

Press Kit **PARACHUTE**

revue d'art contemporain_ contemporary art magazine

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_ introduction

PARACHUTE magazine suspends publication for a period of time, funding levels no longer making it possible to continue with the same structure. Please visit the web site www.parachute.ca for new developments.

PARACHUTE is a contemporary art magazine that seeks to harbour the emergence of an advanced form of art criticism encompassing both conceptual and historical approaches in the analysis of new art artistic practices. PARACHUTE's editorial policy welcomes texts whose aim is to analyse current artistic events and practices as they emerge with originality and intellectual rigour.

_ objectives

To provide an instrument of reference for contemporary art theory and practice in Canada and abroad;

To develop art criticism in Canada by encouraging various perspectives and methodologies;

To identify the most important tendencies, practices and artworks on a national and international level;

To recognize multidisciplinary practices as major sites of creativity.

_ technical specifications

PARACHUTE, revue d'art contemporain_contemporary art magazine

Periodicity: quarterly> October, January, April, July

Since Issue no.100:

Format : 18.5 cm wide x 24.5 cm high x 1 cm thick

Reproductions: in colour + b&w

Languages: French and English texts

Number of pages : approximately 160

Number of pictures: 100 photos

Number of essays per issue : up to 10
texts are translated

para-para-

Free newspaper-style insert in each issue

Format : 34,5 cm wide x 43 cm high (presented as a newspaper folded in four)

Reproductions: in b&w

Languages: French and English texts

Number of pages: 8 pages

Number of articles: up to 12

Total weight : 450 g (1 lb)

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Indexed in:

Art Bibliographies Modern

BHA

Canadian Index

Information Access Company (full text)

Repère

_ highlights

Founded: 1975

Editor : Chantal Pontbriand

Contributors from Québec, Canada and around the world: over 3000

Foreign contributors from : Australia, Belgium, Brazil, France, Canada, Germany, Great Britain, Italy, Japan, Lebanon, the Netherlands, Portugal, Russia, Slovenia, Spain, Switzerland, and the United States

Artists from Canada and Québec: over 750

Foreign artists: over 750

From such countries as: Argentina, Australia, Austria, Belgium, Brasil, Chile, Korea, China, France, Germany, Great Britain, Italy, Japan, Lebanon, the Netherlands, Portugal, Russia, Slovenia, South Africa, Spain, Switzerland, Taiwan and the United States

Distribution by country (including subscribers and distributors): Argentina, Australia, Austria, Belgium, Brazil, Canada, Chile, Columbia, Croatia, Cyprus, Denmark, Finland, France, Germany, Great Britain, Greece, Hong Kong, Ile-de-la-Réunion, India, Iran, Ireland, Israel, Italy, Japan, Lebanon, Luxemburg, Martinique, Mexico, Monaco, the Netherlands, New Zealand, Northern Ireland, Norway, Poland, Portugal, Russia, Senegal, Singapore, Slovenia, South Korea, Spain, Sweden, Switzerland, Taiwan, and the United States

Subscribers: 1 000 (from over 50 countries)

Circulation: 4000 to 5000 copies

Issues published: 125

Thematic issues published before no. 100 : 32

Special issue published: 1

International Festivals: 2

International Symposiums: 11

Exhibitions: 6

Publications: 16

_ subsidies and sponsorship

Canada Council for the Arts

Conseil des Arts et des Lettres du Québec

Conseil des Arts de Montréal

Ministère de la culture et des communications du Québec

Department of Foreign Affairs Canada/Commerce international Canada

Department of Canadian Heritage

_ board of directors

Chairman: Céline Poisson

> Directrice des études supérieures en design d'événements, Ecole de Design, UQAM

Vice-President: Jean-Pierre Grémy

> Architecte, G.A.R. Consultants inc.

Secretary : David Joannis

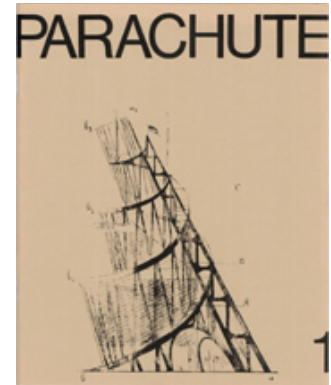
> Heenan, Blaikie, cabinet d'avocats

Treasurer : Chantal Pontbriand

> Présidente directrice, Parachute

_ historical overview

PARACHUTE was founded in 1975 . In the 1970s, art critics were largely silent on contemporary and emerging aesthetic issues; therefore, it became imperative to inform the public about “art as it was happening,” and to develop critical tools to understand it. As stated in PARACHUTE’S first editorial, the objective was to “allow artists, critics and art administrators to express themselves freely within our pages, in order to identify the issues pertinent to today’s art.” In addition, it was imperative that Québec and Canadian art be given the opportunity to decompartmentalize and to escape from the narrow regionalism in which it had been confined, in order to acquire a broader vision that would help it to integrate the international scene.



