
Suzy Lake

On Stage

mfc-michèle didier



Suzy Lake

From October 14 to December 23, 2022

Opening on October 13h, from 5 to 8 pm

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Suzy Lake

On Stage

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In the Fall of 2022, mfc-michèle didier will be pleased to present a solo exhibition of the American-Canadian artist Suzy Lake.

Bringing together historical works from the 70s punctuated by works of a later periods, this exhibition will attest to the growing critical and institutional attention paid to the artist's work, such as MoMA, the Metropolitan, Sammlung Verbund or the CNAP, which recently acquired an important work entitled *Imitation of Myself #2*.

Socially and politically engaged, Suzy Lake's work questions representations in doubt, confronting stereotypes and cultural assumptions with its relationship to the world. Bringing together a selection of masterpieces and focused works, most of which have never been shown in Europe, this exhibition will put into perspective a poetically politicized and sensitive body of works produced over nearly fifty years.

Born Suzanne Marx in 1947 in Detroit, USA, Suzy Lake emigrated to Canada in 1968. It was in a political climate that followed the violent racial riots of 1967 in Detroit - also known as the 12th Street riot - the assassination of Martin Luther King in 1968, and in the very particular context of the Vietnam War, which led many American citizens to flee the United States to escape general army mobilization, that Suzy Lake left her native country. From 1970 onwards, she took part in the Montreal art scene, notably as co-founder of the Artist Run Space Véhicule Art Inc. with guest artists such as Sol Lewitt, Alison Knowles, Les Levine, General Idea, Roberto Longo and Bill Viola. Concurrently, she produced works, whose influence and politicization were to be decisive for many artists such as Cindy Sherman.

Initially, performance was used to avoid tropes of Lake's traditional training wherein she learned to recontextualize the use of formal and perceptual elements as strategies to orchestrate her conceptual concepts. Her work begins with questions regarding representation and perception of the self as a free and responsible being, through photographic sequences and films. The photographic medium is effectively used for its documentary but also critical capacity, confronted with the popular, advertising and commercial imagery then in full rise in North American society. These impositions of consumerism and youth culture prompted Lake's work of the 90s to engage in addressing the body through ageism and a different beauty.

«Transform the world», said Marx. «Change life», said Rimbaud. These two watchwords seem to be one and the same for Suzy Lake.

Her works are in the collections of MoMA (NY), Metropolitan Museum of Art (NY), Albright Knox Gallery (Buffalo), National Gallery of Canada (Ottawa), Sammlung Verbund (Vienna), Cnap (Paris).

The exhibition is supported by The Canadian Cultural Centre in Paris.

Suzy Lake

From October 14 to December 23, 2022

Opening Thursday October 13, from 5 to 8 pm

Suzy Lake

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Exhibition views at mfc-michèle didier, Paris
Photo credit: Nicolas Brasseur



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Suzy Lake

On Stage

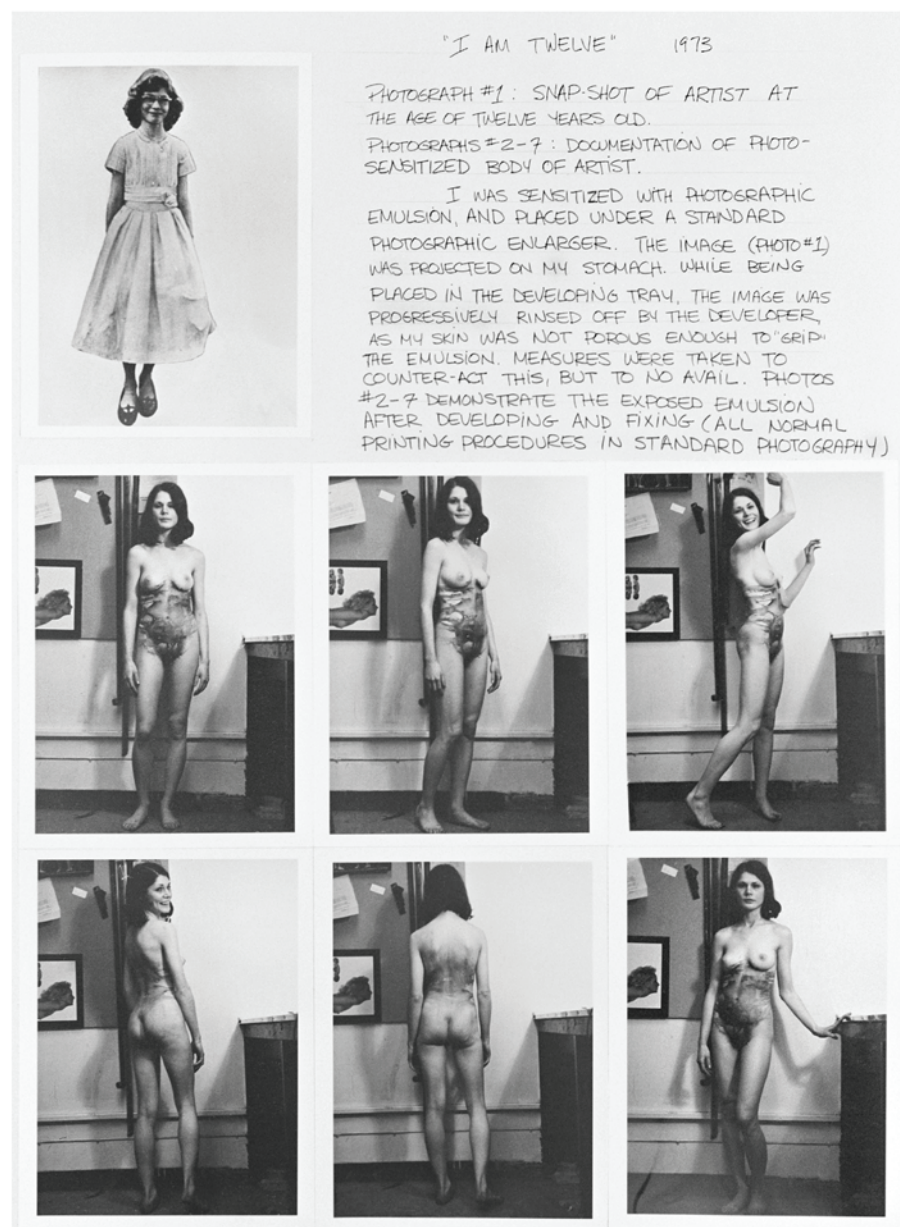


Suzy Lake
Miss Chatelaine
1973

Selenium-toned gelatin silver print, on FB paper
Printed 1996
Image: 22.3 × 22.4 cm
Paper: 50.5 × 40.5 cm
Edition of 10 + 3 AP (AP 2/3)
Signed: "S. Lake", dated "1973/96": front,
bottom right in pencil

