



RETRANSMISSION  
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TRANSMISSION

## Transmission + ReTransmission

15 May—27 June 2021

La Vitrine Daigneault/Schofield

2126 Rachel Est—Montréal QC CANADA

Joyce Yahouda invites you to experience the double, an event that brings together in the same space 2 distinct exhibitions.

**Transmission** and **ReTransmission** address the fluctuating relationship between sound and image, different types of noise and their visual representation. It highlights aspects of the distortion and severance of speech and language. Each of the works exhibited is accompanied by a QR code linking it to a sound or video art piece.

**Where can you view this double exhibition?** The exhibition is viewed from the sidewalk, through the vitrines of *Vitrine Daigneault/Schofield*. The windows are accessible to the public at all hours and are illuminated in the evening. *La Vitrine Daigneault/Schofield* is located a short distance from Lafontaine Park. A perfect place to stop by on your walk.

Please contact [info@joyceyahoudagallery.com](mailto:info@joyceyahoudagallery.com) for images of the exhibition.

### Transmission — A project by BALCONY\*

International Travelling Exhibition

Head Curator: **Drorit Gur-Arie**

Montreal Producer: **Joyce Yahouda**

*Transmission* presents 14 digital print works by 15 artists, as well as 9 curators from 7 countries. Inaugurated in August 2020 in London, the exhibition was then presented in Paris, Berlin, Pilsen, Stockholm, Lodz, Tel-Aviv, New York and now Montreal.

The works were selected by the guest curators of BALCONY: Paul Malone and Nicola Rae (England), Drorit Gur-Arie (Israel), Joyce Yahouda and Julia Vincelli (Canada), Jan Van Woensel (Czech Republic), Jenny Marketou (Greece), Felice Hapetzeder (Sweden) and Stephan Apicella-Hitchcock (USA).

Artists: David Bloor, Joseph Dadoune, Norma Drimmer, Guy Goldstein, Céline B. La Terreur, Ondrej Libal, Paul Malone, Brian McClave, Jenny Marketou, Nicola Rae, Dafna Shalom, Ran Slavin, Alexandra Torres Novoa, Aviad Zinemanas and Dor Zlekha Levy.

\*BALCONY, founded by Drorit Gur-Arie, Doron Polak and Michael Lazar, is a network of independent international curators, establishing a direct connection between art curators in order to exchange professional information and to initiate new, joint projects.

[Balcony-art projects](#)

### ReTransmission — A project by Joyce Yahouda

Curator and Producer: **Joyce Yahouda**

In hosting *Transmission* in Montreal, Joyce Yahouda wanted to give a voice to Canadian artists by proposing that they respond to it with an artwork, using the same theme of transmission and the integration of the QR code. Unlike the original exhibition, *ReTransmission* consists exclusively of three-dimensional works.

Artists: Moridja Kitenge Banza, Jacqueline Benyes, Jacques Bilodeau, Laurent Bouchard, Annie Briard and Rafael Puyana, Massimo Guerrera, Nicolas Mavrikakis, Fabrizio Perozzi, Alana Riley and Karen Tam.

## Transmission - A project of BALCONY

Transmission is an international travelling show presented by BALCONY

**Drorit Gur-Arie**, Chief Curator

**Joyce Yahouda**, Montreal Producer

Balcony Team: <https://balcony-art.com/curators/>

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**Curator biographies** <https://balcony-art.com/guests/>