At the beginning, PARACHUTE had to deal with an artistic milieu coloured by modernist, historicist or nationalist biases. PARACHUTE wanted to demonstrate that experimentation and history are not incompatible, but rather are part of a global perspective of a world in constant movement. Without neglecting the various avant-garde movements throughout history and their search for new modes of expression, PARACHUTE emphasized the multidisciplinary aspects of art, and from the beginning it favoured the latest creative tendencies and critical approaches.

With a team of contributors determined to defend an art in a state of constant evolution, PARACHUTE is today more than ever a discursive forum for Québec and Canadian artists. Moreover, it has scouted artistic merit not only in Canada but around the world. Numerous artists defended by PARACHUTE in the 1970s have since become major references, including Betty Goodwin, Melvin Charney, Michael Snow, Roland Poulin, David and Royden Rabinowitch, Irene Whittome, Hans Haacke, Daniel Buren, Dan Graham, and Bruce Nauman. The same phenomenon is occurring with a new generation of artists: Geneviève Cadieux, Rober Racine, Jana Sterbak, Angela Grauerholz, Mona Hatoum, Gary Hill, John Massey, Jeff Wall, Laurie Anderson, Lothar Baumgarten. More recently, artists such as Pierre Huyghe, Roberto Pellegrinuzzi, Pierre Dorion, and Massimo Guerrera, enjoy a wider exposure due to PARACHUTE’S pioneering role in critically examining their practice.

Dedicated to promoting new aesthetic approaches from Canada and abroad, PARACHUTE has become one of the most respected avant-garde journals in the world, and in so doing has achieved one of its primary objectives: to expose world audiences to contemporary Québec and Canadian art. Since its inception, PARACHUTE has striven to develop new critical methodologies and to broaden geographical and cultural horizons. Also since the beginning, it has published in both French and English in order to reach larger audiences and to develop a hybrid approach fostered by two major cultural forces.

Thirty years later, this high-calibre journal of contemporary art is continuing to respect and attain its objectives. PARACHUTE is concerned primarily with the visual arts (painting, sculpture, installation, performance, photography, video, etc.) and the relevant implications for museology. However, the magazine has also devoted articles to cinema, theatre, dance, music and architecture whenever these art forms transcend their conventional boundaries and provoke theoretical debates.

In October 2000, PARACHUTE donned a new face, which was reflected in the choice of a new format with colour reproductions, more translations, and para-para-, a news supplement that is distributed along with each issue of the magazine. para-para- focuses on current events, offering a more flexible news organ capable of adapting itself to events in the art scene as they happen. As an attentive witness to the present, para-para- seeks to understand current events and all their ramifications, the major, minor, local and global debates of the day as they surface and relate to each other in their various guises: exhibitions, art essays, catalogues, web sites, art films, CD-ROMS, etc. Since issue #100, each of PARACHUTE’S issues is based on a specific theme. The debates that emerge in contemporary art are explored in well-documented and clearly defined special dossiers. Once a year, an issue is devoted to a city that is currently a particularly rich crucible of creativity.

The editorial structure of PARACHUTE has also undergone changes. The editorial board that was set up in the early 1980s, was replaced by an in-house editorial team comprised of assistant editors and regional correspondents.

_ influence and scope

With shrewd management and a highly professional editorial team, PARACHUTE has earned itself an enviable reputation. It is always on the lookout for innovative artistic manifestations that raise important critical or theoretical questions. With a circulation of 5,000 copies, the magazine is distributed throughout North and South America, Europe and Asia.

PARACHUTE's international exposure (which has been achieved by means of fairs in Basel, Paris, Madrid, Chicago, as well as exhibitions, symposiums, and conferences) has helped to promote Canadian art abroad and to establish it on the international scene. The articles themselves have often juxtaposed local and international artists, while critical analyses have invariably placed local art in its wider context.