Suzy Lake

On Stage



Suzy Lake

I am 12

1973

Archival inkjet print

Printed in 1996/2022

50.8 × 40.64 cm

Edition of 10 (Ed 5/10)

Suzy Lake
On Stage

Selected works

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Suzy Lake
Co-Ed Magazine (1)
1973

Five gelatin silver prints (selenium toned)
printed in 1998
Paper: 26 x 28 cm each
Image: 20.2 x 15.1 cm
Edition of 10 (Ed 6/10)

Suzy Lake

On Stage



Suzy Lake
Co-Ed Magazine (2,3,4,5)
1973

Four gelatin silver prints (selenium toned)
Printed in 1998
Paper: 26 x 28 cm each
Image: 20.2 x 15.1 cm
Edition of 10 (6/10)



Suzy Lake

On Stage



Suzy Lake
On Stage
1972-74

84 selenium-toned fibre-based prints, printed 2017/18
Grid of 84 works, each 35.5 x 28 cm
Overall grid format approx.: 282 x 396 cm
Edition 3/3

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Suzy Lake
On Stage



Suzy Lake
The Natural Way to Draw
1975

Video 4/3, colour, sound
15 minutes
Edition of 5



Suzy Lake
On Stage



Suzy Lake
12 Over 28
1975

Gelatin silver print, graphite drawing
96.5 x 71 cm
Dated, signed on front, bottom right of image: "S
Lake" in black ink
Unique

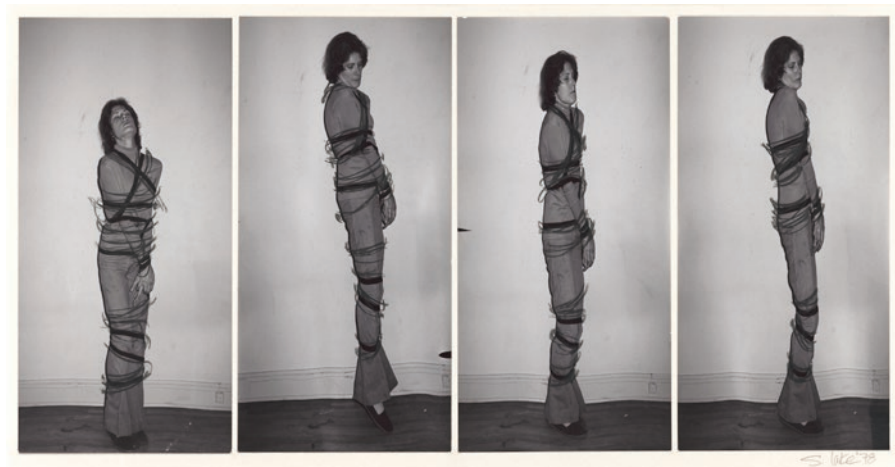
Suzy Lake

On Stage



Suzy Lake
Suzy Lake as Françoise Sullivan
1973-74

6 archival inkjet prints, printed 2012
Each 91.4 x 76.2 cm each
Signed "S Lake" on front, lower right of last (six)
image in black ink
Unique



Suzy Lake
ImPositions Study #2 (maquette)
1977

4 gelatin silver prints, grease pencil, photo oil
Image: 24.2 x 12 cm each
Print: 24.2 x 48.6 cm each
Framed: 16.75 x 26.25 cm
Signed "S. Lake" and dated "'78" in pencil on
lower front right

Suzy Lake

On Stage



Suzy Lake

Are You Talking to Me ? #5

1978–79

4 gelatin silver, fiber-based prints, photo oil, 2 chromogenic colour prints

1. image: 92.71 x 60.96 cm, frame: 93.6 x 63.6 x 3.5 cm

2. image: 96.52 x 59.69 cm, frame: 97.2 x 60.4 x 3.5 cm

3. image: 99.8 x 50.5 cm, frame: 100.7 x 51.4 x 3.5 cm

4. image: 80.64 x 54.93 cm, frame: 81.5 x 55.5 x 3.5 cm

5. image: 88.4 x 45.44 cm, frame: 89.3 x 46.3 x 3.5 cm

6. image: 93.98 x 63.5 cm, frame: 94.7 x 64.2 x 3.5 cm

Unique

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Suzy Lake

On Stage



Suzy Lake
Ciccolina Bar #2
1999/2000

Chromogenic print on canvas
80 x 87,5 cm
Unique

Suzy Lake
On Stage



Suzy Lake
Lipstick on the Lido #1, #2
2002

Chromogenic print
61 x 81 cm chaque
Edition of 3 + 1 AP (AP 1)



Suzy Lake

Life and work by Erin Silver

Suzy Marx (later Lake) was born into a German-American working-class family on June 14, 1947, in Detroit, Michigan. Her father, Robert Marx, a Second World War veteran, was a roofer, and her mother, Helen Marx, a housewife. Robert's ancestors had lived in the city since 1883. Lake grew up in a hard-working, conservative household on Washtenaw Avenue, in a predominantly white neighbourhood on the east side. Amid Detroit's racial divisions and political upheaval during that decade, she was struck by the disparity of the poor working and living conditions for African-American families looking to settle in the area. She recalls, "My father had a roofing and sheet metal shop in the city... It was in a segregated neighborhood... I was aware of inequality and racism as a child, so when I was old enough to act, I joined solidarity groups." She later became involved in the anti-war and civil rights movements of the 1960s.

Lake's grandfather Arthur Marx was a hobby painter, and he encouraged the young Suzy's artistic development by drawing with her and taking her to the Detroit Institute of Arts (DIA). Despite Lake's traditional upbringing, in particular around gender roles, where women were discouraged from pursuing higher education in order to tend to domestic responsibilities, her family urged her to attend university. Having developed an interest in the visual arts as a child, one that continued through high school, she enrolled first at Western Michigan University in the College of Fine Arts in 1965 and the following year at Wayne State University, majoring in studio arts with a focus on painting and printmaking.

