier, P. (2013). *Danse dans la neige Françoise Sullivan. Photo : Maurice Perron*. Ottawa : National Gallery of Canada.

Trévisan, P. (2013). Art contemporain de Québec à São PauloIntegração/action São Paulo-Québec, São Paulo, 5 au 15 avril 2011. *Inter : art actuel* (113), 90-94.

Troncy, É. (2011). General Idea: from the Beginnings to Now. *Art Press* (375), 48-53.
On the occasion of the exhibition 'Haute Culture: General Idea, une retrospective 1969-1994' on show at the Musée d'Art Moderne de la Ville de Paris, Paris (11 Feb.-30 April 2011), discusses the work of the Canadian art group General Idea. The author traces the history of General Idea, formed by the artists Michael Tims, Ron Gabe and Slobodan Sala-Levy under the aliases A A Bronson, Felix Partz and Jorge-Zontal, and analyses the group's engagement with popular culture, fiction and the cult of celebrity and the image. He argues that it is difficult, from a contemporary perspective, to appreciate the utopian aspects of their approach and stresses the importance of analysing General Idea's artistic project with reference to its historical context. He analyses General Idea's concept of the art collective as a fictive entity rather than as a proscribed group and discusses their projects which include the 'Miss General Idea Beauty Pageant', the 'Miss General Idea Pavillion' and their publication of File magazine. He concludes by identifying a turning point in General Idea's approach when they began to explore the theme of AIDS during the late 1980s.

Trottier, A. (1993). Quinze ans, ou la poésie Inter. *Inter : art actuel* (57), 29-29.

Tuer, D. (1986). The CEAC Was Banned in Canada. *C Magazine* (11), 22-37.

Tuer, D. (1987). Gestures in the Looking Glass. Performance Art and the Body. *C Magazine* (14), 44-51.

Tuer, D. (1993). Perspectives of the body in Canadian video art. *C Magazine* (36), 29-37.

Tuer, D. (2004). Gestures in the Looking Glass: Performance Art and the Body (1987). Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 54-66.
In this essay, which first appeared in 1987 in C.Magazine, artist and cultural historian, Dot Tuer looks at how performance art slides between the contingencies of its art world context and the body's presence within a complex web of lived experience and artificial fictions. Citing examples such as the work of Paulette Philipps, Colin Campbell and Tanya Mars, and the theatrical staging of the Schizophrenic Opera (1983), the author argues for performance art's potential to disrupt the domino effect of simulation by challenging the circular appropriation of the body in late capitalism. (65 p.)Their work, by taking up an antithetical position to a false economy of representation, reveals the schism between the presence of the body and its abstraction in representation. The bodies they perform, "from pure psychosis to pure fiction" (p.66) become the locus for counter-spectacle, narrative subversion and discursive impediments. In the words of Tuer, not only materializing sexual difference as an historical dualism but more important, rendering visible the politics of representation as a struggle over the control of real bodies in

time and space.

Tuer, D. (2004). Vera Frenkel: The Secret Life of a Performance Artist. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 32-39.

Tuer, D. (2006). Threads of Memory and Exile: Vera Frenkel's Art of Artifice. Dans *Mining the Media archive: essays on art, Technology, and Cultural resistance* (p. 35-42). Toronto : YYZ Books.

Tuer, D. (2007). *Performing memory : the art of storytelling in the work of Rebecca Belmore*. Montréal : McGill-Queen's University Press.
Reprints an essay from Rebecca Belmore: 33 pieces, (2001), p.32-36. Discusses the work of the sculptor and performance artist Rebecca Belmore, focusing on how her work relates to memory, colonialism, and First Nations people. (IBA)

Tuer, D. (2009). Between Image and Remembrance: The Psychic Residences of Body Missing. *Prefix Photo* (19), 40-45.

Tulinchsky, K.X. (1994). Kiss & Tell continues the lesbian sex debates. *Xtra! West*, 48.
Karen X Tulchinsky reviews Her Tongue on my Theory, a book written by Vancouver-based artist collective Kiss & Tell that explores and challenges issues of lesbian sexual representation, censorship of queer art, the feminist pornography debates of the 1970s, cultural appropriation and related topics. Tulchinski refers to Kiss & Tell's performance piece True Inversions, video stills from which are included in the book. xtra.ca (VTape)

Turions, C. (2014, 24 mai 2014). Confronting Movements, Confronting Vocabularies. Récupéré de https://cheyanneturions.wordpress.com/2014/05/24/confronting-movement-confronting-vocabularies/

turions, c. (2016). When Flesh Become Electric. Dans Mars, T. et Householder, J., *More caught in the act : an anthology of performance art by Canadian women*, Montréal : Artexte éditions, 74-86.

Twerdy, S. (2014). Mastering the Moment. *Canadian Art, 31*(1), 78-82.
The article examines the life and work of the Montreal, Quebec-based artist Julie Favreau. Particular focus is given to how she is inspired by literature and the genre of magic realism. Additional topics discussed include her work in video, performance and mixed-media art, her artistic techniques and her upcoming 2014 exhibitions.

Uhlyarik, G., Jacques, M., Uhlyarik, G., Hackett, S. et Gevinson, T. (2014). *Playing with Time*, Toronto : Blackdog Publishing London and Art Gallery of Ontario.
Exhibition catalogue for *Introducing Suzy Lake* at AGO Art Gallery of Ontario

Université du Québec à Montréal. Laboratoire de cartographie. (1979). *Île de Montréal*. Montréal : Laboratoire de cartographie.

Unknown. (1978). Video: Vancouver Women's Video and Film Festival. *Vanguard, 7*(6), 19.
A statement of purpose and intent from the Vancouver Women's Video and Film Festival. A secondary article outlines the the history and potential of a project at the Open Space Gallery, involving simultaneous video performance, slow scan video and the use of satellite and telecommunications. (VTape)

Unknown. (2002). Donna Wawzonek on Stefan St-Laurent. *Arts Atlantic* (70).
The article scans the performance, video and installation work of Stefan St-Laurent, who manifests his feelings of alienation by transforming and exaggerating notions of glamour into

monstrous incarnations. (VTape)

Unknown. (2004). *Untitled.* Toronto : Fado Performance Art Centre.
This series of performance art exhibitions involving various artists and situated around Queen's Park in Toronto was directed by Tanya Mars and co-directed by Odette Oliver.
"Tyranny of Blis is a modern day social satire with a cast of 30 performers. Loosely based on the pageant structure of the medieval Miracle/Mystery plays, Tyranny of Bliss looks at the current human condition from both utopian and dystopian perspectives, featuring imagery based on the 7 deadly sins and the 7 heavenly virtues."
(Excerpt from catalogue) (VTape)

Unknown. (2005). Belmore at the Venice Biennale. *Sketck Magazine*, 16.
Aboriginal artist Rebecca Belmore works in sculpture, performance art, installation and video creating narratives that address place, history and identity issues. Her exhibition for the Venice Biennale uses explores the idea of being a captive in ones own country. (VTape)

Uzel, J.-P. (2006). L'usine comme transformateur social 8 X 5 X 363 + 1 de Raphaelle de Groot. *Parachute : Contemporary Art Magazine* (122), 12-13.

Uzel, J.-P. (2014). La spectacularisation dans l'art actuel autochtone. *esse : arts + opinions* (82), 34-45.
Les dispositifs spectaculaires de masse qui se mettent en place au cours du 19e siècle (expositions universelles, cirque, cinéma…) accordent une place centrale à la figure de l'Indien. Plusieurs artistes autochtones actuels (Kent Monkman, Edgar Heap of Birds, Robert Houle, Nigit'Stil, David Garneau et Terrance Houle) cherchent aujourd'hui à montrer l'envers du décor : ces spectacles avaient lieu au moment même où se mettaient en place les plus répressives des politiques d'assimilation. D'un côté, l'on mettait en scène à grande échelle ce que l'on s'employait, de l'autre, à faire disparaitre par tous les moyens. (esse)

Vaillancourt, A. et Myre, R. (1987). Performance. Dans Laroche, F. (dir.), *Armand Vaillancourt* (p. 28-31). Saint-Jérôme, Qc : Le Centre.

Van Hoof, M. (1999). Rencontre internationale et colloque interactif : Art Action 1958-1998 [International meeting and interactive colloquium : Art Action 1958-98]. *Parachute* (93), 43-45.
Reports on an event held at Le Lieu contemporary arts centre in Quebec, Canada (20-25 Oct. 1998) surveying 40 years of `action art » (performance, Fluxus, happenings, body art, etc.) as represented by c.30 artists from around 20 different countries. The author summarizes contributions by Pierre Restany, Jean-Jacques Lebel and others on the social and cultural context of action art, the impact of feminism, sexual liberation and the development of video on its evolution, and the change in its nature during the 1990s, when reality and illusion became interchangeable with the advent of electronic art and virtual reality.

Vanderborght, C. (1996). L'Agora cathodique. *Inter : art actuel* (66), 16-17.

Vanderborght, C., Doyon/Demers et Cantsin, M. (1990). Manœuvres : Le lieu, centre en art actuel. *Inter : art actuel* (51), 19-56.

various. (2002). *la Dragu*. Toronto : Fado Performance Inc.
In La Dragu several performance artists, writers, curators, friends and colleges (Debbie O'Rourke, Andy Fabo, Sarah Sheard, Glenn Alteen, Paul Couillard, Brice Canyon) describe the life and art of Margaret Dragu. Dancer, choreographer, stripper, writer, performance artist, cleaning lady, film and video artist, Dragu created community based social and political artwork. Several excerpts of her own writing are included. (VTape)

Vasko, M. (2015). Sara Angelucci, A Mourning Chorus: Exhibition Review. *The Senses and Society, 10*(1), 107-110.
Magdalena Vasko reviews Sara Angelucci's A Mourning Chorus, an evening presenting a mix of performance and visual art at the Art Gallery of Ontario on February 5, 2014 as a part of the artists residency at the institution. Vasko reviews the evening, the first part of which was composed of a musical performance of two movements from Songbirds (1974-1980) by composer John Luther. The second part was Angelucci's work A Mourning Chorus (2014), which consists of bird costume-clad singers performing various bird chants across Walker Court. Accompanying the live events was a presentation of prints from Agelucci's photographic series Aviary (2013). Vasko discusses how Angelucci's decision to use women singers to perform a mourning chant contrasts with the male birds' singing, which is meant to attract female mating partners. Angelucci's subversion, combined with her merging of the human and the animal in Aviary, can be read as a feminist act and one that seeks to humanize the position of endangered species. (VTape)

Vassileva, V. (2006) *Artist's Proposition : In Search of Friendrich Nichtmargen*.
http://www.performanceart.ca/index.php?m=pubarticle&id=24

Vaughn, R.M. (2007). The road to documenta: the European adventures of Luis Jacob + Keith Cole. *Canadian Art, 24*(4), 46-49.
In interview, Canadian performance artists Luis Jacob and Keith Cole describe their video installation which they exhibited at documenta 12 in Kassel, Germany. The video installation was entitled 'A Dance for Those of Us Whose Hearts Have Turned to Ice, Based on the Choreography of Françoise Sullivan and the Sculpture of Barbara Hepworth (With Sign-Language Supplement).' The piece was inspired by a dance piece made by Françoise Sullivan in 1948 entitled 'Danse dans la neige,' and recorded by photographer Maurice Perron. The artists were attracted to Sullivan's assertion of artistic freedom from the institutions of the art world. (ARTbibliographies Modern (ABM))

Vela Bru, E. et Vilar Herrero, N. (2000). Lieux, échelles, relations et utopies. *Inter : art actuel* (78), 64-66.

Verna, G., Carruthers, M., Hammond, C.I. et Buckley, C. (2007). *Ana Rewakowicz : dressware and other inflatables.* Sherbrooke : Foreman Art Gallery of Bishop's University.

Viau, R. (1979). Quelques repères sur la préhistoire de la performance. *La Grande réplique* (7), 37-40.

Viau, R. (1980). Montréal : Des galeries « parallèles » à quoi? *Intervention* (8), 29-31.

Viau, R. (2008). Esprit de refus global es-tu là? *Vie des arts, 52*(213), 65-67.

Vida, S.E., Kausalainen. (2004). *Take Out: Performance Recipes for public space = Prête à porter : Recettes de performance pour l'espace public*. Montréal : La Centrale Powerhouse.

Videkanic, B. (2006) *Searching for an Empty Signifier, or How to Read Vassya Vassileva's Work?*
http://www.performanceart.ca/index.php?m=pubarticle&id=6

Video, W.F. (1982). *Western Front Video Catalogue.* Vancouver, Canada : Western Front Video.

VideoGuide. (1979). Videoguide Interviews Paul Wong. *Video Guide*, 11-23.
Videoguide interviews Paul Wong and discusses the production and reception to his video installation In ten sity, a live performance which combines Wong's interest in movement, emotion, behaviour, music, real time and multi-channel video. Wong discusses the selection of materials, music, as well as the internal process of his performance piece. To Wong, In ten sity explores the internal and physical exertion of energy. (VTape)

Vigneault, L. (2016). Zacharie Vincent et ses héritiers. *Inter* (122), 34-37.

Vilar, N. (2003). Art et vie vs art mort. Art et vie dans un contexte esthétisé. *Inter : art actuel* (85), 34-37.

Vilar, N. (2011). Les cinq échecs du groupe La Fiambrera (art politique et blagues en général). *Inter : art actuel* (108), 44-47.

Villeneuve, P.-É. (2008). Le présent obligatoireExposition Arte de Québec en la Habana. À la Fototeca de Cuba et au Centro de Desarrollo de las Artes Visuales. La Havane, du 17 mars au 5 avril 2008. *Spirale* (222), 6-7.

Vinet, P. (1987). ...Circule un silence. *Esse* (8), 61.