PARACHUTE may well be the most widely read and appreciated Canadian journal abroad. It has become an indispensable tool for curators who are preparing exhibitions and who seek information on Canadian art. Our frequent contacts with the world beyond our borders also allows us to closely monitor the international scene, to ensure the distribution of the magazine and to meet new collaborators and artists.

_ authors

Among PARACHUTE's authors are world-renowned theoreticians who have helped define the parameters of postmodernism and understood its ramifications. Other contributors have helped to inscribe innovative critical approaches into the history of contemporary art. Among these are: Benjamin H.D. Buchloh, Germano Celant, Timothy J. Clark, Jean-Pierre Cometti, Thomas Crow, Douglas Crimp, Georges Didi-Huberman, Catherine David, Thierry de Duve, Philippe Dubois, Régis Durand, Anne-Marie Duguet, Hal Foster, Dan Graham, Serge Guilbaut, Mary Kelly, Donald B. Kuspit, Philippe Locoue-Labarthe, Johanne Lamoureux, Tom Levin, Kate Linker, Jean-François Lyotard, Louis Marin, Jean-Charles Masséra, Philip Monk, Laura Mulvey, Jean-Luc Nancy, Michael Newman, René Payant, Desa Philippi, Jean-Marc Poinot, Chantal Pontbriand, Moira Roth, Daniel Soutif, Paul Virilio, Jeff Wall.

In addition, PARACHUTE has influenced the evolution of art criticism. Its openness to non-traditional artistic disciplines and the various concerns of the human sciences — from post-structuralism to semiology, from psychoanalysis to feminism — are part of its unique appeal. More recent contributions have dealt with post-colonialism, cyborg culture and other new types of technology. This passion for the latest cultural phenomena has made PARACHUTE a model for all those interested in the future of contemporary art. It has discovered and served as a training ground for a new generation of art critics, including Nicole Gingras, Sylvain Campeau, Christine Ross, Jennifer Fisher, Serge Bérard, Johanne Sloane, Dot Tuer, Kitty Smith, Jacinto Lageira, Marie-Ange Brayer, Philippe Vergne, Desa Philippi. By means of the rigour, clarity and pertinence of the analyses it publishes, PARACHUTE has become a reference tool for artists, historians, students, curators, gallery owners and researchers. Its texts have served as reading material for the teaching of art history and have been frequently quoted in written and electronic media.

The magazine's thematic issues have elicited a great deal of commentary, both here and abroad. Such publications as *The New York Times*, *Libération*, *La Presse*, *Le Devoir*, *The Globe & Mail*, as well as specialized periodicals throughout the world, have quoted from the magazine over the last few years. Articles published in PARACHUTE have also influenced the preparation of various catalogues on monographic and thematic exhibitions.

One measure of the impact of a magazine is the number of articles republished elsewhere and the quality of those publications. From this perspective, the impact of PARACHUTE has been considerable. Its feature articles have been reproduced in catalogues and anthologies from ten countries, including Australia, Belgium, Colombia, France, Germany, Great Britain, Holland, Slovenia, the United States and elsewhere in Canada.

The magazine was also invited to participate in exhibitions and symposiums on contemporary art magazines in Barcelona, Beyrouth, Bucarest, London, Stuttgart, Paris, Mexico, and Jerusalem...

PARACHUTE is, among 80 art's magazine around the world, invited to participate in the important project *Documenta 12 magazine (2007)*

_ titles of the new PARACHUTE

	n° 125 La Habana		n° 124 violence II
	n° 123 violence I		n° 122 travail_work
	n° 121 EXTRA HUMAIN - SC_ EXTRA HUMAIN - CS		n° 120 Frontières_Borders
	n° 119 EXTRA HUMAIN - IA_ EXTRA HUMAIN - AI		n° 118 << design >>
	n° 117 < design >		n° 116 São Paulo
	n° 115 résistance_resistance		n° 114 Shanghai
	n° 113 écrans numériques_ digital Screens		n° 112 corps automates_automata
	n° 111 démocratie_democracy		n° 110 Économies Bis_ Economy Biz
	n° 109 anonymat_anonymity		n° 108 Beyrouth_Beirut
	n° 107 électrosens_electrosounds		n° 106 Economies
	n° 105 autofictions		n° 104 Mexico
	n° 103 Mouvances de l'image_ Image shifts		n° 102 L'idée de communauté_ The idea of community 03
	n° 101 L'idée de communauté_ The idea of community 02		n° 100 L'idée de communauté_ The idea of community 01