As a student, Lake was especially captivated by Abstract Expressionism and German Expressionism (a fascination instilled by her grandfather), absorbing whatever influences she could. At Wayne State she was inspired by instructors David Barr (1939–2015), a sculptor, and Robert Wilbert (1929–2016), a figurative painter whose design class became a foundation for Lake's interest in formalist techniques. Her focus became the purely visual qualities of line, space, texture, shape, and presentation rather than representation or narrative content. In *Contact X*, 1973, for example, she arranged a configuration of thirty-six contact sheets in a grid pattern to form the photographic image of a hardwood floor with a large white X painted over it, and traced the outline of two legs with dangling feet in the top left corner. Lake's early interest in working through questions of how we perceive an object in space

is clear in this image with its focus on composition. By photographing the X she had painted and fracturing the image into parts, Lake tacitly asks the viewer to mentally assemble the image and reflect on the relationship between painting and photography and the act of seeing.

During her university studies, Lake moved to live in downtown Detroit, where the racially charged atmosphere of the city core led her to become involved with the burgeoning civil rights movement. While she was always "curious about the world," the political struggles of the 1960s, such as the civil rights movement and its intersections with the early women's liberation movement, inspired her, and she found she could "no longer... keep questions to [her]self." She volunteered with the Detroit Mothers, an organization that assisted single African-American women in the Jeffries Project. She helped care for their children and taught skills such as resumé writing, so they could enter the workforce.

In July 1967 the Detroit Riot, a series of confrontations that began as a response to police brutality toward African-Americans and extended to anger over unemployment and segregated housing and schools, lasted for five days in the sweltering heat. These riots, among 159 race riots that occurred in the United States throughout that year, resulted in forty-three deaths, over a thousand injuries, multiple burned properties, and extensive looting. Canadian curator Michelle Jacques has noted that Lake's upbringing, during which her parents instilled a strong sense of individual and community responsibility, and these summer riots were instrumental in developing Lake's political consciousness and helped her devise strategies for working in solidarity with oppressed populations.

By this time, she was in a relationship with Roger Lake, a painter. Disillusioned with the violence in Detroit and wanting to avoid the Vietnam draft, they married in 1968 and immigrated to Canada, even though Lake had not finished her studio arts degree. She soon fell "in love" with her new city, Montreal, though, as she described, it was a shock to learn that, under Quebec's civil code, derived from the Napoleonic Code, she was "technically [Roger's] property!"

Montreal: A Pivotal Decade

When Lake entered the Montreal art scene in 1968, it was at a pivotal moment. Quebec was ex-

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periencing the emancipatory effects of the Quiet Revolution and, by chance, she once again found herself in the midst of political crisis and revolution. Although Lake was not pursuing a feminist activist agenda, women's social, legal, and financial inequalities both within and outside the civil rights and anti-war movements inspired her interest in women's liberation. At this time, before a feminist consciousness began to emerge in her work, Lake was still primarily working in painting, drawing, and printmaking—for example, *Car Key Drawing*, 1972; *Re-Placed Landscape*, 1972; and *Lake Superior Via*, 1973.

The early 1970s were heady times to begin exhibiting in Montreal. Expo 67 had focused international attention on the city, the Quiet Revolution was well under way, the Front de Libération du Québec (FLQ) and the October Crisis of 1970 exposed the separatist threat, and ideological struggles between anglophone and francophone feminist groups concerned with class, race, and global solidarity aligned with anti-colonial movements. Having moved from one hotbed of political activity into another, Lake absorbed elements from all these causes and incorporated them into her art.

Soon after Lake arrived in Montreal, she worked as a life model at several institutions, including the school at the Montreal Museum of Fine Arts (MMFA). Through this connection, she met the sculptor Hugh LeRoy (b.1939), who in turn introduced her to Guido Molinari (1933–2004). She became Molinari's assistant, and he had a profound impact on her. Molinari was famous for paintings of hard-edged sections of colour in which the forms of the colours became his subject — the content of his art; *Green-blue Bi-serial*, 1967, is a typical example. Lake's recollection is that the elastic-like quality of Molinari's paintings, the way each colour appears to stretch into the next, suggested a shift to her — from thinking about the "action" of paint on canvas to considering the act of seeing the painting as a process that involved the viewer. As Lake recounted:

I met Guido quite soon after my undergraduate training in painting and printmaking (probably '69 or '70). I had strong technical and formal skills in those media. Although I knew I wanted to reflect more of what was happening in the streets, I began with reduced figurative work... I admired both [Molinari's and LeRoy's] work, but it took time for me to realise how they maximised their formal aspects to be perceptually performative. Molinari got very excited about juxtaposing specific co-

Suzy Lake

Life and work by Erin Silver

lour[s] to activate the edges of his stripes[...] It was discussions with Guido about his work and the relationship of my own elements that made me gradually understand [these elements] were more active to the view than merely placement.

Lake began to translate Molinari's exploration of the way paint is visually perceived in abstract works — a process emphasizing contrasting colours, shapes, and lines — into her own practice. She experimented with multiple techniques to achieve the results she wanted. She describes this process as "the plurality of language to orchestrate the image," or the way language, the way we talk about an image, can change our perception of that image. Over the following years she used her education in painting and printmaking while focusing on her own body as a site of artistic expression and creating works of photographic manipulation — for example, by placing materials on the surfaces of photographs, as in *A Genuine Simulation of... No. 2*, 1974, in which Lake applied cosmetics directly onto the portraits. Whereas Molinari experimented with different shades and tones of paint to challenge viewers to see colours in new ways, Lake's experiments with photographs challenged viewers by refusing any straightforward experience of seeing the subject of the image (often Lake herself).

During this period, Lake studied dance and mime at Théâtre de Quat'Sous in Montreal, where she learned the meaning of whiteface makeup — a thick white paint that she called the "zero state" that erased the performer's personal characteristics and provided a "tabula rasa following the political and social changes of the 1960s."9 Whiteface makeup had tremendous potential for turning one's own body into a canvas for experimental art. Before long, Lake linked up with Allan Bealy (b.1951), a student at the School of Art & Design at the MMFA, as well as Tom Dean (b.1947) and other young iconoclasts who were exploring new forms and strategies of art-making different from the Minimalism and geometric abstraction that dominated the contemporary art scene in the city.

Lake began experimenting with play and performance. When she and Dean went on a picnic together, for example, they dressed as nineteenth-century painters, she as Impressionist Mary Cassatt (1844–1926) and he as Post-Impressionist Henri de Toulouse-Lautrec (1864–1901). Lake photographed such performance events so she would later be able to go back to them in documentation form, experience them from a different

perspective (as observer rather than participant), and study the shifts in information conveyed as a result of the change of medium and viewpoint; however, she did not consider these photographs to be finished works. Eventually Lake turned to performance, photography, and video as a set of tools for creating, buoyed by the freedom that artists enjoyed in Quebec as agents for change in the new emerging society. As she put it, she set out to balance "the relationship between my classical training and my work as an activist on the street."