Viotti, L. (1980). Far riapparire il quadro è umano, far scomparire la performance diabolico : Appunti sulla (ed alla) Biennale - Arte di Venizia. *Lotta Continua*, 11.
This broad overview of the 1980 Venice Biennale lists some of the artists who most impressed Viotti. The thread linking all of the works is the theme of corporeality and self-discovery. Artists cited: Frederike Pezold, Silvia Mejia, Lisa Steele, Maria Lassnig, Valie Export, Marina Abramovic, Ulay. (VTape)

Virani, A. (1991). Arts and Review: Mayworks. *The Peak, 79*(1), 6.
Anisha Virani reviews an evening of music, performance, and comedy taking place at Vancouver's 1991 MayWorks Festival. She finds native performance artist and activist Margo Kane's material to be "a tired story the audience had obviously heard endless times before." Comedian Sheila Godstick, however, delivers biting satire about contemporary Canadian identity and feminist issues. (VTape)

vivamontreal. (2009). VIVA! Art Action [Blogue mené par des collaborateurs de VIVA! pour couvrir la tenue du festival, en 2009].

Vocat, D. (2006). Love is a battlefield : Pop & politics get a musical makeover. *Xtra* (572), 29.
This article explains the video art collaboration of Benny Nemerofsky Ramsay and Pascal Lievre titled Patriotic (2006). The artists, dressed in boy scout uniforms, use the cheesy Celine Dion classic 'My Heart Will Go On' for a campy yet political performance to 'demonstrate their patriotic fervour'. The article also plugs a live performance titled J'Adore called Le Baiser de l'Artist where Lievre asks audience members to kiss him for a small fee, and Nemerofsky Ramsay demonstrates a "strung together love song that creates a Dadaistic narrative". Read about these innovative artists and the messages they are trying to convey through their work. (VTape)

Volpe, G. (2000). La voie de l'invisible. Dans VU, É. J. a. (dir.), *Légendes* (p. 24-27). Québec.

von Drathen, D. (2005). Rebecca Belmore. *Kunstforum International* (177), 228-232.
In interview, the Canadian artist Rebecca Belmore (b.1960) discusses her work with particular reference to her contribution to the Canadian pavilion in the Giardini at the 51st Venice Biennale in 2005. The author explains that Belmore is a member of the Anishinabe tribe of native American Indians and often uses her work to explore the political rights of the latter. She describes the work which brought Belmore to prominence in 1991, the performance 'Creation or Death: We Will Win ». Belmore explains the key themes of her Venice work 'Fountain' (2005; col. illus.), in particular the use of water imagery and the significance of her identity as an Indian-Canadian artist. The interviewer suggests that relating personal histories in art remains an extremely political act and Belmore agrees. She concludes with an examination of the role and significance of blood in her performances. (ARTbibliographies Modern (ABM))

Vymazal, J., MyiLibrary (Service en ligne) et SpringerLink (Service en ligne). (2008). *Wastewater treatment, plant dynamics and management in constructed and natural wetlands*. Dordretch, The Netherlands : Springer.

Wai Jim, A.M. (2017). Fashioning Race, Gender, and Desire: Cheryl Sim's *Fitting Room* and Mary Sui Yee Wong's *Yellow Apparel.* Dans Davis, H. (dir.), Desire Change: Contemporary Feminist Art in Canada. Montréal et Kingston/Winnipeg: McGill-QUeen's University Press/Mentoring Artists for Women's Art.
«This chapter examines custom-designed fashion lines by two Montreal-based contemporray artists, Cheryl Sim and Mary Sui Yee Wong, to situate the conflicting desires associated with racialized and gendered representations of ethnic apparel in diasporic contexts and, more specifically, in Canada. Both projets question, in very different ways, the fashioning of race and gender in relation to authenticity, cultural appropriation, and constructions of identity.» (p. 75)

Walcoot, R. (2007) *Intimate Distances (On David Khang's ''Phalogocentrix'')*.
http://www.performanceart.ca/index.php?m=pubarticle&id=1

Walker, E. (2017). Resistance as Resilience in the Work of Revecca Belmore. Dans Davis, H. (dir.), Desire Change: Contemporary Feminist Art in Canada. Montréal et Kingston/Winnipeg: McGill-QUeen's University Press/Mentoring Artists for Women's Art.
«While Belmore's artistic accomplishments exceed the space afforded by this chapter, I'd like to focus on three specific works - Fountain (2005), Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother (1991), and One thousand One hundred & eighty One (2014) - that hold continued potency as conversations around Indigenous justice and sovereignty gain momentum across Canada, and that intersect with critical questions of Indigenous women's oppression around the globe.» (p. 137)

Walker, R., Lake, S. et Knudsen, C. (1978). *For Suzy Lake, Chris Knudsen, and Robert Walker.* Vancouver : Vancouver Art Gallery.

Wallace, K. (1993). *Whispered art history twenty years at the Western Front*. Vancouver : Arsenal Pulp Press.
The book celebrates the first twenty years of the Western Front, one of Canada's first artist-run centres. Its encouragement of multidisciplinary activity, including visual arts, performance, music, video and literature, and its subversion of the traditional art system, have had a major impact on the evolution of a Canadian artmaking mythology. The volume features essays by Peter Culley, Karen Knights, Judy Radul, Alex Varty and William Wood, as well as a comprehensive chronology highlighting some of the Western Front's more famous (and infamous) events during its first twenty years. (Western Front)

Wallace, K. et Wong, P. (1986). Body Fluid (1986). *Video Guide, 8*(37/2), 6-7.
Keith Wallace reviews Paul Wong's video installation, "Body Fluid," part of "Luminous Sites," a larger exhibition of Canadian video art in Vancouver. This large-scale performance-installation centred around the truck turntable in the Sears Parkade, beneath the Harbour Centre Mall. Wong's installation featured a "cast" of characters representative of the ideals fostered by advertising and media in popular culture. Utilizing the same technologies that bring seductive appeal to mass media consumers through television, Wong presented an extravagent open-ended display of the mechanics of self-image in popular culture for the viewers' reconsumption. Please refer to item 1986.109 ("As A Wife Has a Cow," exhibition review by Sara Diamond) for printed publication details. (VTape)

Walsh, M. (2001). Uncovered agents, privacy exposed. *Border Crossings, 20*(1), 6-7.
A review of an extended performance by New York–based Canadian artist Charmaine Wheatley,

which took place in two strip clubs in Winnipeg, Canada. Dressed in a provocative and revealing manner, the artist stripped on stage. The clubs' patrons experienced only the artist's performances, but the art critics and other art professionals, seated nearby and using hidden cameras, could observe two performances, one by the artist and one by the audiences. The professionals had a knowledge that everyone else did not have and used it to distance themselves. The work raised the question of privacy, which is really a matter of the distinction between the inside and outside—with the performing body carrying the message—and between what is voluntary and what is not.

Walsh, M., Milroy, S. et Kingwell, M. (2013). Dans *Winnipeg NOW*. Winnipeg: Winnipeg Art Gallery.
"Winnipeg Now is a pulse-taking exhibition in which equal weight falls on both words in the show's title: it is a measure of what art-making looks like in this city in 2012. Whether the artists are living here or away, a spirit of risk-taking and invention permeates the work." (Publisher's website) Individual texts by Meeka Walsh, Robert Enright, Sarah Milroy, Mark Kingwell. (e-artexte)

Walter, K. (1999). *Private Investigators: Undercover in Public Spaces*. Banff : Banff Centre Press.
Eight artists infiltrate the public spaces of one of Canada's most famous tourist destinations—Banff, Alberta. Each performer has a disguise and two goals: first, to address the contradictions at work in the national park's townsite—mountain town versus tourist Mecca—and second, to examine the roles people play in conforming to society's expectations. Performances that include a lesbian park rangers recruitment drive, a sound parade down Banff's main avenue and a soap giveaway by two soothsayers. This book documents the often surprising results when artists move their work to public space. No expectations, including those of the artists themselves, are left challenged. (VTape)

Walter, K. et Maclear, K. (1999). *Untitled.* Banff : Banff Centre Press.

Wan, T. (1982). *Hospital series : Suzy Lake, Are you talking to me? .* Edmonton : SUB Art Gallery, the University of Alberta.

Waquant, M. (1979). La Chambre Blanche : bilan de l'année. *Intervention* (5), 25-28.

Wark, J. (1997). Wendy Geller's 48-hour beauty blitz: gender, class, and the pleasures of popular culture. *Art Journal, 56*(4), 41-47.
Describes in detail a video made in 1982 by the Canadian artist Wendy Geller, entitled 48-Hour Beauty Blitz. The author links the work to feminist performances of the 1970s, discusses its treatment of standardized ideas of femininity, and comments on its validity 15 years after its creation.

Wark, J. (2004). Dressed to Thrill. Costume, Body, and Dress in Canadian Performative Art. Dans Mars, T., Householder, J., Duff, T., Tuer, D., Chitty, E. et Wark, J. (2004). *Caught in the act : an anthology of performance art by Canadian women*. Toronto : YYZ Books, 86-101.
In this study on Canadian performance art, Wark considers how costume and dress have been used to generate meanings within specific historical contexts. Specifically looking at how humour and parody can embrace the indeterminacy and flow between the complex relationship of popular culture and art. Her analysis explores via the work of artists such as Shawna Dempsey and Lorri Millan, Tanya Mars, Colette Urban, The Clichettes (Johanna Householder, Janice Hladki, Louise Garfield), Marie Chouinard and Kate Craig, the risk and ability of art to retain its critical edge in the face of the consuming allure of popular culture (p.100). What emerges from this study is the distinctive use of humour in a period where Canadian performance art was coming of age at a time when the assumptions of power and privilege accorded to normative identities were being called into question. Their appropriation of popular culture enabled them to avail themselves of its pleasures and artifice, and to deploy its

strategies
to expose and politicize those power relations that construct the body as the site where difference and deviance are inscribed. Wark's argument being that it is not the body itself that is at issue here, but the fashioning of the body/self through manipulations of costume dress and sartorial style.

Wark, J. (2006). *Radical gestures : feminism and performance art in North America*. Montreal : McGill-Queen's University Press.
L'auteure entreprend d'une part de démontrer que le féminisme fut influencé par l'art de la performance féministe – qu'elle détaille largement – et d'autre part que celle-ci a participé aux discours affirmant l'art de la performance en tant que forme artistique. Elle insiste sur la réciprocité entre la performance et l'action politique par la proposition d'une revue de la littérature sur l'art féministe des années 1970. Ce qu'elle remarque et défend, c'est l'idée que celles-ci ont proposé des pratiques radicalement novatrices qui ont contribué, suite à une longue période néo-kantienne d'autonomie et de dépolitisation, à re-conjuguer esthétique et engagement social. (JR)

Wark, J. (2017). Queering Abjection: A Lesbian, Feminist, and Canadian Perspective. Dans Davis, H. (dir.), *Desire Change: Contemporary Feminist Art in Canada.* Montréal et Kingston/Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«All these are artworks made by four Canadian artists to be discussed in this chapter, respectively, Allyson Mitchell, Shawna Dempsey and Lorri Millan, and Rosalie Favell. These works condound the conventional expectation of art to be beautiful, pleasurable, and to carry a sense of uplifting idealism.» (p. 96)

Warren, D. (2010) *Sequential INDIANacts: A Survey of Several Performances*. Dans *Aboriginal Performance Art : Indian Acts*. http://indianacts.gruntarchives.org/essay-sequential-indianacts-daina-warren.html

Watson, P.R. (1987). Frances Leeming. Andrew J. Patterson. *C Magazine* (15), 56-57.

Watson, S. (1982). Steve McCaffery. *Vanguard, 11*(4), 42-43.

Watson, S. (1982). John Greyson. *Vanguard, 11*(9/10), 27.
This review of John Greyson's performance Breathing Through Opposing Nostrils provides a detailed description of the plot and the social themes, specifically the oppression of gays and lesbians, that the work refers to. (VTape)

Watson, S. (1993). Whose Nation. *Canadian Art, 10*(1).

Wawzonek, D. (2005). Luis Jacob : Open Your Mouth and Your Mind Will Follow, AKA, Saskatoon. *C : International Contemporary Art* (87), 45-45.
A review of Open Your Mouth and Your Mind will Follow, a traveling performance by Luis Jacob at AKA Gallery, Saskatoon, Canada. The gallery hosted five events by Jacob: a bread-baking workshop, a potluck, artist talks, a dance party, and an exhibition. With his relational performance art, Jacob is seeking to move outside the gallery context. However, he continues to want to have his work framed by an art discourse.

Webb, D. (1978). GEEK Chic Performance art Artspace, Peterborough. *Inprint* (January-February).

Weidenhammer, L. (1998). *R-Inventing the Diva*. Vancouver: Western Front Publication.
This catalogue features writing, performance, video and installation from the 1998 Re-Inventing the Diva festival with essays by Tagny Duff, Antonia Hirsch, Sylvie Gilbert, Sheila James and Carol Sawyer. The catalogue contains creative writing by Marusya Bociurkiw and Aiyyana

Maracle and an introduction by Lori Weidenhammer.
(https://western-front.myshopify.com/products/re-inventing-the-diva)
Exhibition catalogue to Western Front (Vancouver) exhibition devoted to the subject of 'Divas', which explores feminist issues of identity and race politics, as well trans-sexuality and homosexuality. The word 'Diva' which once stood as an emblem of a powerful female performer on stage as well as a transexual male (a "Queen") is now being redefined and broadened into a more general symbol of 'feminine empowerment' that "connotes a powerful woman in almost any field." Consists of a number of articles by various writers.
(http://www.aaa.org.hk/en/collection/search/library/re-inventing-the-diva/search/events:re-invent
ing-the-diva/page/1/view_as/grid)

Weidenhammer, L. (2002). Brain Dress. *Poolside*, 75-93.
Brain Dress is a performance with an interactive dress. The artist talks about her relationship with her grandmother, and she plays the dress like a musical instrument. The article annotates the performance and provides images to simulate the experience. (VTape)

Weidenhammer, L. (2007). Lori Blondeau and Adrian Stimson. *Border Crossings, 26*(1), 91-92.
A review of Lori Blondeau's and Adrian Stimson's performance piece Putting the Wild Back into the West: Starring Buffalo Boy and Belle Sauvage, which was included in the Western Front Performance Art Program in Vancouver, Canada, on October 19, 2006. Part of the fun of this work is knowing a little about the people who are playing the dress-up game in it. With it, the artists have given viewers permission to play a game that feels erotic, transgressive, and cathartic.