_ special thematic issues 1-99

no.96	Architecture and Event (1999)
Hors-série 1	Duane Michals (1998) (in collaboration with the Montréal Museum of Fine Arts)
no.91	What Painting? (1998)
no.88	A Perspective on Japan (1997)
no.85	New Technologies: 2. Networks (1997)
no.84	New Technologies: 1. Issues and Perspectives (1996)
no.83	Transit IV (1996)
no.82	Transit III (1996)
no.81	Transit II (1996)
no.80	Transit I (1995)
no.76	Impropriety (1994)
no.73	Endangered Species II (1994)
no.72	Endangered Species I (1993)
no.70	Video (1993)
no.68	The City (1992)
no.65	The Immaterial Body II (1992)
no.64	The Immaterial Body I (1991)
no.60	Ethics: Art, Lies and Virtues (1990)
no.56	On My Manner of Working (1989)
no.54	Collections (1989)
no.52	Cinema (1988)
no.50	Portfolio (1988)
no.48	Private/Public (1987)
no.46	Museums (1987)
no.44	Gardens (1986)
no.40	Fashion (1985)
no.39	Installation (1985)
no.36	Architecture (1984)
no.30	New Technologies and Mass Culture (1983)
no.22	Photography (1980)
no.10	Cinema (1977)

_ parachute's activities

Much more than a magazine, PARACHUTE is a program of activities designed to disseminate — by means of symposiums, exhibitions, concerts, performances, a documentation centre, the publication of books and catalogues — the ideas presented within its pages. Both in Canada and abroad, PARACHUTE is unique in terms of the diversity of its activities, the quality of its content, and its impact on the art scene. PARACHUTE is one of the rare journals to extend its work into the field where art develops. Thus, among its accomplishments are two multidisciplinary festivals, eleven international symposiums on contemporary art and art criticism, six exhibitions, the publication of some fifteen works, in addition to the publication of its 124 issues.

By organizing such events of international scope, and through its long-standing interest in the international art scene, PARACHUTE has further extended its influence to museums, art galleries and exhibition centres.

PARACHUTE has taken advantage of the competence and expertise of its many collaborators by expanding its editorial activities to include the publication of various documents, catalogues, anthologies and works on artists.

_ research centre

In 1983, PARACHUTE founded CIRCA, a contemporary art documentation centre which was open to the public until December 2006. CIRCA boasted an extensive collection of rare documentation that PARACHUTE has procured for more than twenty years as a result of international exchanges and numerous research trips abroad. The centre housed over 6,000 books and catalogues, 500 international periodicals and 800 files on national and international contemporary artists.

In 2006, the periodicals were donated to the Centre d'information Arttexte; the books and catalogues to the Bibliothèque des arts de l'UQAM.

_festivals and exhibitions

PARACHUTE 125 : La Habana Launch

March 2007, in collaboration with le Musée des beaux-arts La Habana, Cuba

Parazone Centre Pompidou, Paris

May 2005, Event organised by PARACHUTE art magazine, during « Revues parlées », in two laboratories. This event coincided with the launch of PARACHUTE *Essais choisis 1975-2000* (edition LaLettre volée / PARACHUTE 2004)

Launch of Anthology PARACHUTE *Essais Choisis 1975-2000*- French version

Oct, 28th 2004, centre culturel canadien, Paris / Oct, 21th 2004, La Lettre Volée, Bruxelles

Parazone- Launch of PARACHUTE 116: Sao Paulo

2004, during SONAR, Sao Paulo, Brazil

Show tour in Italy

June 2004, Milan: l'espace Xing / Bologne: Modo Infoshop / Turin : Fondazione Sandretto re Rebaudengo

Launch of PARACHUTE 108 : Beyrouth_ Beirut

2002, during the « 21e Sommet de la Francophonie », Beyrouth

Launch of PARACHUTE 104: Mexico

November 2001, in museum Tamayo, Mexico

Launch of PARACHUTE 103: Mouvance de l'image_ Image shifts

October 2001, in Jannowitzbrücke, Berlin

Launch of PARACHUTE 101: Idée de communauté_ The idea of community 01

Feb, 24th 2001 during the Armory Show, in Drawing Center of New York

Round- table organised by PARACHUTE

2001, in «Salon des Essais sur l'art », Paris

Diagonales Montréal

1992, work of 8 young artists from Montréal, during « Cent jours d'art contemporain » in CIAC, Montréal. Curators: Thérèse St-Gelais and Colette Tougas

Venice Biennial

1990, curator of the Canadian pavilion: Chantal Pontbriand, artist: Geneviève Cadieux.