Forging Communities

In the late 1960s, several artists across the country, with Montreal as an important centre, were occupied with Conceptual art — artwork in which the idea was more important than the technique with which it was created. Lake began conceptual experiments in her Montreal studio with performance, drawing on the local art community to be both participants and audience. There, through this participatory studio space, she also began to use her art practice to bridge the political currents she witnessed in Quebec: "I was trying all kinds of different things to figure out how to bring content into my works, so that what was happening on the street made sense with what was happening in the studio. I was trying to figure out who I was as a result of a lot of radical social change."

A global counterculture had been coalescing in response to the Vietnam War, civil rights struggles, women's liberation, and various decolonization movements around the world. In North America, burgeoning hippie and protest cultures promoted an anti-conformity stance, and numerous communities experimented with alternative forms of relationships, communion, and mobilization that extended into the art world, notably through Happenings. In 1969, in the midst of this social revolution, Lake hosted her initial *Annual Feast*, where she silkscreened place settings directly onto the studio floor. She considered this event, a performance that was also a work of art and a social gathering, as a way to explore the relationship between her work and its effect on her viewers — her dinner guests.

A year later Lake purchased her first single-lens reflex camera and began to combine performance with photography: her initial effort was the 16mm film *Bisecting Space*, 1970, in which she silkscreened a dotted line on a two-hundred-foot

sheet of muslin and placed it along the floor and ceiling of an empty gallery space in the Montreal Museum of Fine Arts (MMFA), dividing the space in two. "I used the fabric to bisect the space to feel the perceptual impact on the body's awareness of space/area," she explains. "I first did this in 16mm film in a gallery at the MMFA; but the cumbersomeness of the equipment was distracting to the experience, and the 2-d projection reduced the activity to documentation of process. I re-did the activity... as a private performance in my studio [in order] to focus on the experience, with a minimum of stills to document it for my own record." As with her performance picnic with Tom Dean, this work is an early instance of how performance and its documentation were becoming increasingly entwined in Lake's practice.

Although greatly influenced by the dominant artistic styles of hard-edged abstraction used by Guido Molinari, Serge Tousignant (b.1942), Yves Gaucher (1934–2000), Hugh LeRoy, and others, Lake gradually transitioned to using camera-based forms of media; as she said, "I had to step away... to not fall back on the old tropes of painting. So I chose to work in photography and video, and a lot of the early performance and video that I did do were issues that I was learning from the senior artists. I wanted to try to understand them, to perform them with my body." At the time, camera-based art was still a relatively new medium compared with the long-established practice of painting. It offered innumerable avenues for exploring representation.

On Stage, 1972–74, Lake's first photographic performance series, reacted against the way women were represented in the mass media. By photographing herself as she played different roles and in various costumes and cosmetic applications (including whiteface), she used her own body to explore issues of beauty, identity, perception, and advertising. Lake went on to further investigate the concepts of identity and appearance in multiple portraits arranged in a grid pattern in *A One Hour (Zero) Conversation* with Allan B. and Miss Chatelaine, both from 1973. In the former, Lake once again appears in whiteface, the title alluding to a conversation Lake is having, presumably with Allan Bealy, outside the photographic frame. In the thirty images, presented in grid formation, that constitute the work, Lake smokes a cigarette, grimaces, and appears to pause to listen to her interlocutor. With a black marker, Lake has circled her head on seven of the images, mimicking a photo editor's markup on contact sheets, and sug-

Suzy Lake

Life and work by Erin Silver

gesting a self-consciousness with regard to the dissemination of her image in the media.

A few months later, Lake started her *Transformations* series, 1973–75. She opened the body of work with a self-portrait and gradually, by replacing one facial feature after another, morphed her image into that of another person, such as Wayne State University colleague Gary William Smith or the Quebec dancer and artist Françoise Sullivan (b.1923). Lake identified Adrian Piper (b.1948) as a pivotal inspiration at this time: “She was a strong influence beginning with her *Mythic Being* performance series. She was addressing identity ramifications of social change in the late sixties. About that time, I was questioning the representation of women resulting from that social change.” In *The Mythic Being*, 1973–75, Piper performs for the camera as a somewhat androgynous, racially ambiguous man. Piper’s alter ego first appeared as advertisements in the *Village Voice*, and over time she began to manipulate the surface of the photographs with word balloons containing text from her journals between 1961 and 1972. Certain textual information and juxtapositions included in works in the series open up the possibility of reading the series as a commentary on racialization and identity construction; *I/You Her!*, 1974, for instance, juxtaposes Piper’s face alongside the face of a white woman, while the accompanying speech bubble offers the text, “You punish me for how I look, when that is irrelevant and out of my control.” *The Mythic Being Cruising White Women*, 1975, though not describing the racial identity of *The Mythic Being*, nevertheless enters concerns over race and racialization into a reading of the work via its titling.

Although Lake’s art from these years can easily be interpreted as feminist, she did not conceive of it that way: “My politics originated in human rights issues, civil rights, the FLQ in Quebec, and race issues in the States.” This description is important: although the feminist movement was emerging in the early 1970s as a distinct rights movement with its own specific political and visual strategies, Lake was more invested in the local struggles that surrounded her and their links to global liberation movements. In particular, she was influenced by the dominant political struggle for sovereignty and the alignment of various political groups — most notoriously the militant Front de libération du Québec, which, despite its violent strategies, was supported both by left-leaning students, academics, and artists in the years leading up to the October Crisis in 1970

in Montreal and, more broadly, by many others throughout Quebec.

In 1976, Lake appeared in a photographic series by fellow artist Bill Jones (b.1946) titled *If You Knew Suzy*, in which she dressed as heiress-turned-militant Patty Hearst. Following her alleged kidnapping by the Symbionese Liberation Army, Hearst became a member of the group (she later claimed to be suffering from Stockholm Syndrome) and participated in a bank robbery that was captured on security-camera footage. According to Jones, when he asked Lake if she would appear in the work as Hearst, she “showed up the next day wearing a red beret and raincoat and carrying a realistic-looking gun right out of the news photos.”

