

**maintenant. images du temps présent**  
**now. images of present time**

Montreal, August 26<sup>th</sup>, 2003 – Le Mois de la Photo à Montréal and L’Espace VOX present *hero* by Phil Collins.

For its 8<sup>th</sup> presentation, Le Mois de la Photo à Montréal is launching a revamped and unified concept: all activities will henceforth be organized around a single theme selected by an artistic director. This year, the photography historian and critic Vincent Lavoie is proposing that we look at the photography of current events from the perspective of the theme, “NOW. Images of Present Time.” The event will present more than 20 free individual and thematic exhibitions featuring works by many local, national and international artists (USA, Europe, Israel, China) at various venues throughout Greater Montreal. Taking note of the historical legacy of photojournalism and its spin-offs in the field of contemporary artistic practice, the 8<sup>th</sup> presentation of Le Mois de la Photo à Montréal intends to take stock of the most innovative artistic approaches to the representation of events.



© Phil Collins, video still from *hero*, DVD, 58 min, 2002.  
Courtesy of Kerlin Gallery, Dublin.

**Information**

**From September 4<sup>th</sup> to November 2<sup>nd</sup>, 2003**  
**Open Tuesday to Sunday (and public holidays),**  
**from 10 am to 6 pm**  
**L’Espace VOX,**  
**350, St-Paul Street East, 3<sup>rd</sup> floor**  
**Opening September 3<sup>rd</sup>, at 5 pm**

The witness, like the victim moreover, is a titular figure in the information industry and has a front-row seat at tragic events. This is how the media promote some people, by choice or by chance, to the rank of official spokespersons for unfortunate events. Phil Collins’ recording shows a real estate agent, whom the artist kept in a drunken state, describing his experiences during the tragedy of September 11. His account, garbled by alcohol, becomes unintelligible and fuzzy, like the pictures taken by a photographer in the heat of the moment.

*Born in Runcorn, England, in 1970, and now lives and works in Belfast, Northern Ireland. Phil Collins has gained international attention and acclaim for his frank and honest portrayal of individuals affected by the violence of war, political oppression and sectarianism. Using video installations and photography, Collins’s work explores the complexities of political upheaval and the (re)-construction of identities, on both national and individual levels. In works such as britney (2003), palestine (2003), real society (2003), baghdad screen tests (2002), becoming more like us (2002), young serbs (2001), the marches (2000), and how to make a refugee (1999), Collins presents critiques of national, cultural and personal identity that embrace the idiosyncratic complexities often ignored by mainstream media reportage. Collins’s portraits and interviews are at once beautiful, personal and contentious.*