

ATSA



Art Catalogue

CHANGE

ATSA

ATSA is a not-for-profit organization founded in 1998 by artists Pierre Allard and Annie Roy. The pair create transdisciplinary works and events for the public realm that take the form of interventions, installations, performance art and realistic stagings. Their actions are born of a desire to raise public awareness of various social, environmental and heritage issues that are crucial and that need to be addressed.

ATSA is recipient of the 2010 Pratt & Whitney Canada **Nature de l'Art** Prize awarded by the Conseil des arts de Montréal, the **Citoyen de la Culture** 2008 award handed out by Les Arts et la Ville and of the **Artistes pour la Paix** 2008 award.

CHANGE

The works of art depicted in this catalogue all take their creative cue from the archives and artefacts of ATSA's ephemeral interventions. They were created as part of **CHANGE**, a multidisciplinary intervention, a crossroads of art and commerce, a pop-up shop originally opened in Montreal in 2008 and subsequently taken on the road throughout Quebec and Canada.

10 ANS D'URGENCE

We take this opportunity to invite you to take in **10 ans d'Urgence**, a travelling exhibition under the aegis of the **Conseil des arts de Montréal** en tournée. Designed and produced by ATSA, the exhibition is currently on display at eight Maisons de la culture and other venues in Montreal. For further information, visit www.atsa.qc.ca.

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www.atsa.qc.ca

CHANGE



Dépôt

ATSA 2008

Unique work

Oven door originally used in

La Banque à Bas (The Sock Bank)

Inkjet print on Intericoat Front Print Backlit

Film UV paper, neon

Dimensions: 180 cm X 90 cm

Photo credit: Luc Sénécal

\$2,000

The work employs an interesting mise-en-abyme, thanks to a photograph from Winter 1997 showing the oven door as the central focus of the Sock Bank intervention, giving the work added visual resonance. This photograph and the oven door are a symbol of the seminal act which begat ATSA.

Work based on the intervention:

La banque à bas

1997 - La banque à bas (December 17th, 1997 to February 12th, 1998) at Place des Arts, in front of Contemporary Art Museum, Montreal

Illegal placing, in front of the Musée d'art contemporain de Montréal, of a structure made of discarded stoves welded together, whose doors serve as an ersatz ATM distributing warm socks to the homeless. This installation was in part a response to the lack of exposure afforded public art during the De fougue et de passion exhibition at the museum.

De Peine et de misère, another work based on the La Banque à Bas intervention, was acquired by the Montreal Museum of Fine Arts in 2009.

An exemplary of **Dépôt** is currently part of a private art collection in Montreal.



Retrait

ATSA 2008

Unique work

Oven door originally used in

La Banque à Bas (The Sock Bank)

Inkjet print on Interlcoat Front Print Backlit

Film UV paper, neon

Dimensions: 180 cm X 90 cm

Photo credit : Luc Sénécal

\$2,000

The work employs an interesting mise-en-abyme, thanks to a photograph from Winter 1997 showing the oven door as the central focus of the Sock Bank intervention, giving the work added visual resonance. This photograph and the oven door are a symbol of the seminal act which begat ATSA.

Work based on the intervention:

La banque à bas

1997 - La banque à bas (December 17th, 1997 to February 12th, 1998) at Place des Arts, in front of Contemporary Art Museum, Montreal

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An exemplary of **Dépôt** is currently part of a private art collection in Montreal.



SOLD

Dépôt

ATSA 2008

Unique work

Oven door originally used in

La Banque à Bas (The Sock Bank)

Inkjet print on Interlcoat Front Print Backlit

Film UV paper

Dimensions: 180 cm X 90 cm

Photo credit: Luc Sénécal

\$2,000

The work employs an interesting mise-en-abyme, thanks to a photograph from Winter 1997 showing the oven door as the central focus of the Sock Bank intervention, giving the work added visual resonance. This photograph and the oven door are a symbol of the seminal act which begat ATSA.

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La banque à bas

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De Peine et de misère, another work based on the *La Banque à Bas* intervention, was acquired by the Montreal Museum of Fine Arts in 2009.

An exemplary of **Dépôt** is currently part of a private art collection in Montreal.



Place à l'Urgence

ATSA 2006

Unique work

Inkjet print on Siena 250L Intelicoat paper, blanket from

État d'Urgence 2005

Dimensions: 231 cm X 142 cm

Photo credit: Martin Savoie

\$2,750

A heterogeneous work consisting of an extra-large photograph taken during État d'Urgence and of blankets such as found in accommodation centres which form the photograph's leitmotif, in a tangle of green tones. The blankets are also like those distributed to the homeless during the event and serve here, quite literally, as a "bed" or foundation for the photograph.