Lake has reflected that by the early 1970s, “the remarkable thing about Montreal at that time is that the generations intermingled, so it felt like a transition. I was fortunate that I had a dialogue with artists in a range of aesthetics and generations.” With a group of fellow artists, Lake co-founded Véhicule Art Inc. in Montreal in early 1972. The establishment of Véhicule responded to contemporary artistic interests and contributed to a new and pivotal network of artist-run centres that provided much-needed exhibition venues for artists working in new media and burgeoning means of expression. According to its early mandate, Véhicule would “provide a non-profit, non-political centre directed by and for artists, that [through] its very operating structure will remain open and unbiased to changing forms and expressions in all the arts... and that will remain a vital place for both artist and public.” As one of Canada’s first artist-run centres, the gallery provided an exhibition space for artists and became an important site for experimental art and independent art publishing. Soon after the gallery opened, Lake exhibited her first iteration of *On Stage*, followed by a two-person exhibition, Allan Bealy and Suzy Lake, in December 1973.

In 1976, Lake began her Master of Fine Arts studies at Concordia University, graduating two years later. While there she produced her breakthrough series *Choreographed Puppets*, 1976–77, in which she was suspended in a harness from a scaffold and manipulated by two puppeteers above, with a third person photographing the performance at regular intervals. Lake explored themes of dominance and resistance and, in addition, because the image of her body became blurred in the still images as she moved, the loss of identity. For

Lake, the possibility of distorting a photographic image through a long exposure time meant that the technique was invaluable: it offered a critical site through which to investigate time, duration, movement, and perception.

Although *Choreographed Puppets* attracted modest attention at its first showing at the Optica art gallery in 1977, it has since been recognized as a challenging and forward-thinking work of art and it was included in the retrospective *Introducing Suzy Lake* at the Art Gallery of Ontario in 2014. William A. Ewing, the founding director of Optica who invited Lake to exhibit *Choreographed Puppets*, described the dual focus in this work: to use performance to blur the boundaries of art, and to use photography in a new and expressive way that offered her new personal insight. “The uncertainty built into the production of the piece,” he said, “had given her a new awareness of something fundamental in human nature.”

After a productive decade in Montreal, Lake had attracted the notice of influential figures in the commercial and public gallery scene in Toronto, and she decided to move to the city where the Sable-Castelli Gallery, her commercial dealer, was located. She arrived in 1978 accompanied by her second husband, Alex Neumann. Soon after the move, Lake became a member of a community of photographers who helped to found the Toronto Photographers’ Co-operative (now Gallery TPW); it included Jim Chambers (b.1945), Keith Bassam, Shin Sugino (b.1946), David R. Harris, Jim Adams, and Michael Mitchell (1943–2020). This community had come together in late 1977 to discuss the possibility of forming a photographers’ co-operative gallery in response to concern expressed by many artists over the lack of support in Canada for photography as an art form.

In 1978, Lake had a solo exhibition, *imPOSITIONS*, curated by Roald Nasgaard, at the Art Gallery of Ontario, and she was included in a group exhibition (titled *For Suzy Lake, Chris Knudsen, and Robert Walker*) at the Vancouver Art Gallery. The VAG show included three of her photographic series from the time: *Choreographed Puppets*, 1976–77, and *Vertical Pull #1*, 1977, as well as *imPositions #1*, 1977. In the latter two, Lake appears bound with rope so as to investigate issues of confinement, control, struggle, and perhaps empowerment — qualities that she believed could be amplified by heating the photographic film and stretching it to exaggerate the actions documented in *imPositions #1*.

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During this time Lake began work on her series *Are You Talking to Me?*, 1978–79, which was exhibited at the Sable-Castelli Gallery in 1979, followed by a trans-Canada tour. It marked the culmination of her explorations in identity and gender by documenting one of her own “performances” in black and white photography; she painted some of the images with traditional oil paints and re-photographed them in colour film. Her intention was to manipulate the photograph, with particular emphasis placed around the mouths in the images in an attempt to draw the viewer into the conversation.

In 1980, while still married to Neumann, Lake gave birth to their daughter, Danika. As she recalls, “When I had my daughter it was like an isolated incident in the community, and you know, I had male artists saying, ‘Don’t you believe in your career? What are you doing that for?’” Throughout the 1980s Lake juggled parenting and working, producing photographic works focusing on the relationship between the figure and space. In the sculptural photo and wood installation *Pasageways*, 1982, different photographs of Lake’s body are assembled in a collage-like formation contained by a wooden structure that resembles two parallel walls. In *Pre-Resolution: Using the Ordinances at Hand*, 1983–85, which was photographed in Lake’s new home in Toronto’s Christie Pits neighbourhood, Lake is seen taking a sledgehammer to a bright red wall behind her, revealing the wooden slats behind the drywall. In these images she engages in destruction in order to achieve greater freedom by breaking out of the confined space, but is nevertheless contained by the frame of the photograph — this tension is an example of how Lake’s practice of photographing her performance can introduce an altered perception. This series, in which she stands with her back to the viewer, was the last in which she performed for the camera until 1994 (she did a live performance, *Missed Liberty*, in 1985–86).

Lake ceased appearing as a subject in her work in the mid-to-late 1980s as she became invested in more direct forms of camera activism: for a decade she put her camera and skills to use in more specific political struggles. She began to teach photography as an activist strategy even as she used her camera to document and advocate on behalf of the groups she assisted. On the global front, she focused on power dynamics and grassroots activism, working with ArtNica, a solidarity group that supported the Frente Sandinista de Liberación Nacional (FSLN) (the Sandinista Na-

tional Liberation Front) in Nicaragua. While there, she taught the Sandinistas how to take nighttime surveillance photographs of the Contras.

In Ontario, Lake joined with the Teme-Augama Anishnabai Band of Bear Island in Temagami and, at the invitation of the Band Council, produced a series of photographs designed to be an installation in solidarity with their land claim. She had been involved in anti-clear-cutting protests in the province, and the Band hoped she could convey the issues to a majority-white city audience through this collaborative work. Lake decided to work collaboratively on this project and lend her aesthetic skills to draw attention to the issue: “I could talk about issues of authority and power relations through my own work,” she wrote, “but the land claim and the attempts since 1870 to arrive at a treaty were not my stories to tell.”²⁶

These experiences, combined with new developments in the theory of photography that advocated a politically conscientious engagement with photographic subjects (in writings by Martha Rosler [b.1943], Allan Sekula [1951–2013], and others), contributed to the development of her installation *Authority Is an Attribute... part 2*, 1991. In this work she created a photomontage of pictures of some of the Band members before photographs of their special places in the disputed territory, juxtaposed with photographs of two businessmen — called *the Game Players* — staring through binoculars to scrutinize the location. In 1991 the Band named Lake an “Honorary Friend of the Teme Augama Anishnabai” for her advocacy of their land claim.