Performance

1980, an international performance festival with artists from all disciplines including Daniel Buren, Dan Graham, Robert Wilson, Laurie Anderson, Max Dean, and Richard Foreman, among others.

03.23.03, rencontres internationales d'art contemporain

1977, over a period of one month, world-renowned artists and critics got together for an exhibition, workshops and a performance festival.

_ international lectures and symposiums

Partner de Documenta 12 magazine,

2007, project who's showing 80 magazines in art contemporary world, Kassel, Germany

Colloque International Symposium, Invisible City, Champ Libre and PARACHUTE, Grande bibliothèque, Montréal, 22 and 23 September 2006.

L'idée de communauté

2003, in partnership with the École Nationale des Beaux-Arts de Lyon and la villa Gillet, Lyon, France

«Beyrouth»: ville-charnière entre l'art contemporain et le monde arabe

2002, in partnership with the L.E.F.T. group, Canadian Centre for Architecture, Montréal,

Ma Manière de travailler

1999, in partnership with l'Atelier psychanalytique, Canadian Centre for Architecture, Montréal.

Une Nouvelle critique

1997, Canadian Centre for Architecture, Montréal

Le Bestiaire

1993, Musée d'art contemporain de Montréal

Le Corps flou

1992, Canadian Centre for Architecture, Montréal

Question d'éthique

1990, a discussion between Thierry de Duve and Daniel Buren, Montréal Museum of Fine Arts

Musées de l'avenir

1987-1988, a six-conference series, Montréal Museum of Fine Arts

Points de vue, points de fuite

1985, Université du Québec à Montréal

Discussions : Art and Criticism in the Eighties

1984, Ontario College of Art in Toronto

Art, technologies et culture de masse

1983, Montréal Museum of Fine Arts

Performance : postmodernisme et multidisciplinarité

1980, Université du Québec à Montréal

_ recent parachute publications

PARACHUTE Anthology,
ed. Chantal Pontbriand, published by Pennsylvania University State Press, Philadelphia_

Anthologie de PARACHUTE,
CENDEAC, Spain, 2006.



PARACHUTE : ESSAIS CHOISIS 1975-2000
Published by *La Lettre volée* and Éditions PARACHUTE, 2004.



Sur ma manière de travailler. Actes du colloque Art et Psychanalyse II,
ed. Hervé Bouchereau and Chantal Pontbriand, 2002.



Danse : langage propre et métissage culturel,
Actes du 9^e Festival international de nouvelle danse,
ed. Chantal Pontbriand, 2001.



Communauté et Gestes,
Chantal Pontbriand, 2000, 112 p.

_ parachute publications

- _ *Françoise Sullivan*, Catalogue Musée des beaux-arts de Montréal, 2003, 100p.
- _ *Programme officiel du Festival international de nouvelle danse*, 1995, 108 p.
- _ *Programme officiel du Festival international de nouvelle danse*, 1992, 120 p.
- _ *Diagonales Montréal*, texts by Thérèse St-Gelais, 1992, n.p.
- _ *Programme officiel du Festival international de nouvelle danse*, 1991, 120 p.
- _ *Geneviève Cadieux. XLIV Biennale di Venezia*, text by Chantal Pontbriand, 1990, 114 p.
- _ James D. Campbell, *Parmenidean Puzzles: Paradox and Discovery in the Paintings of Charles Gagnon*, in collaboration with Galerie René Blouin, 1989, 136 p.
- _ *Répertoire des centres d'artistes autogérés du Québec*, in collaboration with the Regroupement des centres d'artistes autogérés du Québec, 1989, 182 p.
- _ *Programme officiel du Festival international de nouvelle danse*, 1989, 110 p.
- _ Jacqueline Fry, *Le Musée des traces d'Irène F. Whittome*, 1989, 64 p.
- _ Rober Racine, *Le Dictionnaire*, in collaboration with Galerie René Blouin, 1988, 52 p.
- _ *Programme officiel du Festival international de nouvelle danse*, 1987, 100 p.
- _ *La Danse au défi*, ed. Michèle Febvre, 1987, 192 p.
- _ *Programme officiel du Festival international de nouvelle danse*, 1985, 93 p.
- _ *Performance : text(e)s & documents*, ed. Chantal Pontbriand, 1981, 238 p.
- _ *03.23.03*, rencontres internationales d'art contemporain, 1978, 176 p.
- _ Pierre Boogaerts, *New York, New York*, 1977, s.p.

