

# Top of the arts

>> A cornucopia of autumnal photography, architecture, performance art and more

by GENEVIEVE PAIEMENT

It's official: a positively overwhelming fall cultural season has just exploded in our faces like so many fancy fireworks, with mouth-watering, eye-popping art seemingly falling from the sky. So let's just dig in, shall we?

The word on every self-respecting art-spotter's lips late in summer was **Artcité** (continues through Oct. 8). The exhibit is up at the Musée d'art contemporain as well as in various public spaces around town in the form of sculptures, installations and other aesthetic treats. It's all about bringing contemporary art to the people so visit [www.macm.org](http://www.macm.org) for details.

Now that we've got both feet fully planted in September, one art seems to have muscled its way into the spotlight in a big way: photography. Until Oct. 7, pictures of all kinds will be aggressively coming at you thanks to **Le Mois de la photo** (though, arguably, photography will not cease to exist in the city after that date). The seventh annual event is taking over many of the Maisons de la culture as well as a wide array of galleries. Drop in to their headquarters in the Marché Bonsecours to pick up a full program or visit [www.mois-delaphoto.com](http://www.mois-delaphoto.com) for full details.

In the Marché itself, **Projects for a Revolution** sees 11 young Nordic artists as they rethink the avant-garde via video and pictures. Other highlight-happenings in conjunction with the Mois: **The Power of Reflection** at the Saidye Bronfman Centre features a whopping 34 artists playing around with pictures of reflections in mirrors, puddles, windows etc. (until Nov. 4). Local



A wrinkle in time: EVERGON'S MOM

13) Out to prove that there's more to Scotland than Irvine Welsh and fried Mars bars, four Scottish artists have planted their works, in the form of **Getting Close**, in La Centrale/Galerie Powerhouse until Oct. 21. Masculinity and its accompanying rituals are explored by photographers **Olivier Christinat, Maria Friberg, Annika Larsson** in **De Quelques rituels masculins: la (re)production des genres par l'image**. (At Mdic Mont-Royal until Oct. 7). From Switzerland,

**Mario del Curto's** pics fall under the *art brut* moniker, focusing on psychological pain and strife. (At Galerie Les Impatients until Oct. 28) **The Fovea Photography Collective** takes the Mois to the streets with the **Tour de Villeneuve Project**, a collection of socially relevant "site specific photographic interventions" spread out in shops and public spaces around Mile-End until Sept. 30.

Also photographic, but not part of the Mois, the Galerie Bourbon-Lally



Through the looking glass: GIBSON'S "TORONTO, ONTARIO (FARE GROUND)"

luminary **Evergon's** exhibit **Margaret & I** also stands out: it's a series of nude portraits of his 81-year-old mom—an arresting departure from the usual pop-culture images of youthful female flesh, to be sure. (At Galerie Trois Points until Oct.

shows the striking works of photographers from Canada, Cuba, the Dominican Republic and Spain in the show **La Vie, la mort, le ceremonial** (until Oct. 7). And featuring over 100 pictures of urban life by nine photographers (with an emphasis on

fall arts preview