Weldman, S. (2011). Une plasticienne qui voit rouge. *Beaux Arts Magazine* (323), 32-32.
Rouge, a performance by Julie-Andrée T., is at the Théâtre de la Bastille, Paris, May 5–10, 2011. This monochrome show is both playful and intense, a performance that revolves around Julie-Andrée T. handling various red-colored objects.

Wendt, P., Jacob, L. et Piper, A. (2009). *Funkaesthetics.* Toronto : Justina M. Barnicke Gallery.

Wendt, P., Low, J., Guilbaut, S., Bull, H., Galerie et musée d'art du centre de la confédération institution, h., University, G.d.l.U.S.M.s. et Gallery, B.A. (2015). *Hank Bull : connexion*. Charlottetown, Canada : Confederation Centre Art Gallery = Musée d'art du Centre de la Confédération.

Western, J. (2017). Mother Me. Dans Davis, H. (dir.), *Desire Change: Contemporary Feminist Art in Canada.* Montréal et Kingston/Winnipeg: McGill-Queen's University Press/Mentoring Artists for Women's Art.
«Work by Indigenous artists on issues of motherhood brings an additional element to considerations of feminist motherhood, one that resists the taboos and stereotypes of motherhood imposed by patriarchy while presenting thoughtful reflections on he maternal experience outside of mainstream vision. Three works in particular will be examined here: Faye HeavyShield's landscape-inspired installation, Body of Land; Danis Goulet's short film, Barefoot, about teenaged motherhood in northern Saskatchewan; and Kenneth Lavallee's mural, Mother and Son, which recounts family mythology. These three works suggest images of motherhood in connection to nature, community, family, and personal experience in a way that goes beyond the
tired notions of patriarchal motherhood, offering a way past the taboo.» (p. 185)

Wherry, A. (2003, 17 juin (été)). Art's Animal Instinct : A chimp, a dog and plenty of heat at the Venice Biennale. *The National Post*.
A quick overview of the 2003 Venice Biennale, featuring short descriptions of a number of the most popular pavillions. A special focus on Jana Sterbak's piece in the Canadian Pavillion; a

video in which a camera carrying jack russell terrier films a video of the St. Lawrence River, and a
performance peice by Micheal Elmgreen involving a chimp. (VTape)

Whyte, M. (2005, 4 janvier). Kantor's art in a revolutionary vein: Marking gallery walls with blood earns noteriety. *The Toronto Star,* p. E5.
Police men seem to be present where ever Istvan Kantor is. Originally from Hungary, he moved to Canada in 1997 and is known for his Blood Campaign, in which he draws blood from his own arm and splatters an X on galleries' white walls. He has attempted this act and has been banned several times over but is accpeting of the galleries' prompt rejection of what he intends to be a gift or "his donation to the museums". In January of 2005, to raise money for his trial in Berlin, Kantor performed and displayed video at the Drake Hotel's underground. As well his "Remains of a Revolution" an installation was held at the Art Gallery of York University. Kantor's spontaneous performance, installation and film work has earned its way into recognition as has Kantor received the Govenor Generals' Award for Visual and Media Arts in 2004. (VTape)

Whyte, M. (2011). Road Warrior. *Canadian Art, 28* 144-149.
The article discusses Canadian performance artist Terrance Houle. The author describes Houle's 2010-2011 performance "linniiiwahkiimah," which means "Buffalo Herder" in the Blackfoot language. Topics addressed include rage in postcolonial First Nations aboriginal artwork, Houle's Native identity in his artwork, and his education at the Alberta College of Art and Design (ACAD).

Wilcox, B. (1983). *Locations/national, sites/locations catalogue conçu par Bob Wilcox et réalisé par Tanya Mars*. S.l : S.l. s.n.

Wilde, V. (1982). Gary Conway and Bruce Barber. *Parachute : Contemporary Art Magazine* (27), 46-47.

Willard, T. (2013). *Blizzard : emerging northern artists*. Vancouver : Grunt Gallery.

Willard, T. et Reece, S. (2012) *Beat Nation Hip Hop as Indigenous Culture*. http://www.beatnation.org/

Wittenborn, R. et Biegert, C. (1981). *James Bay project : a river drowned by water = Projet de la Baie James : une rivière qui se noie*. Munich : D.P. Druck-und Publikations.
Exhibition : May 15 – July 12, 1981, San Francisco Museum of Modern Art ; Oct. 10 – 15, 1981, Chisasibi School, James Bay Quebec; Nov. 26, 1981 – Jan. 3, 1982, Montreal Museum of Fine Art ; Jan. 15 – Feb. 28, 1982, Le Musée du Saguenay Lac-St.-Jean. Text in English and French in parallel columns.

Wombell, P. (2013). *Drone : l'image automatisée.* Montréal : Mois de la photo

Wong, A. et Harvey, D. (2014). Landline : Halifax to vancouver. *Canadian Theatre Review, 159*(1), 68-80.

Wong, P. (1978). Extreme Skin and True Bond Stories. Performance by Elizabeth Chitty at A Space. *Spill* (January).

Wong, P. (1978). Daniel Dion and Daniel Guimond : Valeur Extra Regle/Extra Rule. *Centerfold, 3*(1), 43-45.
Paul Wong reviews Dion and Guimond's Valeur Extra Regle/Extra Rule, a Tele-Performance piece presented during the 5th Network/Cinquieme Reseau Conference and Festival. Wong describes in detail this performance piece which was assisted by Jhono Zinx and Razor X of Studio Z. He discusses the work in terms of punk aesthetics. (VTape)

Woodrow, P. (1973). W.O.R.K.S A Conceptographic Reading of Our World Thermometer. *Artscanada,*

Oct. 1973, v. 30, no. 4, 54.

Woolley, M.J.H. (2014). Documenting performance art : documentation in practice. *International Journal of Performance Arts and Digital Media, 10*(1), 48-66.
vice versa This article addresses questions raised at the intersection of theory and practice in documenting performance art. What formal and technical considerations must be made in performance art documentation? How does a documenter deal with the (inevitably) unexpected/non-ideal? To what extent should documentation document? Working with a group of nascent performance artists at the University of Alberta in Canada, the author aimed to photographically document numerous student performances as well as performances by master performers brought in to teach the students. Operating on his background as a professional commercial photographer and as an art historian, he shares his insights, experiences and personal perspectives on the emergent issues that arise when translating theory into practice and vice versa , in the process of documenting performance art through photography.

Wren, J. (2012). Like A Priest Who Has Lost Faith. *ETC* (96), 17-20.
The article discusses spirituality and meaning in relation to contemporary art. The author explores his experiences of observing contemporary performance and art in relation to spirituality. He discusses the 1991 book "We Have Never Been Modern" by Bruno Latour and the exhibition "Animism" curated by Anselm Franke.

Wren, J. (2013). Une série de textes sur le blogue du VIVA! art action 2013. Récupéré de http://vivamontreal.org/blog/

Wright, F. (2011). Terrance Houle. *CV - ciel variable* (88), 85-86.
Review of the exhibition 'GIVN'R' by the Canadian First Nation's artist Terrance Houle, who is based in Calgary, featuring performance documentation, video and photographic works, including 'Portage' (2007) created with the Metis artist Trevor Freeman, 'The Metrosexual Indian' (2005), 'Urban Indian Series' (2004) and 'Landscape' (2004), highlighting his exploration of identity constructs of indigenous people.

Wyman, J. (1999). Performing Generations. *Lola* (4), 54-55.
Four monthly installments of video at the Art Gallery of Mississauga addressed the re-emergence, in the 80's and 90's, of artistic concerns that first appeared in performance art in late 60's and early70's. Videos in the exhibit are performance based. The installation of the works is criticized specifically, use of gallery space and monitor size. (VTape)

Yael, b.h. (2005). Picture the performer/Alumni notes. *Sketch*.
A brief look at the impact of OCAD faculty and graduates on performance art in Canada; plus alumni notes on projects by Geoff Pugen and Renata Mohammed. (VTape)

Yoon, J.-m. (1997). *Between departure and arrival.* Vancouver: Western Front Publication.
This is the artist's only solo catalogue, offering a thorough analysis of Yoon's work. The publication features essays of Hyun Yi Kang and Judy Radul as well as a conversation between Jin-me Yoon and Monika Kin Gagnon. (Western Front)

Yoon, J.S. (2009). *International Performance Show. Ceramic Passion. 2009.4.25 – 5.5 : World Ceramic Biennale Korea.* Icheon : World Ceramic Exposition Foundation.

Zack, D. (1973). An Authentik and Historikal Discourse on the Phenomenon of Mail Art. *Art in America, 61*(1).

Zadar, Z. (1994). Istvan Kantor : Tel est son non. *Vie des Arts, 39*(155), 52-55.

Zelizer, B. (2001). *Visual Culture and the Holocaust*. Nouveau Brunswick : Rutgers University Press.

Zemel, C. (1973). Women and Video: an introduction to the community of video. *artscanada, 30*(4), 30-40.
Feminist sensibilities and politics in the works of female video artists form the basis of this article. From documentary-style tapes, to performance video, a variety of current genres are explored with attention to their association with identity art, televisual media, and the specific place of video media in contemporary art, circa 1973. (VTape)

SITES WEB

*7a*11d Festival*. http://7a-11d.ca/archive/

Art Nomade, rencontre internationale d'art performance de Saguenay. http://artnomadeperformance.ca/

Edgy Women and Edgy Redux. http://www.edgywomen.ca/en/

FADO Performance Art Centre. http://www.performanceart.ca/

grunt Gallery. http://grunt.ca/activating-the-archives/

Hexagram, réseau international de recherche-création en arts médiatiques, design, technologie et culture numérique. http://www.hexagram.ca/

Image Festival. http://www.imagesfestival.com/

IMAGINEnative Festival. http://www.imaginenative.org/home/

Indigeneity in the Contemporary World: Performance, Politics, Belonging. http://www.indigeneity.net/resources/index.htm/

Jè-st', festival d'art performatif et d'intervention. http://www.umoncton.ca/nouvelles/info.php?id=9320#.UzgqP4XVU7A

LIVE in Public the art of engagement. http://artofengagement.gruntarchives.org/

L'Écart, la Biennale d'art performatif. http://www.lecart.org/

Le Lieu, centre en art actuel. http://inter-lelieu.org/

Mountain Standartime performative Art Festival. http://mstfestival.org/

Performance Studies Canada Project. http://performancecanada.com/

RIPA, rencontre interuniversitaire de performance actuelle. http://ripa-performance.org/

Visualeyez festival of performance art. http://www.visualeyez.org/

VIVA! Art action. http://vivamontreal.org/en/

À continuer / to be continued…..

Montréal, novembre 2017

Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada
An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada

1.9.2014 – 1.6.2019
Chercheure responsable : Professeure Dr phil Barbara Clausen, UQAM Département d'histoire de l'art
Partenaires (s'il y a lieu) : Bibliothèque des arts UQAM et Artexte Montréal.
Organisme subventionnaire : FRQSC (2016-2019) PARFAC (2014-2015)

Équipe de recherche

2016 – 2019 Jade Boivin, Emmanuelle Choquette, Geneviève Marcil, Maude Lefebvre, Camille Richard (étudiantes de maitrise en histoire de l'art)

2014 – 2015 Jade Boivin, Emmanuelle Choquette, Joëlle Perron-Oddo, Julie Riendeau (étudiantes de maitrise en histoire de l'art)

Description

Ce projet de recherche universitaire *Une bibliographie commentée : l'art de la performance au Québec et au Canada,* vise à dresser l'inventaire des textes et des ouvrages que des théoricien.ne.s, critiques, artistes, conservateur.trice.s et autres auteur.trice.s ont rédigés par anticipation, en réaction ou en réponse à l'art performatif. Le projet de recherche vise la réalisation d'un survol des histoires complexes et remarquablement multidisciplinaires de la performance au Québec et au Canada. L'objectif est de procéder à une identification et à une évaluation globale des modes de production reliés et corrélés qui sont au cœur de la théorie, de l'histoire et de la pratique de la performance au niveau local, provincial et national depuis le début du XXe siècle. En plus de favoriser une meilleure connaissance de l'histoire de la performance comme pratique interdisciplinaire et discursive, cette étude fait également la lumière sur ses conditions et modes de production, sur la manière dont elle est perçue et sur la réception des pratiques performatives depuis le début du XXIème siècle.

« *An Annotated Bibliography in Real Time / Une bibliographie comentée en temps réel* » is a University based research project, dedicated to an extensive bibliographic survey of writings, publications and printed matter on Quebecois and Canadian performance art since the beginning of the 20th century until today. While much has been written on performance art on a local and national level over the last thirty years, this research project will be the first of its kind to gather, archive and subsequently take account of the published writings and literature on performance art, asking how the above listed categories can be cross-read and analyzed for future research. One of the aims of this project is to enable its future users, whether using the bibliography, reading the chronology, researching the database or watching the videotaped interviews, to contextualize and become aware of the various roles and complex networks that constitute the correlative relationship between the performer, the spectator and his or her given time. This implies not only taking account, but also comparing the intent of the artist and the history of the works' reception in the past, as well as the present. This investigation will not only allow a better understanding of how the history of performance art will shed light on its circumstances and modes of production, experience and reception of performative art over more than half a century.