**Transmission** - For more information about each artwork, please visit BALCONY: <https://balcony-art.com/artists/>



**David Bloor**

*Wave*, 2020

Curated by **Paul Malone & Nicola Rae**, England



**Joseph Dadoune**

*Universe CD*, 1998-2003

Curated by **Drorit Gur-Arie**, Israel



**Norma Drimmer**

*Emet*, 2020

Guest Artist



**Guy Goldstein**

*The Mighty Zoo*, 2018

Curated by **Drorit Gur-Arie**, Israel





**Céline B. La Terreur**

*Mask 19*, 2020

Curated by **Joyce Yahouda** and **Julia Vincelli**, Montreal



**Paul Malone**

*Virus Relic*, 2020

Guest Artist



**Ondřej Líbal**

*Political Street Organ*, 2020

Curated by **Jan Van Woensel**, Czech Republic



**Jenny Marketou**

*Are You Happy Now*, 2012-2013

Curated by **Sania Papa**, Greece



**Brian McClave**

*A Garden*, 2020

Curated by **Stephan Apicella-Hitchcock**, USA



**Nicola Rae**

*Coronavirus Mediatization Frequencies*, 2020

Guest Artist





**Dafna Shalom**  
*Evening Prayer*, 2008  
Curated by **Drorit Gur-Arie**, Israel



**Ran Slavin**  
*Everything is Urgent*, 2009  
Curated by **Drorit Gur-Arie**, Israel



**Alexandra Torres Novoa**  
*Just a Person*, 2020  
Curated by **Felice Hapetzder**, Sweden



**Aviad Zinemanas and Dor Zlekha Levy**  
*Amor*, 2020  
Curated by **Drorit Gur-Arie**, Israel



*Transmission* : London, August 2020(20)

# ReTransmission - A project by Joyce Yahouda

Joyce Yahouda: Curator and Producer

JOYCE



COMMISSAIRE  
CURATOR



RETRANSMISSION 



YAHOUDA

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MORIDJA



TNMOA // *The national museum of Africa*  
2009-2020



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KITENGE BANZA

## Moridja Kitenge Banza

TNMOA / *The national museum of Africa*, 2009 – 2020

Podium with cartel and QR code

109 cm x 25 cm x 25 cm

The TNMOA Fictional fiction of the creative fiction of a real in fictional dereliction

(Is a) Bilik,

Ruins of a village, that of the human condition

They tell it there,

From his anchor-continent, he operates a politics of habitat through a metaphysics of the work as a fossil consciousness of the deserted ekoumenon of Seeing.

Ogre,

(From its belly, it lets escape,) one hears it! the song of the em-brigaded in the roar of the bellows of a gunshot, cruelty of the knowing alphabets.

For research, it is an animated device of absence. But you will never know how it awaits the fluttering freedom of a cosmos that will finally have understood itself through the genetics of its letter, as the fundamental residue of a cosmetic that ignores itself.

Thus, the TNMOA is perhaps only the socius of a creative gesture anticipating itself as the episteme of adornment.

- It is said that.

-Gaëlle Étémé

(Artist's Text)

## JACQUELINE



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BENYES

*Time Out*  
2021

### Jacqueline Benyes

*Time Out*, 2021

Video still

76 cm x 25 cm

In *Time Out* Jacqueline shares her perspective and experience of the pandemic. "It was a BIG PAUSE for the world, a time out, like how a child would go into a corner to reflect upon their actions and behaviour. This seemed like a Big Time Out for the World, for us all to reflect upon how we've been choosing to live our lives and the results of our actions taken. And how knowing oneself in the peace of this time could help us to become more fully who we are meant to be." *Time Out* works to show the interruption of Life as we knew it, and then the opening up to a different way of being in solitude, finding connection from within.

"It became a moment to consider what was truly important for us all, mainly focusing on our health, the health of our loved ones, the health of strangers and the health of our planet. That became clear as it was the first time in history, that every single person, all 7 and half billion people on our planet, were actually going through the same thing. The pandemic affected us all, no matter our age, gender, ethnicity, sexuality and economic class. On that level it was a level playing field for all. That did shift as time went on, as we learned of how some were doing better than others. The most important aspect I have learned is that we really are in this together and that no one is an island. Every action affects every one of us and we all have a responsibility for how we treat each other - for our own personal safety, for the safety of each other and the health of our beautiful planet we call home.

It is my hope and intention, to share the idea that although through this time, we have all experienced isolation, fear, loss, devastation and grief, it can also be a time of renewal, transformation, hope and a deeper understanding that we really are all connected and along with our responsibility to each other, to perhaps see, we are all a part of this great cosmic consciousness - and that we all truly want the same things, health, happiness, abundance, respect and love. {Amen & Om}"

(Artist's Text)

# JACQUES



*Masses*  
2014, 2021

## Jacques Bilodeau

*Masses*, 2014, 2021

In situ installation

28 cm x 18 cm x 25 cm

Powered by a hydraulic system, the sculptures unfurl slowly within the space, constantly redefining themselves. Highly enigmatic, these elements represent a formal experiment that quickly transforms into a pronounced physical experience for the spectator. Rife with mood (or fantasy), at once strange and divergent, the sculptures attract or repel us, swathe or confine us. Visitors may enjoy simply contemplating the components as they stroll around them, or they may be equally tempted to enter and be enveloped by them. The sculpture becomes an event.