Since 1968 Lake had taught in various institutions, first in Montreal and later in Toronto. In the 1980s, she became a sessional instructor at the University of Guelph, where she was hired as an associate professor in 1988 and granted tenure in 1990. For the first time, she had a secure income for herself — and she enjoyed her role as an educator:

I loved being in the classroom and inventing pedagogical strategies... As a 22-year sessional veteran, I taught everything from watercolour to performance. Once full time, I was able to focus on media more aligned to my practice, then eventually I was able to focus on photography. In a smaller art program, photo students needed to learn technical, aesthetic/conceptual and historical material. It was a lot to blend each semester, yet it provided the student with means for creative independence.

Lake became famous among her students for her many catchphrases, such as “aesthetic bracketing,” which translates as encouraging students “not to lock in one vision of what the finished work should look like.” Her former student and later studio mate Sara Angelucci (b.1962) says that the phrase “everything is information” became a “mantra” in Lake’s classes.

Maturity and Recognition

After a quarter century in Canada, Lake’s broad recognition as an artist was firmly established. In 1993 the Canadian Museum of Contemporary Photography (founded in 1985 and closed in 2006, its collection absorbed into the National Gallery of Canada) organized *Point of Reference*, a twenty-year retrospective of her work, which toured until 1997.

Around the same time, after a decade-long absence, in 1994 Lake began to appear as the subject in her work again, though, in her words, this return marked “the beginning of depicting an older body.” The cotton slip, a metaphor for both vulnerability and armour, became the costume she donned in *Re-Reading Recovery*, 1994–99 — and again in the commission *Rhythm of a True Space*, 2008, at the Art Gallery of Ontario, when the work appeared on a human scale yet elevated by the temporary wooden scaffold that surrounded the building during its renovation. A version of the cotton slip, made of hand-quilted photographic emulsion, was also displayed as part of the 1998 series *Fascia*, in which Lake created a tactile link between the delicate wrinkled photography film and the texture of her aging skin.

The art Lake made over the next ten years included performance for the camera, as she explored the female body and its relationship to mainstream celebrity and youth culture, notably as *Suzy Spice in You Really Like Me #1*, 1998, the photo performances series *Beauty at a Proper Distance*, 2000–2008, and works produced from photo-documentation she took of the Canadian Idol reality TV auditions in Toronto in 2003. These photographs were exhibited by her art dealer Paul Petro Contemporary Art in her 2004 show *Whatcha Really, Really Want*. Lake’s *Peonies and the Lido*, 2000–2006, captures a different side of aging — one of contemplation as well as agitation. It depicts Lake as the Dirk Bogarde character Gustav von Aschenbach, an aging composer who travels to Venice and becomes obsessed with the youth and beauty of the adolescent boy Tadzio, in

Suzy Lake

Life and work by Erin Silver

Luchino Visconti's 1971 film adaptation of Thomas Mann's *Death in Venice*.

In 2008, Lake retired from teaching at the University of Guelph and was given the title Professor Emerita. The approaching freedom launched yet another busy period of artistic production and recognition: she was included in pivotal group exhibitions such as *WACK! Art and the Feminist Revolution*, 2007, curated by Connie Butler, at the Museum of Contemporary Art in Los Angeles — a show that travelled to New York, Washington, DC, and Vancouver. That same year, Lake was exhibited alongside two notable American contemporaries in *Identity Theft: Eleanor Antin, Lynn Hershman, Suzy Lake, 1972–1978*, at the Santa Monica Museum of Art (now the Institute of Contemporary Art, Los Angeles). Lake has acknowledged the influence that Antin's work with the body had on her own practice. The 2010 touring exhibition *Traffic: Conceptual Art in Canada, 1965–1980*, featured Lake in its Montreal section, alongside former Véhicule artists Tom Dean, Serge Tousignant, and Bill Vazan (b.1933).

In 2014–15, the Art Gallery of Ontario presented the retrospective *Introducing Suzy Lake*. The title was tongue-in-cheek, "introducing" Lake to new generations and audiences when, in fact, she had been working in plain sight all along. Some performance works were resurrected for the AGO's First Thursday event: while Lake resumed her Suzy Spice persona, *Choreographed Puppets*, 1976–77, was re-enacted by Toronto dancer and choreographer Amelia Ehrhardt, rigged into a facsimile of Lake's original scaffolding and animated by puppeteers overhead. Among the new works, *Performing Haute Couture*, 2014, commissioned especially for the retrospective, extended Lake's career-long interest in self-fashioning, depicting the artist in a luxury Comme des Garçons two-piece suit before a dark grey backdrop. These photographs evoke a high-fashion photo shoot where Lake exerts a different type of command: while most of her figure is in sharp focus, her right arm is blurred by movement.

The AGO retrospective also featured two new photographs for the series *Extended Breathing*, 2008–14, where Lake tests the durational capacity of her aging body as she stands perfectly still in various sites, both private and public, for an hour-long photographic exposure. While the background remains crisp in the photographs, her body is blurred by the gentle movement as she breathes, save for her feet and lower legs, which

remain in sharp focus. *Extended Breathing* also marked a notable return to Lake's hometown of Detroit, where, in *Extended Breathing* on the DIA Steps, 2012/2014, she stands in front of the Detroit Institute of Art and, in *Extended Breathing* in the Rivera Frescoes, 2013–2014, before Detroit Industry, South Wall, 1932–33, by Mexican artist Diego M. Rivera (1886–1957), one of the two largest murals Rivera painted for the institute. Lake further explores her own roots in Detroit in the series *Performing an Archive*, 2014–2016. Through a combination of family documents, genealogical charts, census records, and personal recollection, she created a visual map of her Detroit ancestral homes, juxtaposing neighbourhood maps with photographs in which she also appears.

Following on the heels of her groundbreaking AGO retrospective (Lake became one of only a handful of women artists in the gallery's history to receive a solo show with an accompanying publication), in March 2016 Lake was honoured with a Governor General's Award in Visual and Media Arts and, in May 2016, she won the Scotiabank Photography Award, leading to a solo exhibition at the Ryerson Image Centre in 2017. Today Lake's work is held in several national and international collections, including at the Albright-Knox Art Gallery (Buffalo), the Art Gallery of Ontario (Toronto), the Montreal Museum of Fine Arts, the Musée d'art contemporain (Montreal), the National Gallery of Canada (Ottawa), and the Metropolitan Museum of Art (New York).