Publication numérique :
Barbara Clausen avec Jade Boivin, Emmanuelle Choquette, Geneviève Marcil, Maude Lefebvre. (2017), *Une bibliographie commentée en temps reel : l'art de la performance au Québec et au Canada / An Annotated Bibliography in Real Time : Performance Art in Quebec and Canada*, Watson, Sarah et les auteurs. (ed.), Montréal : UQAM Département d'histoire de l'art et ARTEXE, e-publication 2e édition, 225 p.

Etablissement d'une base à donnée : ENDNOTE (2015 – 2019) en collaboration avec la bibliothèque des arts UQAM (Lucie Séguin, MSI)

Série de trois volets d'expositions de recherche :

Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada
Artexte
Volet I 30 avril – 20 juin 2015 et
Volet II 3 septembre – 24 octobre 2015

Barbara Clausen, commissaire et directrice de recherche
avec l'équipe de recherche et commissariat : Jade Boivin, Emmanuelle Choquette, Joëlle Perron-Oddo, Julie Riendeau

Volet III 1er novembre – 15 décembre 2017
Lire la performance : Une bibliographie commentée en temps réel III
Une exposition de recherche et une série de discussions et de projections à Artexte

Commissaires d'exposition : Jade Boivin, Emmanuelle Choquette, Barbara Clausen, Geneviève Marcil, 2017

Partie I (1er – 18 novembre) – TEXTE
Le manifeste artistique comme écrit performatif
Commissaire : Geneviève Marcil

Partie II (22 novembre – 2 décembre) – ESPACE
Mettre en espace la recherche
Commissaire : Emmanuelle Choquette

Partie III (6 – 15 décembre) – IMAGE
La vidéo comme lieu d'une mise en récit de soi
Commissaire : Jade Boivin

Conférences

Volet I et Volet II

14 mai à 18 h – Sylvie Lacerte : *Poésie et storytelling: un itinéraire de la performance chez Vera Frenkel, de la graphie aux nouveaux médias* (en français)

21 mai à 18 h – Jacob Wren : *An apology that I have not properly documented my early performance work* (en anglais)

28 mai à 18 h – Richard Martel : *Systèmes périphériques et périphérie des systèmes* (en français)

6 octobre à 18 h – Sylvie Tourangeau : *Quel performatif générons-nous ?* (en français et en anglais), présentée en collaboration avec VIVA! Art Action

https://artexte.ca/2015/10/videos-de-conferences-une-bibliographie-commentee-en-temps-reel/?noredirect=fr_CA

Un série d'entretiens : Une bibliographie commentée en temps réel, avril 2015

Les artistes discutent de leurs choix de documents pour l'exposition
Avec Tim Clark, Sylvie Cotton, Doyon/Demers, Michelle Lacombe, Tanya Lukin Linklater, Tanya Mars & Johanna Householder, Clive Robertson, Alain-Martin Richard, et Guy Sioui Durand.

https://artexte.ca/2015/10/capsules-videos-une-bibliographie-commentee-en-temps-reel/

VOLET III

Discussions dans le cadre de l'exposition Lire la performance : Une bibliographie commentée en temps réel III, 1 novembre, 2017

Le réflexe bibliographique, ici et maintenant : Une discussion sur la recherche bibliographique à Artexte, avec : Nicole Burisch, Joana Joachim (membre associée de Ethnocultural Art Histories Research Group, Université Concordia) et Victoria Stanton

https://artexte.ca/2017/11/le-reflexe-bibliographique-ici-et-maintenant-une-discussion-sur-la-recherche-bibliographique-a-artexte/

Sites web :
Volet I et II
https://artexte.ca/exposition/une-bibliographie-commentee-en-temps-reel-lart-de-la-performance-au-quebec-et-au-canada/

Volet III
https://artexte.ca/en/exhibition/reading-performance-an-annotated-bibliography-in-real-time-iii/

https://artexte.ca/app/uploads/sites/2/2016/12/bctriii-en-1.pdf

Lire la performance

Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada III

1er novembre – 15 décembre 2017

Une exposition de recherche et une série de discussions et de projections

ARTEXTE

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LE MANIFESTE ARTISTIQUE COMME ÉCRIT PERFORMATIF

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METTRE EN ESPACE LA RECHERCHE

5 **Partie III (6 décembre – 15 décembre) – IMAGE**
LA VIDÉO COMME LIEU D'UNE MISE EN RÉCIT DE SOI

6 **Discussions dans le cadre de l'exposition**

6 **Biographies**

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Préface

Alors que cette exposition représente le troisième volet de la collaboration entre Artexte et le Groupe de recherche en histoire de l'art de l'UQAM *Une bibliographie commentée en temps réel*, la documentation bibliographique, vidéographique et textuelle produite dans le cadre du projet de recherche continuera à se développer et à prendre une place intégrante dans notre collection permanente. Ces documents encouragent et rendent accessible la recherche sur l'art performance au Québec et au Canada, étant consultables à la fois sur place et en ligne depuis le premier dépôt de la bibliographie et des documents connexes dans notre collection en 2015.

Dans le cadre d'un projet de recherche visant à élargir les sources premières en art performance, *Lire la performance* représente un contexte où l'on examine ce que fait la performance : son fonctionnement vis-à-vis du militantisme politique ; sa circulation comme documentation textuelle et sa représentation de l'identité dans les œuvres vidéographiques. Les premiers volets de cet ambitieux projet bibliographique ont pu identifier et cartographier les sources d'informations existantes en art performance. *Lire la performance* s'appuie sur ces premières recherches pour approfondir les fonctions et histoires croisées de l'art performance par rapport à certaines formes matérielles (la vidéo, les documents éphémères, les affiches) et certain lieux (le corps, la galerie, la collection).

Les expositions présentées dans le cadre de *Lire la performance* se veulent un écho à la méthodologie du groupe de recherche, donnant lieu à une banque d'annotations couvrant un large éventail de sources premières en art performance. Ces expositions sont accompagnées d'événements publics tels que des présentations de films, des causeries et des expositions, offrant des possibilités de nombreuses formes de production du savoir. Les trois expositions thématiques sont organisées par trois chercheuses étudiantes, respectivement Jade Boivin, Emmanuelle Choquette et Geneviève Marcil, dont le travail de commissariat est intimement lié à leurs recherches en histoire de l'art à l'UQAM. Leurs choix pour la présentation découlent du projet bibliographique de base et rassemblent des documents de nombreuses collections, dont celles d'Artexte, V Tape, l'Office national du Film, Western Front, FADO, et La Centrale, ainsi que des bibliothèques de l'UQAM et de l'Université Concordia.

Artexte accorde une attention soutenue au développement permanent d'une collection à vocation particulière, enrichie d'abord par les dons d'artistes, d'historiens, d'auteurs, de centres artistiques et d'éditeurs de partout au pays. Celle-ci couvre donc des écrits, intérêts et pratiques d'une communauté pancanadienne résolument engagée dans la cause de l'écriture sur l'art. Le présent projet permet de sortir de leurs boîtes et rayons nombre de ces publications et, ce faisant, de les inscrire dans l'histoire évolutive de la performance et surtout de les réunir pour que de nouvelles lectures mutuelles se dessinent.

Je voudrais remercier toute l'équipe d'Artexte pour leur contribution au projet, et plus particulièrement Frédérique Duval pour sa collaboration précieuse à la recherche et à la production. Au nom d'Artexte, je voudrais aussi remercier le groupe de recherche d'avoir réalisé ce projet, qui pose des questions essentielles sur le « travail » qu'est la performance, tout en ouvrant d'innombrables possibilités d'espaces discursifs pour l'étude de cette discipline au Québec et au Canada.

Sarah Watson, Directrice générale et artistique, Artexte

Lire la performance

Une bibliographie commentée en temps réel: l'art de la performance au Québec et au Canada III

Une exposition de recherche et une série de discussions et de projections à Artexte

Lire la performance, suite de l'exposition en deux temps *Une bibliographie commentée en temps réel* (Artexte-UQAM, 2015), fait écho au contexte riche d'Artexte en offrant un espace dynamique de recherche, de rencontre et de discussion autour des recherches bibliographiques, des écrits et des pratiques de la performance au Québec et au Canada.

Ce troisième volet s'inscrit dans le projet de recherche universitaire à long terme *Une bibliographie commentée : l'art de la performance au Québec et au Canada*, initié par le département d'histoire de l'art de l'UQAM. Il vise à dresser l'inventaire des textes et des ouvrages que des théoricien.ne.s, critiques, artistes, conservateur.trice.s et autres auteur.trice.s ont rédigés par anticipation, en réaction ou en réponse à l'art performatif. En plus de favoriser une meilleure connaissance de l'histoire de la performance comme pratique interdisciplinaire et discursive, cette étude fait également la lumière sur ses conditions et modes de production, sur la manière dont elle est perçue et sur la réception des pratiques performatives au cours des soixante-quinze dernières années.

Lire la performance est un laboratoire de rédaction et de recherche bibliographique qui investit l'espace d'exposition de façon à refléter et à générer différents discours sur l'art de performance au Québec et au Canada. La bibliographie devient ainsi un outil discursif du présent, à partir duquel peuvent s'approfondir les liens entre la pratique, la production et l'écrit de la performance.

La résidence s'articule selon trois axes théoriques: le texte, l'espace et l'image. Le dispositif d'exposition se renouvellera et se transformera tout au long des trois parties via des sélections de textes, de documents et de vidéos, tandis que des discussions et des séances d'annotation bibliographique seront organisées dans l'espace.

Lire la performance devient un outil, une situation, un processus entre recherche et production.

Jade Boivin, Emmanuelle Choquette, Barbara Clausen, Geneviève Marcil, 2017

Partie I (1er – 18 novembre) – TEXTE
LE MANIFESTE ARTISTIQUE COMME ÉCRIT PERFORMATIF

Dans l'optique de faire dialoguer le texte et la pratique de la performance, cette première section propose d'envisager le manifeste artistique en tant qu'écrit à caractère performatif. En phase avec les théories du philosophe J.L. Austin (*How to Do Things with Words*, 1955/1962), il s'agit de considérer les manifestes artistiques autant comme des appels à l'action que comme des actes en soi. À travers la présentation de reproductions de publications et de périodiques ainsi que de vidéos, le manifeste est déployé selon les différentes étapes de son énonciation: l'écriture, la diffusion et la lecture devant public. Cette mise en exposition du manifeste souligne ainsi l'apport des écrits d'artistes quant à la réception de la performance et la définition de ses genres nouveaux entre art visuel, poésie, vidéo, performance, danse et théâtre. Commençant par une discussion sur les enjeux de la recherche bibliographique, *Le manifeste artistique comme écrit performatif* interroge le rapport du chercheur face aux sources primaires ainsi que leur place dans la méthodologie de l'histoire de l'art.

Commissariat : Geneviève Marcil

Partie II (22 novembre – 2 décembre) – ESPACE
METTRE EN ESPACE LA RECHERCHE

La recherche documentaire ou théorique étant au cœur de la pratique de plusieurs artistes, cette deuxième partie de l'exposition, intitulée *Mettre en espace la recherche*, investigue la relation des pratiques discursives et performatives par rapport à la spécificité du site de l'exposition. Les documents exposés permettront d'explorer les stratégies, les dispositifs et les techniques utilisés par des artistes comme Sophie Bélair Clément, Marie-Claire Forté, Stéphane Gilot, David Tomas ou Francys Chénier pour rendre visible le processus de recherche. L'intérêt sera donc porté vers différents éléments textuels et paratextuels - communiqués de presse, publications, documentation d'interventions - qui entourent ou accompagnent les oeuvres afin de rendre compte de la performativité de la démarche de recherche qui les sous-tend. Ainsi, l'étude de documents de natures multiples laissera apparaître le processus à travers des correspondances, conversations, requêtes, rapports ou récits. Finalement, c'est la posture de l'artiste comme chercheur qui sera investiguée sous plusieurs angles.

Commissariat : Emmanuelle Choquette

Partie III (6 décembre – 15 décembre) – IMAGE
LA VIDÉO COMME LIEU D'UNE MISE EN RÉCIT DE SOI

Cette troisième partie de *Lire la performance* explore les moyens par lesquels l'image forme et reflète la construction et la consolidation de l'identité. En posant un regard croisé sur les vidéos, les écrits des artistes et les discours théoriques qui en découlent, l'exposition cherche à souligner par quelle manière les images entrent en relation avec les discours féministes et *queer* sur la performance et la création vidéographique. Considérant la relation continue qu'entretient la performance avec l'image et le corps, plusieurs artistes de performance du Canada et du Québec ont voulu s'engager avec la vidéo afin de questionner les rapports sociaux dans lesquels se constitue l'identité. L'objectif est d'examiner leur réception en tant que formes narratives du quotidien et de l'intimité, et d'outils identitaires qui se déploient sur un niveau politique plus large. En lien avec la recherche bibliographique entreprise, ceci représente ainsi une méthode de travail cumulative et collaborative qui permet de questionner l'idée d'une histoire de l'art subjective. La vidéo devient ainsi le lieu d'une mise en récit de soi, où peuvent être articulés les désirs et le vécu en un langage visuel et médiatique.