The work encapsulates the essence of an event that provides solace and empathy, and captures the main site of the event as it was on a lively winter's evening, framed by the safety and human warmth symbolized by these covers.

Work based on the intervention:

État d'Urgence

2005 - (November 23th to 27th, 2005) Place Emilie-Gamelin, Montreal

État d'Urgence is a five-day "manifestival" featuring continuous innovative, multidisciplinary artistic offerings provided free of charge to all. It is first and foremost an on-going platform for our urban refugees, the homeless. In addition to fostering a festive atmosphere conducive to encounters of all sorts, État d'Urgence provides \$55,000 in warm clothing, 3,500 full meals, round-the-clock snacks, sleep accommodations and numerous front-line services for those living in great need. Several hundred volunteers help make the experience an unforgettable one, year after year. The roster of local, national and international talent encompasses a broad spectrum of arts—from circus, theatre and dance to music, the visual arts, video, spoken word, and more—and stimulates aesthetic reflection on the crucial issues of the day while favouring social cohesion.



Attentat attenté

ATSA 2008

Unique work

Inkjet print on Siena 250L Intelicoat paper, broken glass

Picture from Attentat #6, St-Laurent Boulevard

Dimensions: 110 cm X 78,5 cm

Photo credit: Martin Savoie

\$1,750

This photograph is a Polaroid from Attack No. 6. The contrast between the heavy vehicle spewing toxic smoke and the fragile silhouette of the young girl gives it a certain poignancy, reminding us of a future already scarred by our societal choices. The glass covering the photo is smashed, apparently from the blast wave of the explosion but also from the violence that can break out and break windows during riots and civil unrest, plunging the observer right into the atmosphere of the intervention.

Work based on the intervention:

Attentat # 6

2004 - (August 26th to 29th, 2004) St-Laurent Boulevard, Montreal

When George W. Bush declares war on Iraq, ATSA counters with its ATTACK series. An SUV, the perfect symbol of arrogant wealth, is sacrificed in a car bomb attack. It lies there, still oozing smoke. Within its singed shell, a television screen flashes a video manifesto juxtaposing images of the collapsing Twin Towers, advertisements of SUVs conquering the last remaining frontiers of wildlife, and people dying of smog. A protest soundtrack's cadence is reminiscent of the Front de libération du Québec's first communiqué to the authorities. The entire staging is a hyper-realistic enactment of a terrorist attack and points an accusatory finger at the automobile industry, consumers and governments alike. A no-holds-barred, destabilizing experience whose in-your-face violence forces public awareness of the perverse repercussions of our addiction to fossil fuel.

ATTACK has been presented in Montreal, Québec City, Ottawa (Galerie Saw Gallery and Saw Video), Toronto (Theatre Centre), Calgary (High Performance Rodeo) and Vancouver (Push Festival, Grunt Gallery and the Vancouver Art Gallery).



Le Banquet

ATSA 2005

Unique work

Preserve jars, inkjet print and chromogenic black and white print

Photo credit : Martin Savoie

2/2

750 \$

This work is comprised of preserve cans as used during the serving of Salmon Preserve and Potato Pie, one of chef Martin Picard's culinary creations for 2005's Banquet Cochon! The work is steeped in symbolism: while the can is often the tool with which panhandlers beg for change, it is transformed here into a receptacle for a fabulous feast! The piled-up cans in the middle column are covered with photographs commemorating that wonderful evening.

Work based on the intervention:

Le Banquet Cochon de l'État d'Urgence (State of Emergency)

2005 - (november 22th to 26th, 2005) Place Emilie-Gamelin, Montreal

Since 2003, ATSA no longer had the assistance of the Canadian Armed Forces to set up the entire infrastructure of État d'Urgence as well as provide three meals a day to 250 people—no mean feat! Following the event's tradition of featuring the unusual, the outstanding, and the mingling of different social strata, we approached Montreal's top chefs to create a four-course banquet to be served to residents of our ephemeral camp. And so, Martin Picard from Au Pied de Cochon, Normand Laprise from Toqué and Moustafa Rougaibi of La Colombe, with the generosity they are known for, took on the challenge of putting together the Banquet Cochon, a memorable culinary experience repeated every year since!