_ republished texts

KELLY Mary and SMITH Paul « *No essential femininity: A conversation between Mary Kelly and Paul Smith*» in PARACHUTE no. 26, Spring 1982, p.31-35, article put on electronic stock, Henry Madden Library, California State University, for students. Publication : February 2006.

A part of the posters edited by PARACHUTE, were released from them royalties, to be diffused on the website of the BNQ. 2005- 2006. Request by St-PIERRE Nicole, « Art Illimité !:»

BLÜMINGER Christa « *Ruth Beckermann : a cartography of migration*» in PARACHUTE no. 120, Oct_Nov_Dec 2005, p 54-71, article republished in the « Festival International de films de Femmes de Créteil»'s catalogue, Paris (Roger Bourdeau). Publication: March 2006

DE WINTER Koen « *Repenser le lieu, un entretien avec Jacques Bilodeau et Claude Cormier*» in PARACHUTE no.118, April_May_June 2005,p 104-123, article republished on the Jacques Bilodeau's website. Publication: fall 2005.

MEILLEUR Martine « *La reconnaissance et le dépaysement- Sylvie Bouchard*», in PARACHUTE no. 67, july_august_sept 1992, p 4-11, article republished in the Sylvie Bouchard's exhibition press pocket, MAC of Montréal. Publication: fall 2005

St-GELAIS Thérèse and TOUGAS Colette «*Diagonales Montréal- 10 monographies*» PARACHUTE 1992, monograph presented in the Sylvie Bouchard's exhibition press pocket, MAC of Montréal. Publication: fall 2005

PONTBRIAND Chantal and NANCY Jean-Luc « Un entretien» in PARACHUTE no.100, Oct_Nov_Dec 2000, p 14-31, article republished in the texts collection of the D.M.S Watson Library, University College London. Republished: fall 2005. Also republished in « Arte& Ensaio» magazine no.8-2001, Rio de Janeiro; in the catalogue « *Commonwealth*» Tate Modern-2003 and in «*Studio*» magazine-2001, Tel Aviv.

FISS Eric «*Richard Henriquez, Vancouver Art Gallery, February 5- April 4*» in PARACHUTE no.75, July_August_Sept 1994, p 48-49, article published in the Richard Henriquez's monograph, Vancouver. Publication : 2005

MESQUITA Ivo «*Mônica Nador- Murs de la ville et parois du musée*» in PARACHUTE no.116, Oct_Nov_Dec 2005, p 84-93, republished in the «*Rencontres parallèles*» 's catalogue, Centre d'art contemporain de Basse-Normandie, Hérouville. Publication: fall 2005

GALE Peggy « *À tableau vivant*» in PARACHUTE no.39, June_July_August 1985, p 33-35, extract by «*Anthologie du catalogue des installations video du Musée National d'art Moderne*», Centre G. Pompidou. Publication: 2005

PONTBRIAND Chantal « *Carl Andre, entrevue avec Chantal Pontbriand*» in PARACHUTE no.17, winter 1979, p 67-68: repub. In ANDRE Carl, «*Cuts, Texts 1959-2004*», Cambridge, MIT Press. Publication: 2005

HOJEIJ Mahmoud, SOUEID Mohamad and ZAATARI Akram «*Disciplined Spontaneity : a conversation on video production in Beirut*» in PARACHUTE no.108, Oct_Nov_Dec.2002, p 80-91, repub. (an excerpt) in program booklet of the retrospective of the works of Lebanese video-makers Akram Zaatari and Moahamad Soueid, Cairo 22-26, Publication: March 2005

MORIN France, TORREANO John, YASUDA Robert - " *Robert Grosvenor*", in PARACHUTE no. 8, fall 1977, published in the catalogue of the Fundação Serralves's exposition, Port Portugal. Publication: 2005

GERVAIS Raymond, BOULIANE Yves - " *Steve Lacy, un entretien avec...*" in PARACHUTE no.4, fall 1976 p 24-30, published in interview book with saxophonist Steve Lacy, Duke University Press, December 2004