Suzy Lake

List of exhibitions (selection)

1947

Born in Detroit, Michigan, USA.

Currently lives and works in Toronto, Ontario, Canada.

EDUCATION

1978

Master of Fine Arts, Concordia University, Montréal, QC, Canada.

1968

Wayne State University, Detroit, MI, USA.

Western Michigan University, Kalamazoo, MI, USA.

SOLO SHOWS (SELECTION)

2022

Suzy Lake, On Stage mfc-michèle didier, Paris

2019

Suzy Lake: Performance of Protest, Arsenal Contemporary, New York. NY. USA. (2019-2020)

Game Theory, Georgia Scherman Projects, Toronto, ON.

2018

Suzy Lake: Performing an Archive, curated by Srimoyee Mitra, Stamps Gallery, University of Michigan; Ann Arbor, Michigan USA.

2017

Suzy Lake: Scotiabank Photography Award, Ryerson Image Centre, Toronto, ON. (catalogue)

Performing an Archive, Art Gallery of Windsor, Windsor, ON.

Beauty and the Aging Body, curated by Yan Zhou, Lianzhou Foto Festival, Lianzhou, China

2016

Performing an Archive, McMaster Museum of Art, Hamilton, ON; Art Gallery of Windsor, Windsor, ON. (2017)

2014

Introducing Suzy Lake, Art Gallery of Ontario, Toronto, ON.

mfc-michèle didier

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2013

Suzy Lake, Mois de la Photo featured exhibition, Drone: The Automated Image, Darling Foundation, Montreal, QC. (catalogue)

2012

So Whose Gaze Is It Now, Georgia Scherman Projects, Toronto, ON.; Grand Prairie Museum, Grand Prairie, AB. (2013)

2011

Political Poetics, University of Toronto Art Centre, Toronto, ON. (touring exhibition): Mount Saint Vincent University Art Gallery, Halifax, NS.; McIntosh Gallery, Western University, London, ON.; Peterborough Art Gallery, Peterborough, ON; Macdonald Stewart Art Centre, University of Guelph, Guelph, ON. (catalogue)

Reduced Performing, Galerie Donald Browne, Montreal, QC.

2008

Rhythm of a True Space, Art Gallery of Ontario, Scotiabank CONTACT Photo Festival public installation, Toronto, ON, Canada; Solway Jones Gallery, Los Angeles, CA, USA (2009)

2006

Suzy Lake: Revealment/Concealment, Hallwalls Gallery, Buffalo, New York, USA (catalogue)

2005

Visages de Suzy Lake: L'été Photographique de Lectoure, Centre de Photographie, France

2004

Whatcha Really, Really Want... (Canadian Idol), Paul Petro Contemporary Art, Toronto, ON.

Chrysalis: a 10-Year Survey, Justina M. Barnicke Gallery, Hart House, University of Toronto, Toronto, ON.

2002

Attitudes et Comportements, Musée Régional de Rimouski, QC.

Beauty at a Proper Distance / In Song, Gallery 44, Toronto, ON.

1997

Re-Reading Recovery, Mois de la Photo, Montreal, QC.

Suzy Lake: Too Many Stones, Mount St. Vincent University Gallery, Halifax, NS.

1993

A Point of Reference, (CMCP retrospective tour), Canadian Museum of Contemporary Photography, Ottawa, ON and Surrey Art Gallery, North Vancouver, BC.; London Regional Art Gallery, London, ON. (1996); Glenbow Art Gallery, Calgary, AB. (1997)

1991

Authority is an Attribute... part 2, Macdonald Stewart Art Centre, Guelph, ON.; TPW Gallery, Toronto, ON and W.K.P. Kennedy Gallery, North Bay, ON. (1992); Art Gallery of Peterborough, ON. (1995)

1989

Referencing the Ideal, Mois de la Photo, Galerie Daniel; Montreal, QC.; Sable Castelli Gallery, Toronto, ON.

1986

Authority is an Attribute... part 1, Sable Castelli Gallery, Toronto, ON.

1984

Confrontation: the Shadow or the Wall, Niagara Artist Inc., St. Catharines, ON.; Embassy Cultural House, London, ON. (1985); Galerie John Schweitzer, Montreal, QC. (1986)

Pre-Resolution: Using the Ordinances at Hand, and Confrontation: The Shadow or the Wall, Sable Castelli Gallery, Toronto, ON.

1983

Bridge installation, site work festival at the Royal Botanical Gardens, Burlington, ON.

1982

Wan/Lake (travelling exhibition): Sub Art Gallery, Edmonton, AB.; Alberta College of

Art, Calgary, AB., and Southern Alberta Art Gallery, Lethbridge, AB.

Suzy Lake

List of exhibitions (selection)

1981

Locations and Sites, Sable Castelli Gallery, Toronto, ON.; Art Gallery of Hamilton, Hamilton, ON.

1979

Are You Talking to Me...? Sable Castelli Gallery, Toronto, ON. and Optica Gallery, Montreal, QC.; Mendel Art Gallery, Saskatoon, SK. (1980); The Station Gallery, Whitby, ON. and Whitewater Gallery, North Bay, ON. (1981)

1978

ImPositions, Art Gallery of Ontario, Toronto, ON.; Mohawk Gallery, Hamilton, ON.

For Suzy Lake, Chris Knudsen and Robert Walker, Vancouver Art Gallery, Vancouver, BC.

1977

Choreographed Puppets, Optica Gallery, Montreal, QC.

1976

Choreographed Puppet Studies, Loyola Photographer's Workshop, Montreal, QC.

1974

Transformations, Galerie Giles Gheerbant, Montreal, QC.; C.E.A.C. Kensington Art Association, Toronto, ON. (1976); Sable Castelli Gallery, Toronto, ON. (1978); Kingston Artist Association, Kingston, ON. (1981)

GROUP SHOWS (SELECTION)

2021

Martha Wilson - Carte blanche, Michèle Didier Gallery, Paris, France.

Female Sensibility, Feminist Avant-Garde from VERBUND COLLECTION, Lentos Kunstmuseum Linz, Linz, Austria.

60 Over Sixty, Toronto Outdoor Art Fair's 60th Anniversary, Online Exhibit, Ontario, Canada <https://torontooutdoor.art/60-over-sixty#Lake>

A Guest + A Host = A Ghost, Embassy Cultural House, Online Exhibit

In Keeping With Myself (Fidèle à moi-même),

Portrait Gallery of Canada, Online Exhibit

International Women's Day, Embassy Cultural House, Online Exhibit

2020

All of Them Witches, Jeffrey Deitch, co-curated by Laurie Simmons and Dan Nadel, Los Angeles, CA. USA.