Copy 1 (of 2) of *Banquet* is currently part of a private art collection in Toronto.



SOLD

Le Banquet

ATSA 2005

Unique work

Preserve jars, inkjet print and chromogenic black and white print

Photo credit : Martin Savoie

1/2

750 \$

This work is comprised of preserve cans as used during the serving of Salmon Preserve and Potato Pie, one of chef Martin Picard's culinary creations for 2005's Banquet Cochon! The work is steeped in symbolism: while the can is often the tool with which panhandlers beg for change, it is transformed here into a receptacle for a fabulous feast! The piled-up cans in the middle column are covered with photographs commemorating that wonderful evening.

Work based on the intervention:

Le Banquet Cochon de l'État d'Urgence

2005 - (du 22 au 26 novembre 2005), Place Emilie-Gamelin, Montréal.

Since 2003, ATSA no longer had the assistance of the Canadian Armed Forces to set up the entire infrastructure of État d'Urgence as well as provide three meals a day to 250 people—no mean feat! Following the event's tradition of featuring the unusual, the outstanding, and the mingling of different social strata, we approached Montreal's top chefs to create a four-course banquet to be served to residents of our ephemeral camp. And so, Martin Picard from Au Pied de Cochon, Normand Laprise from Toqué and Moustafa Rougaibi of La Colombe, with the generosity they are known for, took on the challenge of putting together the Banquet Cochon, a memorable culinary experience repeated every year since!

Copy 1 (of 2) of Banquet is currently part of a private art collection in Toronto.



Dernier Recours

ATSA 2008

Unique work

Sleeping bags and picture ATSA

Inkjet print on Verona 285S Intelicoat Smooth Fine Art Paper by Arches

Size: (66 cm X 266 cm)

Compressed Pepsi's tin can

Size: (32,5 cm X 28 cm X 20,3 cm)

Photo : ATSA

\$2,000

This installation is comprised of a sleeping bag inside which is inserted a photographic montage and at whose foot is a cube made of compressed preserve tins. The cube represents the notion of “putting a lid” on nonconformism and of the oppression wrought by society on the voiceless. The sleeping bag “brings home” the notion of homelessness and the sense of siege experienced by itinerants in our city cores, and also recalls that the Canadian Forces participated in several early editions of the event. The montage inside the bag is comprised of an assortment of portraits of homeless people, Canadian soldiers and ATSA members taken on-site during État d’Urgence ’99. The faces look straight into the camera, most of them smiling. The photographer’s proximity to his subjects eliminates for a moment the latter’s social status; indeed, their winter wear reminds us how alike we all are once preconceived notions are cast aside. The photographs are held in place by a safety pin, thus emphasizing the notion of fragility and the need for solace.

Work based on the intervention:

État d’Urgence

1999 - (December 16th to 26th, 1999) at the corner of René-Levesque and Bleury’s street, Montreal

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Sous-Surveillance

ATSA 2008

Unique work

Video extract of *La Banque sous surveillance État d'Urgence 2007*, television set, DVD player and hanging system

\$500

This six-minute video, showed using a DVD player and an old TV set (it can also be screened in a movie theatre), is a scathing send-up of the surveillance videos one can see in security booths, or on reality TV shows for that matter—except that instead of capturing on film the actions of scoundrels or spying the ridiculous/ridiculed actions of would-be stars, the camera scrutinizes the goings-on during one night at *État d'Urgence* and, by extension, one night's activity in a refugee camp, albeit speeded up.

With the continuous ticker tape of stock market quotes sliding across the screen as an accompanying motif, the video draws a bitter analogy between the value of a human life and the market price of a barrel of oil, between the profits of the multinationals and the losses suffered by human beings forced to beg for clothing or warm meals, and questions our primal need to observe, to watch, to voyeuristically feed on the lives of others. For we are on the other side of the camera, in the seat of that security agent, all nice and cozy, while the people onscreen are but vague silhouettes, as unreal as are stock market quotes to the common man.

Work based on the intervention:

État d'Urgence

2005 - (November 23th to 27th, 2005) Place Emilie-Gamelin, Montreal

État d'Urgence is a five-day "manifestival" featuring continuous innovative, multidisciplinary artistic offerings provided free of charge to all. It is first and foremost an on-going platform for our urban refugees, the homeless. In addition to fostering a festive atmosphere conducive to encounters of all sorts, *État d'Urgence* provides \$55,000 in warm clothing, 3,500 full meals, round-the-clock snacks, sleep accommodations and numerous front-line services for those living in great need. Several hundred volunteers help make the experience an unforgettable one, year after year. The roster of local, national and international talent encompasses a broad spectrum of arts—from circus, theatre and dance to music, the visual arts, video, spoken word, and more—and stimulates aesthetic reflection on the crucial issues of the day while favouring social cohesion.