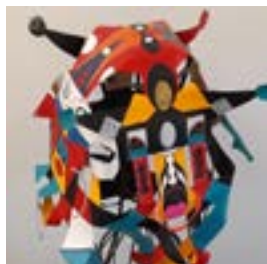
(Artist's Text)

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BILODEAU

# LAURENT



*OBSERVATION frateur, chaos*  
2021

## Laurent Bouchard

*OBSERVATION frateur, chaos*, 2021

Sculpture / Installation

178 x 61 cm x 61 cm

Musical arrangements/Soundtrack: Stéphane Richard

The health crisis we have been experiencing for over a year has disrupted our way of life in various ways. The Covid-19 epidemic, invisible to us, has revealed itself to be a formidable enemy that has invaded the planet like wildfire, confronting us with our weaknesses as a society. Economic disparities have brought death to the poorest and weakest. The mask has become one weapon among many to face this devious opponent. Our world has found itself in confinement, caged, forced into isolation when everything in our society, is based on human relationships. This global epidemic phenomenon prompts us to reflect on the human actions that led to such a catastrophe that could one day put an end to the world we know.

The Covid-19 epidemic is a source of creativity for the art world. My work is a small-scale representation of how I see this global upheaval.

(Artist's Text)

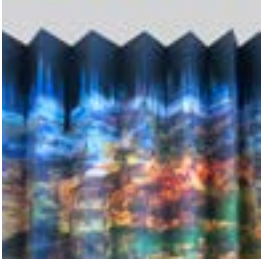
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BOUCHARD

# ANNIE BRIARD

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*Modulada Amplitud*  
2021

# RAFAEL PUYANA

## Annie Briard, Rafael Puyana

*Modulada Amplitud*, 2021

Digital Colour Print

69 cm x 152 cm

This project unites Colombian media artist and designer Rafael Puyana and Canadian visual artist Annie Briard, who met during grad studies in Vancouver, Canada ten years ago. In the pursuit of their respective practices, each have travelled extensively and are familiar with the difficulties inherent in connecting to a new community whilst communicating with those they have left behind, from linguistic barriers to technological ones, from cultural conventions to physical distance. During the pandemic, these issues become clearer than ever, as we enter into an era of collective longing for one another.

Within this thematic, *Modulada Amplitud* invites viewers to consider and interact with a psychogeographic roadmap derived from the artists' collaborative efforts. The physical map refers back to recordings of a radio scanning through channels in different locations around the world, where sound waves become the path to follow and collective images from web searches form its topology. This paper map connects to a virtual one which plunges viewers into various locations around the globe at random, where they can listen to a corresponding sound.

(Artist's Text)

# MASSIMO

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*Domus [Les résonances des plateformes]*  
2017-2021

# GUERRERA

## Massimo Guerrera

*Domus (Les résonances des plateformes)*, 2017-2021

Installation

44 cm x 78 cm x 40 cm

The installation presented in the *Retransmission* project is part of the *Domus* performative project and living installation started in October 2017 and running over a period of ten years (2017-2027) revolving around a book installation that



brings together the resonances of the different activities. Using the real and metaphorical terrain of the body and the house, with all its interactions, allowing us to study the different psychic and energetic states of our living, working and private environments. Thus embrace the body, the experiential space of mind and body like a three-story house (body-external, body-internal, body-subtle). Make a cartography of it in order to understand its functioning and its primordial nature. Draw its delicate porosities. With its different levels of consciousness and perception, it is a contemplative and participatory project on living practices and the different ways in which we inhabit our body-minds and our places of experience. Lucid gaze on the vibratory and affective effects caused by the encounters and the relationships that are activated there, between the inhabitants and the walls of our subtle dwellings. Dynamics put into action through meetings and through the circulation of works in the homes of participants as part of the section called, *La collection transitoire*.