Commissariat : Jade Boivin

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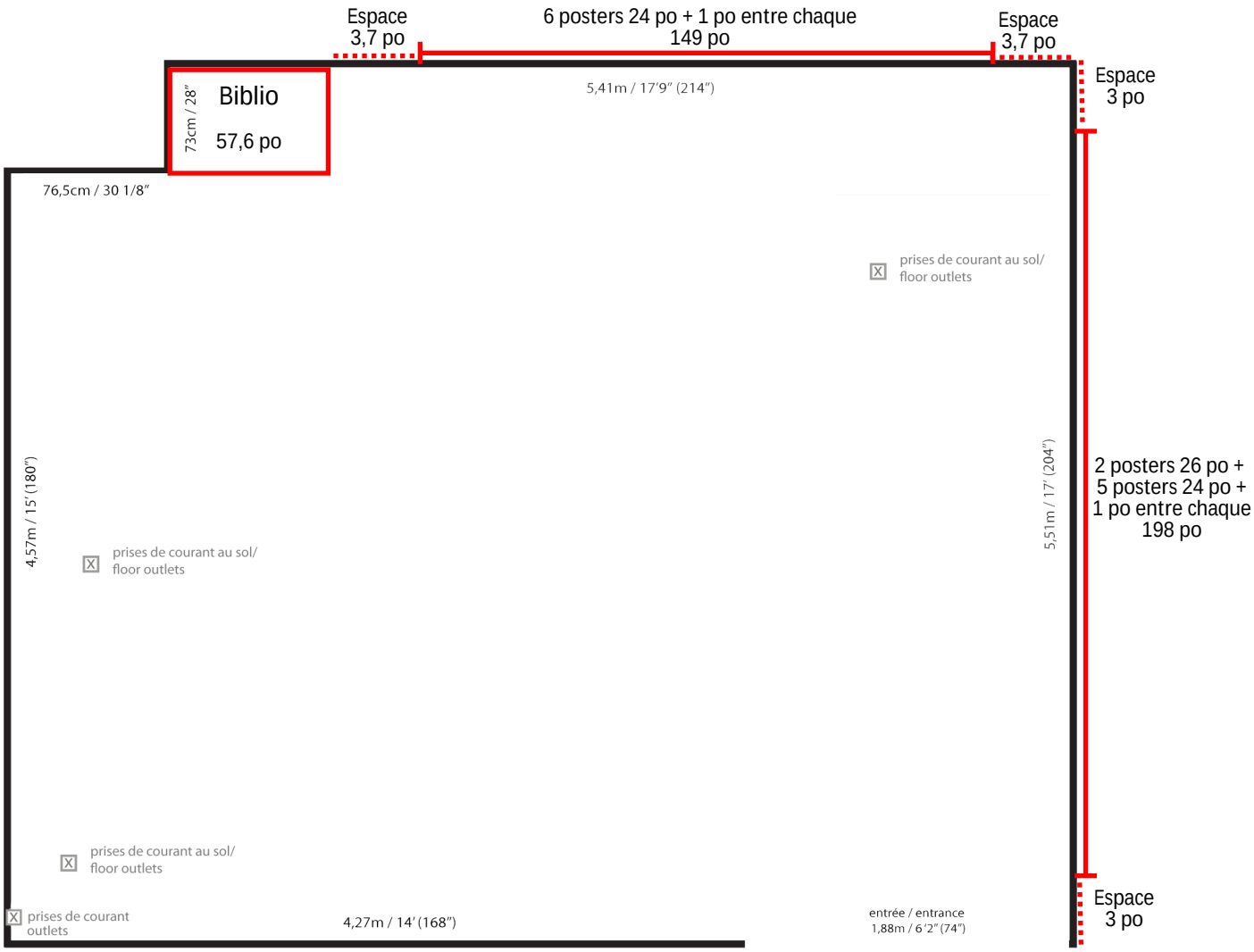

SALLE D'EXPOSITION
32.7 m2 (352 pi2)
Murs de gypse sur contre-plaqué 3/4 po.
Longueur totale des murs 21.6 m linéaires (45.7 pi2). Hauteurs des murs 2.54 m (10 pi)
Système d'éclairage sur rails, lumières type 'wall-wash' Metal Halide. Hauteur des rails 2,7m (9pi)
Plafond béton, hauteur 3,25 m
Murs peuvent supporter des objets jusqu'à 75kg, plafond peut supporter des objets jusqu'à 25kg
Il n'y a aucune fenêtre ni porte s'ouvrant sur l'extérieur.
6 prises de courant 110V : 3 au sol, 1 au mur et 2 au plafond.
4 prises pour câble Ethernet dans l'espace de la galerie.

EXHIBITION SPACE
32.7 m2 (352 sq. ft).
Drywall backed by 3/4" plywood on all sides.
Total wall length 21.6 running meters (45.7 running ft). Wall height 2.54 m (10 ft)
Track lighting, wall wash Metal Halide. Track height 2.7m (9ft)
Concrete ceiling 3.25 m high, extending to 30.5 cm (12" in) beyond wall height.
Objects up to 75 kg may be hung from the walls. Objects up to 25 kg may be hung from the ceiling.
No exterior doors or windows open directly into the exhibition space.
6 - 110V electrical outlets; 3 are floor outlets, 1 on wall and 2 on ceiling.
There are 4 Ethernet network outlets in the gallery.

Discussions dans le cadre de l'exposition

Le réflexe bibliographique, ici et maintenant :
Une discussion sur la recherche bibliographique à Artexte

avec Nicole Burisch, Joana Joachim (membre associée de l'Ethnocultural Art Histories Research Group, Université Concordia) et Victoria Stanton. Modération : Barbara Clausen et Geneviève Marcil

1er novembre à 17 h (en français et en anglais)

Cette discussion réunit des historiennes, des artistes et des commissaires qui ont pris part à différents projets de recherche bibliographique chez Artexte en lien avec les pratiques de la performance. En présentant leurs sujets d'étude ainsi que leurs orientations propres, ces chercheuses, qu'elles travaillent seules ou au sein d'un collectif, étudient comment la forme bibliographique peut constituer et révéler des discours originaux ainsi que tenir lieu d'outil pour interroger les enjeux individuels et institutionnels de la performance, de l'artisanat, du féminisme, de l'identité et de la diversité.

BURISCH, Nicole

Nicole Burisch est commissaire, critique et travailleuse culturelle. Ses projets portent sur les discours sur l'artisanat, le féminisme, la performance, l'édition, le travail et la matérialité en art contemporain. Burisch a travaillé comme coordonnatrice à l'administration au Centre Skol de 2011 à 2014, comme directrice du Mountain Standard Time Performative Art Festival de Calgary de 2007 à 2009 et comme rédactrice en chef de l'ouvrage *Desire Change* (MAWA, 2017), portant sur l'art féministe au Canada. Ses recherches sur les stratégies de présentation des pratiques artisanales engagées (en collaboration avec Anthea Black) ont été incluses dans des publications majeures telles que *The Craft Reader* (Berg, 2009) et *Extra/Ordinary: Craft and Contemporary Art* (Duke University Press, 2011) en plus de se traduire par une journée de réflexion et de recherche sur l'artisanat à Artexte (*Skillshare*, 2013).

ETHNOCULTURAL ART HISTORIES RESEARCH (EAHR, représenté par Joana Joachim)

Ethnocultural Art Histories Research (EAHR) est un groupe de recherche piloté par des étudiants du département d'histoire de l'art de l'Université Concordia. Ouvertes aux étudiants et aux professeurs intéressés par l'étude de questions de représentation culturelle et d'histoires de l'art ethnoculturelles au moyen d'une approche transdisciplinaire, les activités du groupe de recherche incluent : des colloques, des projets curatoriaux, des groupes de discussion et des visites d'exposition.

Joana Joachim a participé à une résidence chez Artexte avec le groupe de recherche EAHR (2015). Elle est présentement étudiante au doctorat au Département d'histoire de l'art et de communication ainsi qu'à l'Institute for Gender, Sexuality and Feminist Studies de l'Université McGill. Ses recherches portent sur la représentation des femmes noires dans la peinture de genre et la photographie du dix-neuvième siècle au Canada et aux États-Unis, et plus particulièrement sur les séquelles de l'esclavage dont la discrimination continue envers leurs cheveux.

STANTON, Victoria

Victoria Stanton est une artiste de performance interdisciplinaire ainsi qu'une chercheuse/commissaire/pédagogue. Elle a commissarié des programmes de performance pour le compte de centres d'artistes tant à Montréal qu'à Toronto, rédigé des écrits critiques sur les pratiques de performance interdisciplinaires—plus particulièrement sur le performatif tel que révélé dans les œuvres matérielles et temporelles—pour diverses publications artistiques et est membre fondatrice du collectif de performance et de recherche TouVA (avec Sylvie Tourangeau et Anne Bérubé). Son premier livre *Impure, Reinventing the Word: The Theory, Practice and Oral History of Spoken Word in Montreal* (conundrum press, 2001), co-écrit avec Vincent Tinguely, fait le récit de ce mouvement artistique dynamique au moyen d'entrevues effectuées auprès de plus de soixante-quinze artistes. Son second livre *Le 7e Sens : Pratiquer les dialogues / pratiquer les workshops / pratiquer le performatif au jour le jour / pratiquer l'art performance* (SAGAMIE édition d'art, 2017), co-écrit avec TouVA et dont la recherche initiale a été effectuée lors d'une résidence de huit mois chez Artexte (2008-2009), propose une exploration du « performatif » dans l'art performance.

Troisième présentation du projet de recherche universitaire *Une bibliographie commentée: l'art de la performance au Québec et au Canada III* (2014-2017), sous la direction de Barbara Clausen et du Département d'histoire de l'art de l'Université du Québec à Montréal.

Directrice de recherche: Barbara Clausen

Commissariat: Jade Boivin, Emmanuelle Choquette, Barbara Clausen, Geneviève Marcil.

Équipe de recherche: Jade Boivin, Emmanuelle Choquette, Maude Lefebvre, Geneviève Marcil.

Équipe de soutien à la recherche et au projet à Artexte: Hélène Brousseau, Frédérique Duval, Jessica Hébert, Joana Joachim, Marie-Claire Mériau et Sarah Watson

Éditeurs : Barbara Clausen et Sarah Watson

Lectorat: Frédérique Duval et Sarah Watson, Artexte, et l'équipe de recherche

Conception graphique: Gabriel Jasmin

Installation : Olivier Longpré et Graham Hall

Avec nos remerciments sincères à Sophie Bélair Clément, La Centrale galerie Powerhouse, Montréal ; Western Front, Vancouver ; l'Office national du film du Canada ; VOX centre d'image contemporaine, Montréal ; FADO, Toronto; Concordia University Library, Montréal ; la Bibliothèque des arts, la Faculté des arts et le départment d'histoire de l'art de l'UQAM.

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Reading Performance

An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada III

November 1 – December 15, 2017

A research exhibition and a series of discussions and screenings

ARTEXTE

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UQÀM

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Preface

While this is indeed the third public chapter of Artexte's collaboration with the UQAM-based *Une bibliographie commentée en temps réel* Art Historical Research Group, the bibliographic, video and textual documentation produced within their expansive research project is a permanently growing and productive part of our collection. It is accessible on-site and on-line and has been making information accessible, encouraging research on performance art in Quebec and Canada since the first edition of the bibliography and programming documentation were deposited in the Artexte collection in 2015.

Situated within a research project that expands the source index of performance art research, *Reading Performance* is distinguished as a questioning of what performance art does: how it functions within activism, how it circulates and communicates as textual documentation and how it represents and frames questions of identity within video productions. The first phases of this massive bibliographic project identified and mapped performances art information sources. Building on this research, *Reading Performance* delves more deeply into intersecting functions and histories of performance art in relation to specific materialities: video, ephemeral documents, posters; and specific sites: the body, the gallery, the collection.

The *Reading Performance* exhibition mirrors the working methodology of the research group through an approach that creates annotations for a wide variety of performance art sources and presents public forums such as screenings, discussions and exhibitions that offer possibilities for varied forms of knowledge production. Each of the three theme-specific exhibitions are curated, respectively, by student researchers, Jade Boivin, Emmanuel Choquette and Geneviève Marcil. Their curatorial work in the gallery is closely linked to their academic research in art history at UQAM. Their choices of document presentation draw on the continually expanding core bibliographic research project and bring together documents from Artexte's holdings and other permanent collections such as V Tape, The National Film Board, Western Front, FADO and La Centrale and Concordia University and UQAM libraries.

Artexte takes care of a constantly developing special collection of documents, donated primarily from artists, historians, writers, art centres and publishers from across the country. As such, it contains the writings, interests and practices of a very particular pan-Canadian community that cares about art writing. *Reading Performance* brings many of these publications out of their boxes and shelves and in doing so, inscribes them into the evolving history of performance, and most importantly, brings them together so that new and intersecting readings can be made.

I would like to thank all Artexte staff members for their contributions to this project, with particular gratitude to Frédérique Duval for her significant contribution to research and production. On behalf of Artexte I would like to thank all members of the *Une bibliographie commentée en temps réel* research group for this project that asks necessary questions about the 'work' of performance art and creates manifold possibilities for new spaces of discourse on performance art in Quebec and Canada.

Sarah Watson, General and Artistic Director, Artexte

Reading Performance

An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada III

A research exhibition and a series of discussions and screenings at Artexte

Reading Performance is the third edition of the two-fold exhibition project *An Annotated Bibliography in Real Time* first presented at Artexte in 2015. Echoing the lively research context at Artexte, this project, taking form as an exhibition, as well as a series of screenings and talks offers a dynamic space for discussion and exchange on past and present performance-based practices, writings and bibliographical research in Quebec and Canada.

This latest rendition is part of the long term university research project *An Annotated Bibliography: Performance Art in Quebec and Canada* initiated by the Art History Department at UQAM. It is dedicated to an extensive bibliographic survey and a comprehensive overview of writings, publications and printed matter on performance-based practices since the 1940s on a local, provincial, and national level. By taking account of the wide variety of existing publications and discourses *Reading Performance* reflects on the collective spirit inherent for performance art, shedding light on various modes of production and circumstances of experience as well as the ongoing reception of performance art, over more than half a century.

Reading Performance is a research and writing laboratory that aims to occupy the exhibition space in such a way as to reflect and generate diverse discourses on performance art, as an inherently interdisciplinary an hybrid medium. Within this context the bibliography becomes a discursive tool active in the here and now, a method used to deepen and refine connections between the practice, production and writing of performance art.

Reading Performance is a situation, as well as a process and way of reflecting on the relationship between research and artistic production. This exhibition residency revolves around three main themes: text, space and image. The setup of the exhibition is updated and transformed throughout its three iterations via selected texts, documents and videos. As part of the programming, discussions and bibliographic annotation sessions are organized in the space during the exhibition period.