Enfants, Ville et Bubblegum Cannonballs

ATSA 2009

Inkjet print on Siena 250L Intelicoat paper

Mounted under plexiglass

Size: 220 cm X 90 cm

900 \$

The composition of this photograph gives it an emotional depth: the contrasts, all in pink hues, between the lightness of childhood, the city fortress and, at the centre, the Bubblegum Cannonballs intervention, which itself serves up a playful dichotomy by transforming cannon balls into gum balls.

Work based on the intervention:

Bubblegum Cannonballs

2009 - (March 27th to April 27th, 2009) 10th Havana Biennial Havana Biennial, Cuba

ATSA storms the El Morro / La Cabaña fortress and “attacks” it with bubblegum-pink cannonballs. Specially conceived in keeping with the theme and setting of the Biennial, “Integration and Resistance in the Global Era”, BUBBLEGUM CANNONBALLS showcases the paradox that is bubblegum, that symbol of dreams and of lightness. Life through “rose-tinted spectacles” here takes the shape of cannonballs, communicating the perverse effects and collateral repercussions of globalized hyperconsumerism as a weapon of mass integration, one poised to upset Cuban society’s cultural and ecological equilibrium. An empty bubblegum distributor and a soundtrack culled from recordings of the first U.S. raid on Iraq complete the experience. Caution! The whole thing may just blow up in your face...



Ceci peut vous exploser à la figure

ATSA 2009

Unique work

Original gum machine, Ipod Nano and sound track

Graphic Design ATSA

Dimensions : 30 cm x 30 cm x 70 cm

750 \$

An original piece from the Bubblegum Cannonballs installation produced in Havana in 2009, this gumball dispenser is exhibited as a sound installation. With its disturbing loop recording of the Shock & Awe airstrikes in Baghdad, Iraq in 2003, this pop-inspired piece takes the gumball—an iconic consumer product if ever there was one—and presents it as a weapon of mass destruction.

Work based on the intervention:

Bubblegum Cannonballs

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Coin Sherbrooke / St-Laurent

ATSA 2002

Unique work

Original fire box

Ink jet print on Intelicoat Front Print Backlit Film UV paper

Size: 47 cm X 76 cm

\$1,750

This alarm box is a reproduction of a type of street furniture that predates the era of calls to 911. Its glass display case affords an opportunity to walk down memory lane, thanks to the collage of era newspaper clippings; it is a miniature hotel in which to commemorate the remains of those fires which shaped the history of this part of town. The alarm box is shown here as it was hung in the street in 2002. It is the last remaining alarm box from the Walls of Fire intervention, and, accordingly, constitutes a precious artifact.

Work based on the intervention:

Les murs du feu

2002 - (August 9th to November 4th, 2002) St-Laurent Boulevard, Montreal

As part of the Mémoire vive project organized by DARE-DARE and the Centre d'histoire de Montréal, ATSA reactualizes the memory and history of The Main through extensive research of city archives documenting the boulevard's burned-out walls. The project takes a dense, multi-layered approach to time, space and matter, revealing the human, aesthetic and social repercussions of the fundamental, destructive force of fire. It is a site-specific journey in two acts: an incendiary evening inaugurates a walking tour featuring 17 old-fashioned alarm boxes revamped as mini museums dotting the boulevard. The opening night allows the public to relive, in non-narrative form, several slices of history related to the burning down of buildings which had once stood in the heart of the infamous Red Light district—the American Spaghetti House, Brown's Butcher Shop, the Ève movie house, the blacksmiths, the fire-breathers and many other theatrical entertainment of circa 1930s Montreal. The walking tour offers a glimpse of The Main through different eras and styles, but above all, a reflection on the social mores and choices that surface with the eruption of fire and the aftermath of reconstruction.

Le Red Light, another work based on the Les Murs du Feu intervention, was acquired by Suzie Larivée in 2008 for record label La Tribu's corporate art collection.