(Artist's Text)

## NICOLAS



*L'art en vitrine / Art showcased*  
2021



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## MAVRIKAKIS

### **Nicolas Mavrikakis**

*Art Showcased, 2021*

Installation

130 cm x 97 cm x 84 cm

A chair - on the floor, it will occupy 50 cm x 50 cm.

On this chair, a seated mannequin whose height will reach approximately 1.30 m.

The mannequin's face and head will be covered in gold leaf and dripping honey, his eyes blackened as if he had burnt or gouged eyes (the blood would have dried). He will wear a white shirt over which will be placed a small hunter's vest. The model will wear black pants (preferably) and brown shoes brown (preferably). To one of them will be attached a small wooden board (which, along with a few other items on the floor described below) that will increase the grip on the ground of the work by a few centimeters. In the crook of the mannequin's left arm, a dead hare (ideally stuffed). His right hand will be raised as if he were teaching the hare.

Below the mannequin's feet will be placed a fir branch. At the front of his feet is an open jar of honey and a small black sign (which looks like the blackboard of a teacher - that I am) with a QR code written on it. Thanks to this QR code and their smartphone, visitors will have access to the commented account of the work How to explain the paintings to a dead hare (in German: *Wie man dem toten Hasen die Bilder erklärt*), a performance done by Joseph Beuys in the window of a gallery on November 26, 1965. This story will be written by me. The duration will be a few minutes. I don't think I can do a 3-hour story like Beuys's performance was... In 2021, the viewer no longer has the patience for that. It will be a piece of art history, a fragment of Beuys art for people in a hurry to (not) understand.

(Artist's Text)

# FABRIZIO



*CORRESPONDANCES Hommage à Roman Cieslewicz*  
2021

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PEROZZI

## **Fabrizio Perozzi**

*CORRESPONDANCES Hommage à Roman Cieslewicz, 2021*

51 cm x 61 cm x 8 cm

The single copy of KAMIKAZE, with its panic news magazine subtitle, struck me as very relevant to the times we are living in. It was given to me by R. Cieslewicz who was my teacher. I have included twelve agendas from different years that are like a palette of colors that highlight the passage of time.

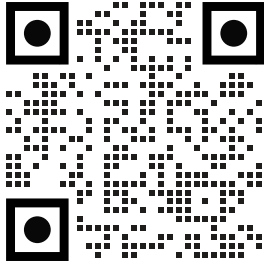
(Artist's Text)

# ALANA



*The Essential Work / Le travail essentiel*  
2021

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RILEY

## **Alana Riley**

*The Essential Work, 2021*

Installation

76 cm x 76 cm x 36 cm

A plant technician cares for plants in an empty office building. It's the Covid-19 pandemic. Every week, she enters the deserted building and cares for the plants left behind while the office workers work from home. She waters, mists, cleans, trims and prunes them. She talks to them. Except for the sounds of the occasional phone ringing and the vacuum, her voice is the only vibrations they receive. She looks for their signs of distress and responds to their needs. They signal to her with each new leaf and the rare flowering.

(Artist's Text)

# KAREN

RETRANSMISSION 



TAM

*Banner for Xiao Zhen Xie*  
2021

## **Karen Tam**

*Banner for Xiao Zhen Xie, 2021*

Bannière brodée

66 cm x 43 cm

During the COVID pandemic, anti-Asian racism and attacks on Asian American and Asian Canadian women and elders have escalated to alarming levels. This embroidered banner is an expression of gratitude to and a celebration of Xiao Zhen Xie's spirit and actions when she fought off her attacker in San Francisco's Chinatown in March 2021. The 76-year-old grandmother was waiting to cross the street when a man punched her. She instinctively picked up a wooden stick and hit him back repeatedly. Xiao and her family decided to donate the nearly \$1 million raised in a crowdfunding campaign to support her medical expenses back to the Asian American community to combat racism, saying "We must not submit to racism and we must fight to the death if necessary."

(Artist's Text)



*ReTransmission*  
La Vitrine Daigneault/Schofield