Jade Boivin, Emmanuelle Choquette,
Barbara Clausen, Geneviève Marcil, 2017

Part I (November 1 – 18) — TEXT
THE ART MANIFESTO AS PERFORMATIVE TEXT

This first section of the exhibition is an examination of the artistic manifesto as a performative act, opening up a dialogue between the act of performance and the gesture of writing. With a nod to the theories of J.L. Austin (*How to Do Things with Words*, 1955/1962), this first part of the exhibition considers the manifesto both as a call to action and as an act in and of itself. Through the presentation of videos and publications/periodicals, the manifesto takes form through the different phases of its utterance: writing, dissemination and public reading. This treatment of the manifesto highlights the contribution of artists' writing to the production and reception of performance and the definition of its renewed forms in the interstices between art, performance, poetry, video, dance and theatre. Beginning with a discussion on the politics of bibliographical research, *The art manifesto as performative text* ultimately aims to question the position and methodology of the researcher in art history as well as complex relationships with his/her primary sources.

Curator: Geneviève Marcil

Part II (November 22 – December 2) — SPACE
STAGING RESEARCH

Examining the ways in which theoretical and document-based research is at the core of an increasing number of artists' practices, this second part of the exhibition entitled *Staging Research* investigates how discursive and performative practices respond to the site specificity of the exhibition. The exhibited documents and recordings allow for an exploration of the strategies, tools and techniques that artists, such as Sophie Bélair Clément, Marie-Claire Forté, David Tomas, Stéphane Gilot or Francys Chenier, use to render their research visible as part of a process based mode of working. The focus on the various textual and paratextual elements — press releases, publications, recordings and documentation of interventions — surrounding or accompanying artworks, reveals the performativity of their underlying approaches and research based practices. Presented together, these different types of documents and ephemera highlight the processes at work in correspondences, conversations, requests, reports and narratives and engage with the position of the artist as researcher from several critical perspectives.

Curator: Emmanuelle Choquette

Part III (December 6 — December 15) — IMAGE NARRATIVES OF THE SELF IN VIDEO ART

The third part of *Reading Performance* looks at how image politics define and reflect the construction and consolidation of identity. Through a parallel staging of videos, artists' writings and related theoretical discourses, the exhibition investigates how images engage in a dialogue with queer and feminist discourses in performance art as well as the genesis of video-based practices. In their consideration of the ongoing relationship between performance, image and body, Canadian and Quebec artists invested in performance-based practices have used video to question the social relationships wherein identity is forged. The aim here is to investigate the reception of these video images as everyday and intimate forms of narration, as well as tools of identity formation on a broader political level. In parallel with the bibliographical research in progress and in keeping with its accumulative and collaborative method of working, this video programme emphasizes the importance of questioning the idea of a subjective art history. Video thus becomes the site of self-narrative, a site where desire and experience can be articulated through visual and media-based language.

Curator: Jade Boivin

Discussions presented in conjunction with the exhibition

Why Bibliographies Now ?
A discussion on bibliographical research at Artexte
with Nicole Burisch, Joana Joachim (EAHR member at large, Concordia University) and Victoria Stanton.
Moderators: Barbara Clausen and Geneviève Marcil

November 1 at 5 PM (in French and English)

This discussion brings together historians, artists and curators that have participated in bibliographic research projects at Artexte dedicated to various artistic and performance based practices. Presenting their points of view and themes, these individual and collective researchers ask how the bibliographic form can not only constitute and reveal discourses but also serve as an investigative tool to question the individual as well as institutional politics of performance, craft, feminism, identity and diversity.

Biographies

BURISCH, Nicole

Nicole Burisch is a curator, critic, and cultural worker. Her projects focus on discourses of craft, feminism, performance, publishing, labor, and materiality within contemporary art. Burisch worked as Administrative Coordinator at Centre Skol from 2011-2014, as the Director of Calgary's Mountain Standard Time Performative Art Festival from 2007-2009, and as Managing Editor for MAWA's *Desire Change* publication on feminist art in Canada (2017). Her research (with Anthea Black) into curatorial strategies for politically engaged craft practices is included in milestone publications *The Craft Reader* (Berg) and *Extra/ordinary: Craft and Contemporary Art* (Duke University Press) and was at the core of a day of research and discussion at Artexte (*Skillshare*, 2013).

ETHNOCULTURAL ART HISTORIES RESEARCH (EAHR, represented by Joana Joachim)

Ethnocultural Art Histories Research (EAHR) is a student-driven research community based within the Department of Art History at Concordia University. Open to students and faculty invested or interested in exploring issues of cultural representation, and ethnocultural art histories research across various disciplines; activities include: symposiums, curatorial projects, discussion groups, and exhibition visits.

Joana Joachim participated in a research residency at Artexte as a member of EAHR in 2015. She is now a PhD Student in the department of Art History and Communication Studies and at the Institute for Gender, Sexuality and Feminist Studies at McGill University. Her current work examines representations of Black women in Canadian and American nineteenth century genre paintings and photography, with a particular focus on the legacies of slavery located in ongoing discrimination against their hair.

STANTON, Victoria

Victoria Stanton is an interdisciplinary performance artist and researcher/curator/educator. She has curated performance art programs for artist-run centres in both Montreal and Toronto, has contributed critical writings about interdisciplinary performance practices – in particular the performative as it is revealed in material and time-based works – to a variety of art publications, and is a founding member of the performance art/research collective, TouVA (with Sylvie Tourangeau and Anne Bérubé). Her first book *Impure, Reinventing the Word: The Theory, Practice and Oral History of Spoken Word in Montreal* (conundrum press, 2001), co-authored with Vincent Tinguely, chronicled a vibrant artistic movement via interviews with over 75 artists. Her second book, *The 7th Sense: Practicing Dialogues / Practicing Workshops / Practicing the Daily Performative / Practicing Performance Art* (SAGAMIE édition d'art, 2017), co-authored by TouVA, and initially researched during their eight-month residence at Artexte (2008-2009), draws upon a profound exploration of "the performative" in performance art.

This is the third presentation of the University research project *An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada III* (2014-2017), under the direction of Barbara Clausen, Département d'histoire de l'art de l'Université du Québec à Montréal.

Research Director: Barbara Clausen

Curators: Jade Boivin, Emmanuelle Choquette, Barbara Clausen, Geneviève Marcil.

Research team: Jade Boivin, Emmanuelle Choquette, Maude Lefebvre, Geneviève Marcil.

Research and project support at Artexte: Hélène Brousseau, Frédérique Duval, Jessica Hébert, Joana Joachim, Marie-Claire Mériau and Sarah Watson

Editors : Barbara Clausen and Sarah Watson

Editing: Frédérique Duval and Sarah Watson; Artexte, and the research team

Graphic concept: Gabriel Jasmin

Installation : Olivier Longpré and Graham Hall

Traduction : Simon Brown

With sincere thanks to the Sophie Bélair Clément, La Centrale galerie Powerhouse, Montréal; Western Front, Vancouver; National Film Board Canada; VOX centre d'image contemporaine, Montréal; FADO, Toronto; Concordia University Library, Montreal; the Bibliothèque des arts, the Faculty des arts and the department for art history at UQAM.

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November 1st at 5 PM (in French and English)

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An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada

April 30 – June 20, 2015

A research exhibition and a series of talks at Artexte

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An Annotated Bibliography in Real Time: Performance Art in Quebec and Canada

A research exhibition and a series of talks at Artexte

An Annotated Bibliography in Real Time is the first presentation of the long term university research project *An Annotated Bibliography: Performance Art in Quebec and Canada*, dedicated to an extensive bibliographic survey on performance based practices in Quebec and Canada since the 1940s. While much has been written on performance art on a local and national level over the last three decades, this presentation is committed to offer a comprehensive over-view of writings, publications and printed matter. By taking account of the wide variety of existing publications by theorists, critics, artists, and curators written in expectation, reaction and response to the performance art they are addressing this projects hopes to contribute to a better understanding of how the history of performance art has written itself and been received, becoming an integral part of the ongoing discourse and practice.

At the end of this first phase of our research we can see how performance in the Quebec and Canadian context - where the avant-garde to a large extent produces itself in artist-run centers, festivals and publications - is based in a cross-generational generosity and a continuously growing interest in its various histories. It is of particular interest to observe that a large part of the writings can be attributed the collaborative effort between artists, writers and researchers. This is not due to the disinterest of critics and art historians - on the contrary as this bibliography shows well - but to the fact that the act of writing, much as that of research and reflection, are an integral part~~s~~ of both the history as well as the present and the future of performance art as an avant-garde genre in Quebec and Canada. *An Annotated Bibliography in Real Time* reflects this collective spirit inherent for performance art, shedding light on various modes of production and circumstances of experience as well as the ongoing reception of performance art over more than half a century.

One of the objectives of the curatorial team is to render visible the process of collecting a wide-ranging ensemble of publications and writings, compiled in cooperation with the UQAM art library and Artexte. As a testimony to the vitality of performance based practices, the exhibition space is transformed into a research and discussion hub, making accessible the first results of the bibliographical research as well as a collection of over one hundred publications and documents, selected and explained by Tim Clark, Sylvie Cotton, Doyon/Demers, Michelle Lacombe, Tanya Lukin Linklater, Tanya Mars & Johanna Householder, Clive Robertson, Alain-Martin Richard, and Guy Sioui Durand. *An Annotated Bibliography in Real Time* offers the visitors the possibility to contextualize and become aware of the various roles and complex networks that constitute the correlative relationship between the performer, the spectator and his or her given relationship to space and time.

Barbara Clausen, Curator and Research Director
with the curatorial and research group: Jade Boivin,
Emmanuelle Choquette, Joëlle Perron-Oddo, Julie Riendeau

Selection of documents

7 Tim Clark

8 Sylvie Cotton

9 Doyons/Demers

10 Michelle Lacombe

11 Tanya Lukin Linklater

12 Tanya Mars & Johanna Householder

13 Alain-Martin Richard

14 Clive Robertson

15 Guy Sioui Durand

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Talks within the frame of the exhibition

Sylvie Lacerte

Poésie et storytelling : un itinéraire de la performance chez Vera Frenkel, de la graphie aux nouveaux médias
May 14th at 6 pm (in French)

Trois œuvres marquantes de Vera Frenkel seront examinées à l'aune de son parcours « performatif » tout au long d'une carrière foisonnante. *String Games : Improvisation for Inter-City Video* (Montréal-Toronto, 1974), *« ...from the Transit Bar / ...du transitbar »* (1992–2015) et *ONCE NEAR WATER : Notes from the Scaffolding Archive* (2008–2015). Trois œuvres qui figuraient dans l'exposition *Vera Frenkel. Cartographie d'une pratique | Mapping a Practice* à la SBC Galerie d'art contemporain, en 2010. Ces trois pièces créées à des périodes différentes de la pratique de Frenkel, mais présentées encore jusqu'à tout récemment, sont des exemples remarquables de la démarche performative que Frenkel mène depuis les 40 dernières années. Du spoken word avant la lettre, car Frenkel est aussi poète, aux nouveaux médias, en passant par ses installations, l'artiste n'a jamais apprécié les étiquettes pour décrire son travail, afin d'éviter les catégories trop restrictives. Elle préfère se définir comme une artiste multidisciplinaire, faute d'une appellation plus juste. Pionnière de l'utilisation des « nouvelles technologies » en art, tant au Canada qu'à l'étranger, Frenkel a néanmoins tissé un fil conducteur que l'on retrouve dans toutes ses œuvres.

Jacob Wren

An apology that I have not properly documented my early performance work
May 21, at 6 pm (in English)

Starting from his early reluctance to document his own work, this talk will outline the development of Jacob Wren's collaborative performance practice, a mode of working that sees the performance situation as inherently vulnerable and paradoxical, and that struggles with it's own failure even as it hopes for possible, inevitable connection.

Richard Martel

Systèmes périphériques et périphérie des systèmes
May 28, at 6 pm (in French)

Cette présentation de Richard Martel ouvre la réflexion sur le potentiel de l'action comme moyen d'investigation d'un avenir non conditionné et ouvert aux périphéries. En échappant au règne des grands centres, en établissant la pratique sur une base de relations en réseau et en laissant l'activité artistique évincer l'œuvre comme une finalité, il apparaît possible de transformer le système de l'intérieur. Richard Martel poursuivra sur le rôle majeur joué par Le lieu, centre en art actuel dans l'organisation et la participation à plusieurs événements de performance d'envergure ainsi que celui de la revue *Inter, art actuel*, dans l'exploration du concept de la manœuvre en relation avec son contexte et son potentiel de remise en cause du modèle dominant.

Biographies

CLARK, Tim
Tim Clark has since the late 1970s been invested in photography, performance, and film and video based installations that address issues of philosophical aesthetics, the ethics of social conflict, and, above all, the "argument from apophatic theodicies." His work has been presented in Europe and North Amercia such as as the *Biennale de Paris*, held at the Musée d'art moderne de la ville de Paris, France, and the *OKanada* (1982) Exhibition at the Akademie der Kunste, Berlin. In Canada his work has been shown at the National Gallery of Canada, the Musée d'art contemporain, Musée des Beaux-Arts de Montréal and at the Leonard & Bina Ellen Gallery at Concordia University (2008) as well as in *Traffic: Conceptual Art in Canada 1965 - 1980*, Justina M.Barnicke Gallery, University of Toronto (2010).

COTTON, Sylvie
Sylvie Cotton is an interdisciplinary artist, author and curator 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 put together exhibitions. Her work involves the creation of situations that establish a relationship with another, or an infiltration of another person's personal world. The work is generally created in situ in public or private spaces and the results are subsequently presented in galleries and festivals, or are deployed outside in other sorts of public spaces (streets, elevators, parks and restaurants, for example). Residencies are also used as a medium for creative performative activity. She is an active member of the Centre Clark and was the Director of SKOL Centre des arts actuels in Montreal. Her work has been presented internationally including a recent retrospective at the Joyce Yahouda Gallery in Montreal. In 2013 she co-published with Nathalie de Blois *Moi Aussi*. She is a doctoral candidate in the Études et pratiques des arts program at UQAM.