SOLD

Red Light

ATSA 2002

Unique work

Boîte d'alarme originale, impression jet d'encre sur papier

Intelicoat Front Print Backlit Film UV

Dimensions : 47 cm X 76 cm

Crédit photo : Louise Archambault

1 750 \$

The alarm box reproduces an urban fixture hailing back to the pre-911 era. A series of such alarm boxes served as a central element of the Murs du Feu (Walls of Fire) intervention, conceived as so many altars to commemorate the fires that have shaped the history of this part of the city. This particular alarm box features a backlit photograph taken during the incendiary evening which inaugurated the intervention's walking tour. The photo successfully captures the repressive climate of the 30s, 40s and 50s. Actor Stéphane Crête appears as a police officer conducting a raid on a brothel in Montreal's Red Light district.

Work based on the intervention:

Les murs du feu

2002 - (August 9th to November 4th, 2002) St-Laurent Boulevard, Montreal

As part of the Mémoire vive project organized by DARE-DARE and the Centre d'histoire de Montréal, ATSA reactualizes the memory and history of The Main through extensive research of city archives documenting the boulevard's burned-out walls. The project takes a dense, multi-layered approach to time, space and matter, revealing the human, aesthetic and social repercussions of the fundamental, destructive force of fire. It is a site-specific journey in two acts: an incendiary evening inaugurates a walking tour featuring 17 old-fashioned alarm boxes revamped as mini museums dotting the boulevard. The opening night allows the public to relive, in non-narrative form, several slices of history related to the burning down of buildings which had once stood in the heart of the infamous Red Light district—the American Spaghetti House, Brown's Butcher Shop, the Ève movie house, the blacksmiths, the fire-breathers and many other theatrical entertainment of circa 1930s Montreal. The walking tour offers a glimpse of The Main through different eras and styles, but above all, a reflection on the social mores and choices that surface with the eruption of fire and the aftermath of reconstruction.

Le Red Light, another work based on the Les Murs du Feu intervention, was acquired by Suzie Larivée in 2008 for record label La Tribu's corporate art collection, in Montreal



Attentat #10

ATSA 2009

1 plastic suitcase and 10 000 original tickets here presented on 4 tire

Size: 110 cm X 40 cm x 40 cm

\$1,750

Work based on the intervention:

Attack #10

2005 - (August 15th to September 25th, 2005), Fonderie Darling, Montreal.

From August 15 to September 22, 2005, nearly 350 "patrollers" recruited by ATSA issued some 10,000 statements of offence. These statements targeted oversized vehicles with excessive fuel consumption, excessive engine idling, remote engine starters and poorly maintained vehicles. Individually numbered and in triplicate, the statements of offence were created as part of the Débraye : voiture à controverse event. Each statement was issued to a vehicle in violation, and all were exhibited at the Darling Foundry, where they were symbolically hand-delivered to Mr. Alan De Sousa, member of the Executive Committee of the Ville de Montréal and responsible for economic development and sustainable development, on the occasion of the En ville sans ma voiture! event held September 22. Through this action, ATSA has created a tool for raising citizen awareness. ATSA demands regulation in order to protect Montrealers' quality of life.

ATTACK #10 has been presented in Montreal (Fonderie Darling), Ottawa (Galerie Saw Gallery and Saw Video), Toronto (Theatre Centre), Calgary (High Performance Rodeo) and Vancouver (Vancouver Art Gallery).



Attention : Coupe à Blanc

ATSA 2008

Picture and tapes

Attention : Zone Épineuse

Size: 114 cm X 83,5 cm

Photo: Martin Savoie / ATSA

\$1,750

Integration of the artifact that is the Attention : Zone épineuse –branded adhesive tape as a trench separating two photographic elements. The premise of the intervention being to use the iconography that is such “danger” signage, the trench appears here also as a stretch of road that divides the landscape. The juxtaposition of the various elements leaves the observer with a sense of unease: the upper photograph brings to mind the clear-cutting of our precious forests, the yellow adhesive tape warning of a different danger here, namely the criminal usurpation of our wooded heritage; the bottom photograph is a larger view showing the extent of the ravages, which is all that can now be seen from observation decks.

Work based on the intervention:

Attention Zone Épineuse

2002 - (October 5th to 15th, 2002) mont Royal, Montreal

Special project staged within the framework of UN's International Year of the Mountain

A thoughtful stroll on Mount Royal raises public awareness of the precariousness of the ecological treasures that are our trees, forests and mountains. Hundreds of trees are wrapped, a gesture signifying at once both their condemnation and sacralization. The yellow street signage connotes danger and attracts our attention to a threatened forest. It guides the visitor to six evocative stations, located at Beaver Lake (theme: flooding), around the statue of the Angel (clear cutting), on the Camilien Houde lookout (reflection or view) and its adjacent paths (dumps), at the peaks (integrity of the land), and along Mont-Royal Avenue (urban sprawl). An accompanying soundtrack features testimonials from five people of different ethnicities.