BÉRARD Serge - " *Raymond April: autour du portrait*" in PARACHUTE no.43, summer 1986, p10-13, republished in www.raymondeapril.com, site visited on Oct.27th 2004

BOULANGER Chantal- " *Raymond April*", in PARACHUTE no.71, summer 1993, p 35-36; republished in www.raymondeapril.com, site visited on Oct.27th 2004

GINGRAS Nicole- " *Le regard amoureux: Raymonde April en entretien avec Nicole Gingras*" in PARACHUTE no.77, winter 1995, p 19-25 " La femme sans ombre", Italian translation in Raymonde April (catalogue), Turin Galleria The box 1994; republished in www.raymondeapril.com, site visited on Oct.27th 2004

LAFRAMBOISE Alain, « *Raymonde April* », in PARACHUTE, no. 34 pp.42-43; republished in www.raymondeapril.com , site visited on the Oct. 27th 2004.

RANDOLPH Jeanne, « *Raymonde April* », in PARACHUTE, no. 30, spring 1983, pp.52-53, republ. in *Psychoanalysis + Synchronized swimming and others writings on art*, Toronto, YYZ Books, 1991, pp.164-168; republished in www.raymondeapril.com , site visited on th Oct. 27th 2004.

ST-GELAIS Thérèse, « *Raymonde April, Musée d'art de Joliette* », in PARACHUTE, no. 90, spring 1998, republished in www.raymondeapril.com , site visited on the Oct. 27th 2004.

HERBERT Anton, « *La Collection et ses facteurs déterminants* », in PARACHUTE, no. 54, fall. 1989; republished in www.ibknet.be, site visited in Oct. 24th 2004.

« *Points de vue, points de fuite* (affiche) », Éd, PARACHUTE, 1985; reproduced in www.bnquebec.ca, site visited in sept. 2004.

LAGEIRA Jacinto, « *Mémoires du cinéma. Raul Ruiz* », PARACHUTE, no. 67, 1992, republished in www.rouge.com.au, site visited in january 2004.

LAGEIRA Jacinto and Gilles A. TIBERGHIEIN, « *Entrevue avec Raoul Ruiz* », in PARACHUTE no. 93, winter 1999; reproduced in www.rouge.com.au, site visited in january 2004.

TUER Dot, « *Cartographies of Memory: Tracing the Representational Legacy of Argentina's Dirty War* », in PARACHUTE, no. 83, summer. 1996; republ. in ROOT Deborah, « *The Making and Unmaking of History:Reflections on Contemporary Art and Politics*, Toronto, YYZ Books, 2004.

ACCONCI Vito, « *Une architecture de l'instable* », in PARACHUTE no. 96, fall. 1999; republ. in Jean et Gerardo MOSQUERA dir., *Over Here: International Perspectives on Art and Culture*, Cambridge, MIT Press, 2004.

CLOSKY Claude, « *Une déshumanisation dont vous êtes le héros* », in PARACHUTE, no. 99, summer 2000; republ in FISHER, Jean and Gerardo MOSQUERA (dir.), *op. cit.*

COLEMAN James, « *Sight(s) and/or sound(s)* », in PARACHUTE no.95, summer 1999; republ. in Jean et Gerardo MOSQUERA (dir.), *op. cit.*

GRAHAM Dan, « *Le miroir de la cité* », in PARACHUTE no. 68, fall 1992, republ. in FISHER, Jean et Gerardo MOSQUERA (dir.), *op. cit.*

SNOW Michael, « *le Syndrome de Velasquez* », in PARACHUTE no.103, summer 2001; republ in FISHER, Jean et Gerardo MOSQUERA (dir.), *op. cit.*

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_ biographical notes

Chantal Pontbriand

Chantal Pontbriand is the editor of parachute magazine, which she founded in 1975. She was trained as an art historian. She received a Bachelor of Art History degree from the Université du Québec à Montréal (UQÀM) in 1973 and completed her graduate studies at the Université de Montréal in 1981-82. She grew up in a milieu where arts and business mingled—after a career as an opera singer in the United States, her father retired to the Québec countryside to develop a garden city.