DOYON /DEMERS
Since 1987, without a studio and within an interdisciplinary practice, Doyon/Demers have explored questions of site-specificity, in socius, action based art and the relationship between art and life. As a collective, Hélène Doyon and Jean-Pierre Demers, have published numerous articles, most recently in 2014 *Ratisser le réél* in the monographie Alain-Martin Richard – *Performances, manœuvres et autres hypothèses de disparition* and *Weaving an undisciplinary research methodology* in the publication *Artes e Seus Territórios*. Their work has been performed and exhibited presented internationally in Canada, Europe, Brazil, Cuba and in Japan.

HOUSEHOLDER, Johanna
Johanna Householder has been making performances, videos and other artworks since the late 1970s and teaching performance art since the early 1990s. A member of the notorious feminist ensemble, The Clichettes in the 1980s, Householder practices her own brand of cultural détournement. Her work has been shown widely, from Canada to Indonesia. She is a co-founder and director of the 7a*11d International Festival of Performance Art, which held its 8th biennial festival in 2014. She edited, with Tanya Mars, *Caught in the Act: An Anthology of Performance by Canadian Women* (2005) published by YYZ Books, Toronto, as well as the upcoming 2nd edition. She is a professor at OCAD University in Toronto.

LACERTE, Sylvie
Sylvie Lacerte is an art historian and critic of contemporary art and museology as well as a critic and independent curator who lives and works in Montréal. Her 2007 publication, *La médiation de l'art contemporain*, is based on her doctoral and she has given numerous talks in Québec, Canada, Europe and in Asia, most recently at the *9 Evenings* in Istanbul. Her writings have been widely published in academic journals, exhibition catalogues and anthologies. She has taught at UQAM, McGill University and Université Laval in Québec. In 2010 she organised, as a guest curator at the SBC Gallery for contemporary art the exhibition *Vera Frenkel. Cartographie d'une pratique | Mapping a Practice* as well as the catalogue, available in print as well as online.

LACOMBE, Michelle
Michelle Lacombe has developed a unique body-based practice since obtaining her BFA from Concordia University in 2006. Purposefully minimalist, her research-based body art practice begins where bodily gesture and mark marking are entwined and her performances, banal yet confrontational, are anchored in radically short actions. Her work has been show in Canada, the USA and Europe in the context of performance events, exhibitions and colloquiums. Her practice as an artist is paralleled by a strong commitment to supporting the development of critical and alternative models of dissemination for live art and undisciplined practices. She has worked with a number of Montreal artist-run centres including Articule and La Centrale Galerie Powerhouse, and is currently the director of VIVA! Art Action, a local biennial performance art platform. In addition, she has had a number of complimentary experiences in curating, writing and generally resisting dominant culture.

LUKIN LINKLATER, Tanya
Tanya Lukin Linklater's practice spans experimental choreography, performance, video, and text. Her work has been performed/exhibited nationally and internationally. She is compelled by the interstices between visual art and poetry, performance, and pedagogy, indigenous languages, portrayals of women and children in film, and the body. Her work has been exhibited in North and South Amercia a.o. at the Museum of Contemporary Art Santiago (Chile), SBC Gallery (Montreal), Open Space (Victoria), Urban Shaman (Winnipeg), Images Festival + Museum of Contemporary Canadian Art (Toronto), Museum of Contemporary Native Art (Santa Fe), TRIBE (Saskatoon), and at Western Front Gallery (Vancouver). She is Alutiiq with family from the Native Villages of Port Lions and Afognak in southern Alaska and makes her home in northern Ontario, Canada.

MARS, Tanya
Tanya Mars is a feminist performance and video artist and a founding member and director of Powerhouse Gallery (La Centrale) in Montreal as well as editor of Parallelogramme magazine for 13 years, and active in ANNPAC (the Association of National Non-Profit Artist-run Centres) for 15 years. She has performed widely across Canada, in Valparaiso, Chile, China, Mexico City, Sweden, France and Finland. She is a member of the 7a*11d International Festival of Performance Art, held biennially in Toronto. She is co-editor with Johanna Householder of *Caught in the Act: An Anthology of Performance Art by Canadian women* (2004) as well as the upcoming Caught in the Act II (2015). In addition a book on her work edited by Paul Couillard, Ironic to *Iconic: The Performance Works of Tanya Mars*, was published in 2008. She is the recipient of a 2008 Governor General's Award in Visual and Media Arts and teaches at the University of Toronto at Scarborough in the Department of Art, Culture and Media.

MARTEL, Richard
Active since 1980, Richard Martel is a key figure in performance. Martel has written and published extensively on performance based practices and he is the founder of the magazine *Inter, art actuel* where he is the chief-editor. He has published widely and his most well known publications include *Art Action* ~~*2005*~~ and *L'art dans l'action / l'action dans l'art – Textes (2002-2012)*. He is the founder and director of the artist run centre Le Lieu as well as the *Rencontre internationale d'art performance* (RIAP) in Quebec City. His work has been presented internationally. He is engaged in both practice and theory and is interested in art as a system of experimentation and transgression.

RICHARD, Alain-Martin
Alain-Martin Richard is a performer, artist, editor, and critic. Since the 1970s he has developed a multidisciplinary practice that considers questions of art in society, and of art as poetic action - and as a philosophy enacted. His production has focused on the objective conditions of artistic experimentation, incorporating practices not usually associated with the field of art. He has participated in many festivals and events, performing in North America, Europe and Japan. With Martin Mainguy he is a member of the collective *Les causes perdues*, dedicated the exploration of contemporary poetry. He is co-editor with Clive Robertson of the book *Performance in/au Canada 1970-1990*, and was an active member at INTER/Le Lieu in Québec. In collaboration with *Les Éditions Intervention* he has organised numerous events, such as *Au contraire, la performance* (2013) at the Musée du Québec.

ROBERTSON, Clive
Clive Robertson began making and curating performance art in England in 1970. He co-instigated the Calgary-based international performance and publishing collective, W.O.R.K.S. with Paul Woodrow in 1972. Robertson is a founding editor/publisher of *Voicespondence Audio Art Publishing* (1974) and of Centerfold / FUSE magazine (1976). With Alain-Martin Richard he edited the book, *Performance au / in Canada 1970-1990* (Coach House Press / Éditions Intervention, 1991) and in 2007 produced a touring archival retrospective of his collaborations, *THEN + THEN AGAIN: Practices Within An Artist-Run Culture, 1969-2006*. He is currently finishing a feature-length video documentary *I.O.60's* (In Our Sixties) that re-connects with earlier artist communities in the UK and Canada. Clive is recognized as a leading theorist and historian of artist-run culture and currently teaches Performance Art, Art History and Cultural Studies at Queen's University.

SIOUI DURAND, Guy
Guy Sioui Durand is a Wendat (Huron) based in Wendake, Québec. He is a sociologist (PhD), art critic, independent curator, and performer (spoken word). He is specialized in contemporary North American indigenous art practices and contemporary art. He is the cofounder of the magazine Inter and the publishing house Les Éditions Intervention in Québec. He has published widely and his most well known publications include *Les très riches heures de Jean-Paul Riopelle* (2000), *L'art comme alternative. Réseaux et pratiques d'art parallèle au Québec, 1976–1996* (1997) as well as his essay *Indiens, Indians, Indios* (Inter, art actuel, no.104, 2009) and his dossier *Les ruses de Corbeau/Coyote/Carcajou* published in (Esse, arts + opinions in 2002). Sioui Durand was Aboriginal advisor for 400e anniversaire de la ville de Québec 1608-2008 and curator of *Gépèg: Souffles de Résistance* (Gatineau, Québec/Ottawa, Ontario, 2009).

WREN, Jacob
Jacob Wren makes literature, performances and exhibitions. His books include: *Families Are Formed Through Copulation, Revenge Fantasies of the Politically Dispossessed* and *Polyamorous Love Song*, a finalist for the 2013 Fence Modern Prize in Prose and one of The Globe and Mail's 100 best books of 2014. As co-artistic director of Montreal-based interdisciplinary group PME-ART he has co-created the performances: *En français comme en anglais, it's easy to criticize, Individualism Was A Mistake, The DJ Who Gave Too Much Information* and *Every Song I've Ever Written*. He travels internationally with alarming frequency and frequently writes about contemporary art.

This is the first presentation of the University research project *An Annotated Bibliography: Performance Art in Quebec and Canada 1940-2014*, (2014-2017), under the direction of Barbara Clausen, Department d'histoire de l'art de l'Université du Québec à Montréal.

With sincere thanks to the artists and writers.

Barbara Clausen, Curator and Research Director

Research and curatorial team:
Jade Boivin, Emmanuelle Choquette, Joëlle Perron-Oddo, Julie Riendeau

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ARTEXTE

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Tim Clark, Sylvie Cotton, Doyon/Demers, Clive Robertson,
Michelle Lacombe, Tanya Lukin Linklater, Tanya Mars &
Johanna Householder, Alain-Martin Richard and Guy Sioui Durand.

Talks within the frame of the exhibition:

May 14, at 6 PM
Sylvie Lacerte: *Poésie et storytelling: unitinéraire de la performance chez Vera Frenkel, de la graphie aux nouveaux médias* (in French)

May 21, at 6 PM
Jacob Wren: *An apology that I have not properly documented my early performance work* (in English)

May 28, at 6 PM
Richard Martel: *Systèmes périphériques et périphérie des systèmes (in French)*

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Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada

30 avril – 20 juin 2015

Une exposition de recherche
et une série de conférences à Artexte

ARTEXTE

3 Préface

4 Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada

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16 Conférences dans le cadre de l'exposition

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Préface

L'exposition *Une bibliographie commentée en temps réel* est la première présentation du projet de recherche universitaire qui s'échelonne à long terme, *Une bibliographie commentée : l'art de la performance au Québec et au Canada*. Ce dernier, initié par le département d'histoire de l'art de l'UQAM, vise à dresser l'inventaire des textes et des ouvrages que des théoriciens, critiques, artistes, conservateurs et autres auteurs ont rédigés par anticipation, en réaction ou en réponse à l'art performatif.

La performance comme pratique discursive et interdisciplinaire est basée sur une générosité et un intérêt intergénérationnels, notamment au Québec et au Canada où l'art d'avant-garde s'est manifesté dans les centres d'art, les festivals et les publications, fondés et gérés par des artistes. Bien que l'on a beaucoup écrit sur la performance au Québec et au Canada au cours des dernières années, ce projet de recherche est le premier à rassembler l'ensemble des écrits, textes et ouvrages publiés sur l'art local et national de la performance dans une version initiale de la bibliographie commentée. En plus de favoriser une meilleure connaissance de l'histoire de la performance, cette étude fait également la lumière sur ses conditions et modes de production, sur la manière dont elle est perçue et sur la réception des pratiques performatives au cours des 50 dernières années.

Pour l'équipe de recherche, l'enjeu était de rendre visible dans un espace d'exposition le processus qui a mené à la collecte d'un ensemble foisonnant de publications, démontrant ainsi la vitalité de la réflexion en lien avec la performance. Ce projet s'inscrit dans une démarche collective, faisant appel à la contribution d'artistes, d'auteurs et de chercheurs, autour d'une forme d'art qui s'est elle-même développée dans un élan collectif. Il est particulièrement intéressant de noter qu'une grande part de la production des écrits est attribuable aux artistes. Cela ne s'explique pas par un manque d'intérêt de la part des théoriciens, comme la bibliographie démontre bien, mais essentiellement par le fait que l'écriture, comme la recherche et la réflexion, fait partie intégrante de la performance, de son histoire et de son avenir en tant que genre d'avant-garde au Québec et au Canada.

Sarah Watson

Une bibliographie commentée en temps réel : l'art de la performance au Québec et au Canada

Une exposition de recherche et une série de conférences à Artexte

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Une bibliographie commentée en temps réel constitue une première étape de la diffusion de la recherche et donne à voir une partie du matériel colligé en partenariat avec la bibliothèque des arts de l'UQAM et Artexte. La salle d'exposition est transformée en centre de recherche, bibliothèque spécialisée sur l'histoire de la performance et lieu de conférences et de discussions. L'objectif est de permettre aux visiteurs de comprendre l'évolution de la performance en consultant la bibliographie annotée et une sélection de documents et publications faite par Tim Clark, Sylvie Cotton, Doyon/Demers, Michelle Lacombe, Tanya Lukin Linklater, Tanya Mars & Johanna Householder, Alain-Martin Richard, Clive Robertson et Guy Sioui Durand. L'exposition ainsi que les conférences avec Sylvie Lacerte, Jacob Wren et Richard Martel, offrent un aperçu des réseaux complexes qui définissent les divers rôles et les rapports entre le performeur, le spectateur et leur époque en proposant une lecture croisée des principales catégorisations de la performance relatives au temps, au lieu, au sujet et aux techniques artistiques.

Barbara Clausen, commissaire et directrice de recherche
Équipe de recherche et commissariat : Jade Boivin, Emmanuelle Choquette, Joëlle Perron-Oddo, Julie Riendeau

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Tim Clark

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(suite p.14...)