Attention :

Inondation

ATSA 2008

Picture

Attention : Zone Épineuse

Mounted under plexiglas

Size: 233 cm X 90 cm

Photo: Martin Savoie / ATSA

\$1,750

Photographic montage under Plexiglas of the Beaver Lake portion of the Attention : Zone épineuse project. The photography has a surreal quality to it, as though the subject were not real but a mock-up of some evolving project. An iconographic element from the construction sites is repeated along the bottom of the main photograph, resembling the lane divider dashes on roadways.

Work based on the intervention:

Attention Zone Épineuse

2002 - (October 5th to 15th, 2002) mont Royal, Montreal

Special project staged within the framework of UN's International Year of the Mountain

A thoughtful stroll on Mount Royal raises public awareness of the precariousness of the ecological treasures that are our trees, forests and mountains. Hundreds of trees are wrapped, a gesture signifying at once both their condemnation and sacralization. The yellow street signage connotes danger and attracts our attention to a threatened forest. It guides the visitor to six evocative stations, located at Beaver Lake (theme: flooding), around the statue of the Angel (clear cutting), on the Camilien Houde lookout (reflection or view) and its adjacent paths (dumps), at the peaks (integrity of the land), and along Mont-Royal Avenue (urban sprawl). An accompanying soundtrack features testimonials from five people of different ethnicities.



Parmi les vidanges

ATSA 2008

Picture *Parc Industriel*

Mounted under plexiglas

Size: 266 cm X 76 cm

Photo: Martin Savoie / ATSA / Martin Savoie

\$1,750

Photographic montage under Plexiglas from the Industrial Park intervention. Two things inspired the montage: the strong, contrasting colours of the archive photos we used as source material, and the architectural design featured in the intervention itself. This graphic composition yields the same sense of assembly and transfiguration of the subject through aestheticism: just as the street intervention created pure forms from waste materials, the photographic montage purports to be a pure composition on a grave subject.

Work based on the intervention:

Parc Industriel

2001 - (August 17th to September 4th, 2001) at the corner of Clark and Sherbrooke's street, Montreal

ATSA sets up shop at the corner of Sherbrooke and Clark streets, a stone's throw from the patrimonial jewel that is the Notman House, and offers Parc Industriel : quand l'homme se reproduisait encore par lui-même (Industrial Park: when man still reproduced on his own). Resembling a mock archaeological tourist attraction made of waste, the park shoots us forward to the year 3541 A.D. to discover a fallen civilization that turns out to be ours. The Sherbrooke St. installation, and more particularly its Great Arch made of 35 tonnes of compressed recycled scrap metal and paper, acts as a gateway to time travel. Eleven intervention islands are each accompanied by a museum-like text explaining the lifestyle of that irresponsible race of inhabitants, eloquently and incisively demonstrating the hypocrisy and myopia of our hyperconsumerist society.

Alarme, another work based on the Parc Industriel intervention, was acquired by Cirque du Soleil in 2008.



SOLD

Alarme

ATSA 2008

Unique work

Installation including

Triptych of photos of Parc Industriel (Industrial Park) 2001 on

Verona 285S Intelicoat Smooth Fine Art Paper by Arches

Welded metal frame, random arrangement of metal beams

Dimensions : 180 cm X 90 cm

Crédit photo : Martin Savoie/Bo Huang/Bo Huang

3 000 \$

This work is a study in contrasting forces. On the one hand, the strength inherent in the metal, and the vertical alignment of the triptych produce a bold composition, while on the other, the metal beams that bind the triptych to the wall and serve as the base give the impression that everything is held together by a most tenuous equilibrium. Moreover, the metal is both permanently welded into photo frames and laid out onto the triptych in seemingly haphazard, transient fashion. The metal recalls the subject of each of the photos (from top to bottom): the arch made of crushed metal and paper; the assembly of metal speakers; and the columns, scaffolding and overhanging prams. The mix of colour with the b-&-w photos and the rustiness of the beams lend to the piece an archaeological feel, a leitmotif of the Parc Industriel intervention on which the work is based.

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Parc Industriel

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