

**ACTION TERRORISTE SOCIALEMENT ACCEPTABLE IS TEN YEARS YOUNG  
AND PUBLISHES ITS FIRST PUBLICATION,  
*ATSA : QUAND L'ART PASSE À L'ACTION***

**LAUNCH: THURSDAY, OCTOBER 2, 2008 AT THE NEW STORE, CHANGE**

**(5 P.M.: press conference for media / 6 P.M.: open to the public)**

4351 Saint-Laurent Blvd., Montreal

Publisher: ACTION TERRORISTE SOCIALEMENT ACCEPTABLE (ATSA)

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144 pages - Full-colour photographic retrospective of ATSA's productions over its 10 years, accompanied by previously unpublished commentary, in French and English, from 11 guest authors — Sami Aoun, Patrick Beauduin, Dinu Bumbaru, Guy Sioui Durand, Steven Guilbeault, Louis Hamelin, Louis Jacob, Jean Lemire, Patrice Loubier, Sonia Pelletier, Laure Waridel — and a word from ATSA founding artists Annie Roy and Pierre Allard.

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1,000 copies, of which 10 are signed by the authors – translation by Nazzareno Bulette

\$25 – On sale starting October 2, 2008 in bookstores, at the Change store (4351 Saint-Laurent Blvd., until December 20) and online at [www.atsa.qc.ca](http://www.atsa.qc.ca)

*ATSA is image in action: angry discourse as antidote to soporific pap. Their interventions are as so many grenades lobbed at us to spark debate.* - Patrick Beauduin

**ATSA – [www.atsa.qc.ca](http://www.atsa.qc.ca)**

In December 1997, ATSA let out its first cry of moral indignation by organizing with all haste in front of the Musée d'art contemporain its first artistically, politically and socially engaged intervention, *La Banque à Bas*, which consisted of the illegal placing of an ersatz ATM distributing warm socks to the homeless. In the process, ATSA defined its so-called “terrorist” strategy: waging a full-on attack on poverty, exclusion, waste and pollution, and delivering impactful messages by means of attention-grabbing titles, art that is dynamic, engaged and interactive, and spectacular interventions where the urban space is transformed into both a stage and a forum for debate.

Since that first outing, **ATSA's** founders, artists **Annie Roy** and **Pierre Allard**, have produced more than 20 engaged urban interventions on issues of social, environmental and patrimonial justice, while inviting citizens to experiment with and discover their own capacity for action.

**THE PUBLICATION**

The 144-page, bilingual anniversary publication, superbly produced by longtime collaborator **Orangetango**, breathes new critical life into **ATSA's** 10 years of artistic output by presenting archive photos of its urban interventions juxtaposed alongside 11 previously unpublished contributions from expert communicators and theorists who, each in their respective field, share their insights on the big social, environmental and heritage issues informing ATSA's major works since 1997. Their commentary is accompanied by the handwritten annotations of founding artists **Annie Roy** and **Pierre Allard**. Also provided is a timeline of ATSA's productions from 1997 to 2008: *La Banque à Bas*, *État d'Urgence*, *Dites-le avec des fleurs*, *Je suis le nombril du monde*, *Le Sommet Désillusions*, *Parc Industriel (Industrial Park)*, *Attention : Zone épineuse*, *Les Murs du Feu (Walls of Fire)*, *Le temps d'une brassée*, *FRAG*, *Attentat (Attack)*, *Wild Capitalism Hunting Games*, *SHMATA*, *Let's call it a wedding*, *Rehearsal*, *CHANGE*.

The launch of the publication *ATSA : Quand l'art passe à l'action* is part of ATSA's new urban intervention dealing with marketing, taking place at its new store, **CHANGE**, which will be open to the public from October 2 to December 20, 2008 at 4351 Saint-Laurent Blvd., in Montreal. New works based on its collection of objects, artifacts and archive photos, as well as a line of message-based tie-in merchandise, will be shown and sold.

## CONTRIBUTING AUTHORS

(In order of appearance in the publication, with the title of the corresponding ATSA production in brackets.)

[ATSA, or engaged art in the here and now]

**Sonia Pelletier** (art critic, curator, independent publisher, and the publication's coordinator) interviews ATSA's two founding artists, Annie Roy and Pierre Allard, in *An encounter with ATSA*

**Guy Sioui Durand** (art sociologist) provides a portrait of ATSA's 10 years of engaged-art interventions in *The aesthetics of outrage: Action terroriste socialement acceptable*

[ÉTAT D'URGENCE, since 1998]

A pluridisciplinary, solidary, artistic "manifestival" serving as a veritable camp for the homeless in downtown Montreal

**Louis Jacob** (art historian) offers an analysis of wandering as it relates to the artistic process in *On Art and Wandering: État d'Urgence at Place Émilie-Gamelin*

[LES MURS DU FEU, August 9 to September 22, 2002]

The history of The Main through archive materials documenting its razed walls

**Patrice Loubier** (art critic) shares his thoughts on the memory of the city and the vulnerability of the collective urban fabric in *The forgotten city, Remembered: Notes on ATSA's Les Murs du Feu*

[CHANGE, October 2 to December 20, 2008]

Ephemeral bricks-and-mortar store housing a retrospective of ATSA's work, integrated to a bona fide business operation

**Patrick Beauduin** (advertising expert) explores how ATSA provokes thought and creates meaning in *Marketing Rage*

[PARC INDUSTRIEL, August 17 to September 4, 2001]

A faux archaeological tourist site made of rubbish and offering a provocative look at our consumer society

**Laure Waridel** (environmental sociologist and co-founder of Équiterre) issues a clarion call to our hyperconsumerist society and denounces its deleterious effects in *To Buy or Not to Buy*

[FRAG, since 2004]

A permanent visual trail along St-Laurent Blvd. tracing its social, cultural and economic history

**Dinu Bumbaru** (Architect, Héritage Montréal) ponders the question of heritage, that revealer of a city's memory and identity, in *Built Heritage and Memory of the City, and their Revelation as Cultural Act*

[SQUAT POLAIRE, 2007– ]

A militant allegory on climate change and an ironic take on the tale of Goldilocks and the Three Bears

**Jean Lemire** (biologist, filmmaker) looks at the life experiences that, coupled with the sheer scale of habitat degradation on the planet, force us to reconsider the consequences of our actions in *Over Time*

[ATTENTAT, 2003–2007]

A series of hyperrealistic enactments of terrorist attacks, pointing an accusatory finger at the automobile industry and our addiction to fossil fuels

**Sami Aoun** (political scientist, Director of Research on Middle East issues for UQÀM's Raoul-Dandurand Chair) provides an instructive geopolitical analysis of war in the oil-rich regions of the world in *From our Dystopia of War toward a Utopia of Peace*

**Steven Guilbeault** (founding member of Équiterre, interested in climate change) makes a passionate plea for reducing our dependence on oil, the main source of conflict, pollution and global warming, in *Attack No. 10*

[ATTENTION : ZONE ÉPINEUSE, December 5–15, 2002]

Thought-provoking stroll on Mount Royal to raise awareness of the precariousness of our ecological heritage

**Louis Hamelin** (writer, nature interpreter) denounces the intensive industrial exploitation of our wild forests and the explosive growth of recreational ATV use therein, with the attendant havoc they wreak on animal populations, in *At the Crossroads*