Clive Robertson

(...suite)

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Guy Sioui Durand

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Conférences dans le cadre de l'exposition

Sylvie Lacerte

Poésie et storytelling : un itinéraire de la performance chez Vera Frenkel, de la graphie aux nouveaux médias
14 mai à 18 h (en français)

Trois œuvres marquantes de Vera Frenkel seront examinées à l'aune de son parcours « performatif » tout au long d'une carrière foisonnante. *String Games : Improvisation for Inter-City Video* (Montréal-Toronto, 1974), *« ...from the Transit Bar / ...du transitbar »* (1992–2015) et *ONCE NEAR WATER : Notes from the Scaffolding Archive* (2008–2015). Trois œuvres qui figuraient dans l'exposition *Vera Frenkel. Cartographie d'une pratique | Mapping a Practice* à la SBC Galerie d'art contemporain, en 2010. Ces trois pièces créées à des périodes différentes de la pratique de Frenkel, mais présentées encore jusqu'à tout récemment, sont des exemples remarquables de la démarche performative que Frenkel mène depuis les 40 dernières années. Du spoken word avant la lettre, car Frenkel est aussi poète, aux nouveaux médias, en passant par ses installations, l'artiste n'a jamais apprécié les étiquettes pour décrire son travail, afin d'éviter les catégories trop restrictives. Elle préfère se définir comme une artiste multidisciplinaire, faute d'une appellation plus juste. Pionnière de l'utilisation des « nouvelles technologies » en art, tant au Canada qu'à l'étranger, Frenkel a néanmoins tissé un fil conducteur que l'on retrouve dans toutes ses œuvres.

Jacob Wren

An apology that I have not properly documented my early performance work
21 mai à 18 h (en anglais)

Partant de sa réticence initiale à documenter son propre travail, Jacob Wren présentera dans cette conférence le développement de sa pratique de performance collective, mode de travail qui considère la situation de la performance comme étant intrinsèquement vulnérable et paradoxale, et qui lutte contre son échec inhérent bien qu'elle soit en quête d'une connexion possible, inévitable.

Richard Martel

Systèmes périphériques et périphérie des systèmes
28 mai à 18 h (en français)

Cette présentation de Richard Martel ouvre la réflexion sur le potentiel de l'action comme moyen d'investigation d'un avenir non conditionné et ouvert aux périphéries. En échappant au règne des grands centres, en établissant la pratique sur une base de relations en réseau et en laissant l'activité artistique évincer l'œuvre comme une finalité, il apparaît possible de transformer le système de l'intérieur. Richard Martel poursuivra sur le rôle majeur joué par Le lieu, centre en art actuel dans l'organisation et la participation à plusieurs événements de performance d'envergure ainsi que celui de la revue *Inter, art actuel*, dans l'exploration du concept de la manœuvre en relation avec son contexte et son potentiel de remise en cause du modèle dominant.

Biographies

CLARK, Tim
Artiste interdisciplinaire, Tim Clark articule ses projets autour de la performance, de la photographie, de la vidéo et de l'installation, et traite d'enjeux tels que les conflits sociaux, l'impérialisme et les pratiques éthiques. Depuis 2010, il s'intéresse plus particulièrement à la formulation d'une critique généalogique en égard aux premier et second Conseil Œcuménique de Nicée et leurs effets sur l'histoire de la modernité. Son travail a été montré en Europe et en Amérique du Nord. En 2008, une exposition rétrospective de son œuvre est présentée à la Galerie Leonard et Bina Ellen de l'Université Concordia, et il prend part à *Traffic : Conceptual Art in Canada 1965–1980* de la Justina M. Barnicke Gallery, à l'Université de Toronto.

COTTON, Sylvie
Sylvie Cotton est une artiste interdisciplinaire, auteure et commissaire dont la recherche est liée aux pratiques de la performance, de l'art action, du dessin, de l'écriture et de la pratique en résidence. Faisant appel aux formes installatives pour la réalisation de projets d'exposition, elle réalise des œuvres qui ouvrent sur la création de situations menant à l'instauration d'un rapport avec l'autre ou à une infiltration dans le monde de l'autre. Elle a été directrice du Centre des arts actuels Skol, a participé à de nombreux événements internationaux, présenté une exposition rétrospective de ses œuvres plastiques à la Galerie Joyce Yahouda et est membre du Centre Clark. En 2013, elle a publié *Moi Aussi* avec Nathalie de Blois. Elle est doctorante en étude et pratique des arts à l'UQÀM.

DOYON /DEMERS
Sans atelier et *indisciplinaire*, Doyon/Demers explore depuis 1987 l'*in situ*, l'*in socius*, l'art action et la relation entre l'art et la vie. Le duo, réunissant Hélène Doyon et Jean-Pierre Demers, publia plusieurs articles, dont les plus récents « Ratisser le réel » dans la monographie *Alain-Martin Richard – Performances, manœuvres et autres hypothèses de disparition* et « Weaving an undisciplinary research methodology » dans *Artes e Seus Territórios*. Leur travail a été présenté dans plusieurs événements et expositions au Canada, en Europe, au Brésil, à Cuba, ainsi qu'au Japon.

HOUSEHOLDER, Johanna
Depuis la fin des années 1970, Johanna Householder utilise la performance, la vidéo et diverses techniques comme moyens de détournement culturel. En tant que membre du collectif féministe *The Clichettes* dans les années 1980, elle participa à l'instauration du surjeu en tant que média viable pour la critique culturelle. Householder est également fondatrice et codirectrice du *7a*11d International Festival of Performance Art* qui a eu lieu en 2014. Récemment, elle a présenté des performances au *M:ST* à Calgary, à *Art Nomade* à Chicoutimi et *Undisclosed Territory* à Solo en Indonésie. Elle a coédité en 2004 *Caught in the Act: An anthology of performance art by Canadian women* avec Tanya Mars et, à paraître en 2015, un deuxième volume, *Caught in the Act II*. Elle est professeure à la Faculté des arts de l'OCAD University à Toronto.

LACERTE, Sylvie
Sylvie Lacerte est historienne et théoricienne de l'art et des musées, commissaire et critique d'art indépendante. Elle a publié *La médiation de l'art contemporain* (2007), tiré de sa thèse de doctorat. Elle a livré des communications au Québec, au Canada, en Europe et en Asie, dont une récente, sur les *9 Evenings*, en janvier 2015 à Istanbul. Elle a produit de nombreux textes pour des revues savantes et d'art, des catalogues d'exposition et des anthologies. Sylvie Lacerte a aussi enseigné à l'UQÀM, à l'Université McGill et à l'Université Laval à Québec. En 2010, elle fut commissaire invitée, à la SBC Galerie d'art contemporain, de l'exposition *Vera Frenkel. Cartographie d'une pratique | Mapping a Practice*; elle a dirigé à cette occasion la publication du catalogue imprimé et en ligne (Fondation Daniel Langlois pour l'art, la science et la technologie). Elle vit et travaille à Montréal.

LACOMBE, Michelle
Michelle Lacombe a développé une pratique unique liée au corps depuis la fin de ses études à l'Université Concordia, en 2006. Intentionnellement minimaliste, sa création, ancrée dans la recherche, débute là où le geste et la trace s'entrelacent et ses performances, à la fois banales et extrêmes, prennent la forme d'actions radicalement courtes. Son travail a été diffusé au Canada, aux États-Unis et en Europe dans le cadre d'événement, d'expositions et de colloques. Sa création artistique naît d'un engagement profond envers les stratégies de diffusions alternatives et les pratiques performatives. Elle a travaillé avec de nombreuses galeries à Montréal, notamment articule, La Centrale Galerie Powerhouse et elle est directrice de VIVA! Art Action, une plateforme biennale de performance. De plus, elle a de nombreuses expériences complémentaires comme commissaire, auteure et personne qui résiste généralement à la culture dominante.

LUKIN LINKLATER, Tanya
La pratique artistique de Tanya Lukin Linklater touche la chorégraphie expérimentale, la performance, la vidéo et le texte. Elle est interpellée par les interstices entre arts visuels et poésie, intéressée par la pédagogie, les langues autochtones et les thématiques corporelles. Son travail a été montré dans les Amériques, notamment au Musée d'art contemporain de Santiago (Chili), à la SBC Galerie d'art contemporain (Montréal), à l'Open Space (Victoria), à l'Urban

Shaman (Winnipeg), à l'Images Festival et au Musée d'art contemporain canadien (Toronto), au Museum of Contemporary Native Art (Santa Fe) et au Western Front Gallery (Vancouver). Elle est Alutiiq et sa famille vient des villages autochtones de Port Lions et d'Afognak, en Alaska du Sud; elle habite maintenant dans le Nord de l'Ontario.

MARS, Tanya
Tanya Mars est une artiste de performance et de vidéo active sur la scène artistique canadienne depuis les années 1970. Son travail est caractérisé par une imagerie féministe satirique et politiquement engagée. Membre fondatrice et directrice de La Centrale Galerie Powerhouse à Montréal, elle a également été rédactrice en chef de *Parallelogramme* durant 13 ans. Elle a présenté de multiples performances partout au Canada, à Valparaiso au Chili, au Mexique, en Suède, en France, en Chine et en Finlande. Elle codirige *Caught in the Act* (2004) et *Caught in the Act II* (2015) avec Johanna Householder et, en 2008, un livre sur son travail, *Ironic to Iconic : The Performance Works of Tanya Mars*, est édité par Paul Couillard. Elle a reçu le Prix du Gouverneur général en arts visuels et médiatiques en 2008 et enseigne à l'Université de Toronto à Scarborough au département d'art, culture et média.

MARTEL, Richard
Richard Martel est un artiste multidisciplinaire québécois installé à Québec depuis 20 ans et qui présente régulièrement ses œuvres tant ici qu'à l'étranger. Actif dans plusieurs domaines, il explore les arts visuels, principalement l'installation et la performance, la vidéo et l'installation vidéo, la radio, l'écriture, l'édition, l'organisation d'événements et l'enseignement. Membre fondateur des Éditions Intervention, dont il est coordonnateur, Martel est à l'origine de la revue *Inter, art actuel* dont il est toujours rédacteur, et du Lieu, centre en art actuel (1982) avec lequel il organise la Rencontre internationale d'art performance (RIAP) à Québec. Engagé dans la pratique et la théorie, il s'intéresse à l'art comme système d'expérimentation et de transgression, ainsi que comme activité comportementale poétique.

RICHARD, Alain-Martin
Depuis la fin des années 1970, Alain-Martin Richard est performeur, artiste, éditeur et critique. Par une pratique multidisciplinaire, il s'intéresse aux liens entre société et art, et considère celui-ci comme une action poétique, édictée par la philosophie. Avec Martin Mainguy, il est membre du collectif Les causes perdues, dédié à l'exploration des possibilités de la poésie contemporaine. Codirecteur de *Performance au/in Canada 1970–1990* avec Clive Robertson, il fut également un membre actif d'INTER/Le Lieu. En collaboration avec les Éditions Intervention, il organise plusieurs événements de performance et en 1991, il est commissaire de l'événement *Au contraire, la performance* au Musée du Québec. Commissaire d'événements majeurs incluant un volet performance (Amos, Moncton, Chicoutimi), il est aussi membre du comité de programmation de Folie/Culture, depuis 2004.

ROBERTSON, Clive
Clive Robertson pratique le commissariat et l'art de la performance en Angleterre depuis 1970. En 1972, il est cofondateur du collectif international de performance et d'édition W.O.R.K.S avec Paul Woodrow, à Calgary. Roberston est l'un des éditeurs fondateurs de Voicespondence Audio Art Publishing (1972) et de Centerfold / FUSE magazine (1976). Avec Alain-Martin Richard, il dirige la publication *Performance au/in Canada 1970–1990* (Coach House Press / Éditions Intervention, 1991) et en 2007, il produit *THEN + THEN AGAIN : Practices Within An Artist-Run Culture, 1969–2006 / Encore et encore : la pratique dans la culture des centres d'artistes, 1969–2006,* une exposition itinérante qui offre une rétrospective archivistique de ses collaborations. En ce moment, il travaille à un long métrage documentaire intitulé *I.O.60's (In Our Sixties)* où il renoue avec des communautés artistiques du Royaume-Uni et du Canada. Clive est reconnu comme étant un théoricien d'autorité ainsi qu'un historien de la culture des centres d'artistes autogérés. Il enseigne actuellement l'art de la performance, l'histoire de l'art ainsi que les Cultural Studies à l'Université de Queens.

SIOUI DURAND, Guy
Wendat (Huron) originaire de Wendake, Guy Sioui Durand est sociologue (PH. D.), critique d'art, commissaire indépendant, conférencier de renom et crée des harangues performées autochtones. L'art actuel et l'art amérindien sont ses domaines d'intervention. Cofondateur de la revue *Inter* (Québec, 1978), il collabore à plusieurs périodiques culturels et événements d'art nationaux et internationaux. Son livre *L'art comme alternative. Réseaux et pratiques d'art parallèle au Québec, 1976–1996,* a été salué par la critique et s'impose comme une référence. Les dossiers sur l'art amérindien actuel, *Les ruses de Corbeau / Coyote / Carcajou* paru dans la revue *Esse, arts + opinions* (été 2002) et Indiens / Indians / Indios publié dans la revue *Inter, Art actuel* (hiver 2009–2010) qu'il a coordonnée, présentent un survol inédit au Canada. Ses ouvrages *Les très riches heures de Jean-Paul Riopelle* (2000) et *Riopelle. Indianité* (2001) ont reçu des éloges pour l'originalité et la convivialité de son approche de l'univers de Jean-Paul Riopelle.

WREN, Jacob
Jacob Wren est écrivain, performeur et commissaire. Parmi ses publications figurent notamment *Families Are Formed Through Copulation, Revenge Fantasies of the Politically Dispossessed* et *Polyamorous Love Song*, finaliste pour le Fence Modern Prize in Prose de 2013 et sélectionné comme l'un des meilleurs livres de 2014 par The Globe and Mail. En tant que codirecteur artistique du collectif interdisciplinaire PME-ART, basé à Montréal, il a co-créé les performances *En français comme en anglais, it's easy to criticize, Individualism Was A Mistake, The DJ Who Gave Too Much Information* et *Every Song I've Ever Written*. Il a grandement voyagé à l'international et écrit abondamment sur l'art contemporain.

Première présentation du projet de recherche universitaire « Une bibliographie commentée : l'art de la performance au Québec et au Canada 1940-2010 », (2014-2017) sous la direction de Barbra Clausen et le Department d'histoire de l'art de l'Université du Québec à Montréal.

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Conférences dans le cadre de l'exposition :

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Barbara Clausen, commissaire et directrice de recherche
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