She was also the co-founder of the Festival international de nouvelle danse and acted as its President since 1982. In this capacity she has supervised the various activities of the Festival: communications, production and administration. In addition, she was in charge of international programming. In 1996, the Festival was awarded the Grand Prix of the Conseil des arts de la Communauté urbaine de Montréal. That year also saw the beginning of a new project: "Danses en saison." After having encouraged the Montréal breakthrough of major dance companies both national (La La La Human Steps, Jean-Pierre Perreault, Marie Chouinard and O Vertigo) and international (Karas, Rosas, Frankfurt Ballett), the Festival consolidated its presence throughout the season with this project.

Since 1970 she has organized several contemporary art events. As an independent producer, as a member-director of the Véhicule Art gallery (1973-75), and as Manager of the Special Programmes Service at the Montréal Museum of Fine Arts (1976-79), she organized exhibitions by Canadian and foreign artists, conferences on contemporary art, and shows featuring video, music, dance and performance artists (including Montréal premieres by Philip Glass, Terry Riley and Trisha Brown). In 1977 she co-produced *03 23 03*, Montréal's first international contemporary art symposium. In 1980, she organized *Performance*, an international multidisciplinary festival (performance art, theatre, dance, film, video, installation). Some thirty artists participated, including Richard Foreman, Robert Wilson, Laurie Anderson and Daniel Buren, all of whom were making their Canadian debuts.

Also in 1980, she was one of the four curators asked to organize the *Pluralities* exhibition commemorating the 100th anniversary of the National Gallery of Canada. Since then, she has organized several other exhibitions and a series of conferences on contemporary art, museology and new technologies. In 1990 she was appointed as Canada's commissioner at the Venice Biennale. From 1991 to 1993, she reorganized and directed the dance company La La La Human Steps.

Parallel to these activities, Chantal Pontbriand has published over a hundred essays on contemporary art and dance in Canada and abroad. She has contributed to numerous books and catalogues with essays on Geneviève Cadieux, Christine Davis and Angela Grauerholz, among others, and for various institutions such as the Centre Georges Pompidou and the Musée du Jeu de Paume in Paris, the Roseum, Center for Contemporary Art, in Malmo, Sweden, the Power Plant in Toronto, the National Gallery of Canada in Ottawa, the Musée national des beaux-arts du Québec, the Canadian Centre for Architecture and the Musée d'art contemporain in Montréal. She has also published in several magazines — *Modern Drama*, *Arts Canada*, *Vie des Arts*, *Cahiers de théâtre Jeu*,

Ballett international/Tanz aktuell, *Bulletin du Centre national de danse contemporaine* and *parachute*. In 1998, she published *Fragments critiques (1978-1998)* with Éditions Jacqueline Chambon. She is preparing a monograph on Jeff Wall and has *Communauté et Gestes* with *parachute* Publications.

She has given conferences throughout Québec and Canada and abroad: at the University of British Columbia in Vancouver, at York University in Toronto, at the Musée du Jeu de Paume in Paris, at the Centre d'art contemporain in Geneva, at the Nova Scotia College of Art and Design in Halifax, at the University of Ottawa, at the National Gallery of Canada in Ottawa, at the College Art Association in Toronto, at the Ontario Association of Art Galleries in Toronto, at the Canadian Cultural Centre in Paris, at the Banff School of Fine Arts, at the Palais des beaux-arts in Brussels, at the Art Gallery of Ontario in Toronto, at La Chambre Blanche in Québec City, and various institutions and universities in Montréal. She has taught in Master's degree programmes at Concordia University and at Université du Québec in Montréal as well as at the Banff Centre for the Arts.

She is a consultant to governments and art museums. She has written two studies (1987, 1988) on the National Gallery of Canada programmes. Since 1979, Chantal Pontbriand has participated in numerous committees and acted as jury member in Québec, Canada and Europe – among them, the Acquisition Committee of the Musée d'art contemporain in Montréal, the Jury of the Festival des Films sur l'Art, the Dance Screen Jury (Frankfurt), the Canada Council and the Ministère de la Culture du Québec. She has recently joined the Board of Directors of the Leonard & Bina Ellen Art Gallery at Concordia University.

As an art critic, Chantal Pontbriand has received grants from the Ministère de la Culture du Québec and the Canada Council.

The daily *La Presse* selected her as dance personality of the year in 1987, and personality of the week in 1991. In 1995, *Le Devoir* chose her for its weekly Monday interview. Her biography appears in *Ces femmes qui ont bâti Montréal*, Éditions du Remue-Ménage, 1994. The magazine of undergraduates of uqàm, *Suites*, did a feature essay on her work.