Pictures, Revisited, Metropolitan Museum of Art, New York City, NY, USA.

Extra Tough: Women of the North, Anchorage Museum, Anchorage, AK, USA.

RESOLUTION: A Century of Photographic Art, Museum London, London, ON.

Her Story: Trailblazers of Guelph and Wellington County, Guelph Museums, Guelph, ON.

The Feminist Avant-Garde of the 1970s, Works from the SAMMLUNG VERBUND, Vienna; Museu de Arte Contemporânea da Universidade de São Paulo, Brazil

2019

FEMINISMS, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain

My World is Empty ... Without You, Confederation Art Gallery, Charlottetown, PEI

2018

Welcome to Detroit, McIntosh East Gallery, London, ON.

Drag, Hayward Gallery, London, England.

Uprisings, Gallery de l'UQAM, Montreal, QC.

Qui Parle? / Who Speaks?, Ellen Bina Gallery, Concoria University, Montreal, QC.

Speaking for Herself, Art Gallery of Hamilton, Hamilton, ON.

International Exhibition of Photography, AMUA Art Museum, Nanjing, China.

Up Close and In Motion, Rodman Hall, Hansen Gallery, St. Catherine, ON.

WOMAN: The Feminist Avant-Garde from the 1970s; Works from the Sammlung Verbund, Vienna; Various International locations including Norway, Czechia, Spain, New York (USA) and Brazil

Women's Lives in Canada: A History, 1875–2000, Museum London, London, ON.

2017

WOMAN: The Feminist Avant-Garde of the 1970s, Works from the SAMMLUNG VERBUND, Vienna, Museum Moderner Kunst Stiftung Ludwig Wien, Museum of Modern Art, Vienna, Austria

Open Edition, Carleton University Art Gallery, Ottawa, ON.

Past Imperfect: A Canadian History Project, Art Gallery of Alberta, Edmonton, ON.

2016

The Governor General's Award in Visual and Media Arts 2016, National Gallery of Canada, Ottawa, ON.

2015

Wild West: The History of the Avant Garde of Wrocław, Zacheera National Gallery of Art, Muzeum Współczesne, Wrocław, Poland

Double Absence: Techniques of Release, Galeria Fotografii p.f., Centrum Kultury Zamek, Poznań, Poland

Clock for Seeing: Time and Motion, the National Gallery of Canada, Ottawa, ON.

2014

Nuclear War, Vilma Gold Gallery, London, England

Remain in Light: Photography from the MCA Collections (touring exhibition): Museum of Contemporary Art Limited, Sydney; Ipswich Regional Art Gallery, Queensland; Western Plains Cultural Centre, Dubbo, New South Wales; Bendigo Art Gallery, Victoria.; Artspace Mackay, Queensland; Hawksbury Regional Gallery, New South Wales, Australia

2013

The Feminist Avant-Garde of the 1970s, Works from the SAMMLUNG VERBUND, Vienna (touring exhibition): Austria and Circula de Bellas Artes, Madrid, Spain; the BOZAR, Palais des Beaux Arts, Brussels, Belgium; Jelby Konstmuseum, Halmstad, Sweden (2014); Hamburg Kunsthalle, Germany (2015); London

Suzy Lake

List of exhibitions (selection)

Photographers Gallery, London, England (2016); Museum of Modern Art, Vienna, Austria and ZKM, Karlsruhe, Germany (2017); Brno House of Arts, Brno, Czech Republic and Stavanger Art Museum, Stavanger, Norway (2018)

Continental Drift: Conceptual Art in Canada 1965-1980, Badischer Kunstverein, Karlsruhe, Germany

Light My Fire: Some Propositions about Portraits and Photography: Part II, Art Gallery of Ontario, Toronto, ON.

Skin Trade, PPOW Gallery, New York City, NY, USA.

2012

Wish You Were Here: The Buffalo Avant-garde in the 1970s, Albright-Knox Art Gallery, Buffalo, New York, USA (catalogue)

Commercial Psycho, curated by Will Benedict, Andrew Kreps Gallery, New York, NY, USA

Women, Flowers and Feminism, Art Gallery of Peterborough, Peterborough, ON.; McMaster Art Gallery, Hamilton, ON. (2013)

2011

The Revenge of the Wise Woman, Foksal Gallery Foundation, Warsaw, Poland

Every Line & Every Other Line, Platform Centre for Photographic and Digital Arts; Winnipeg, MB.; aka gallery, Saskatoon, SK.

Genie Zonder Talent/Genius Without Talent, de Appel Art Centre, Amsterdam, The Netherlands

Archi-feministes!, Optica Gallery, Montreal, QC.

2010

Dona: Works From the Sammlung Verbund, Galleria Nazionale d'Arte Moderna, Rome, Italy

At Her Age, A.I.R. Gallery, New York City, NY, USA

UN-home-Ly, Oakville Galleries, Oakville, ON.

Traffic: Conceptual Art in Canada 1965-1980, University of Toronto Galleries, Toronto, ON. (travelling exhibition): Halifax University and

Public Galleries, Halifax, NS.; Art Gallery of Alberta, Edmonton, AB.; Leonard and Bina Ellen Art Gallery, Montreal, QC. (2011); Vancouver Art Gallery, Vancouver, BC. (2012)

Acts of Presence, Musée d'Art Contemporain, Montreal, QC.

28th Festival International du Film Sur l'Art, Montreal, QC.

2009

She Works Hard, Winnipeg Art Gallery, Winnipeg, MB.

Preoccupations: Photographic Explorations of the Grey Nuns Mother House, commissioned work, Concordia University, Montreal, QC.

Beautiful Fictions, Art Gallery of Ontario, Toronto, ON.

2008

Held Together with Water, Art from the Sammlung Verbund, Istanbul Modern Museum, Istanbul, Turkey

Click Chicks, Dallas Contemporary Art Center, Dallas, Texas, USA.

2007

Identity Theft: Eleanor Antin, Lynn Hershman and Suzy Lake, Santa Monica Museum of Art, Santa Monica, California, USA (catalogue)

WACK! Art and Feminist Revolution 1965 – 1980, (travelling exhibition): Los Angeles Museum of Contemporary Art/Geffen Contemporary, Los Angeles, California, USA; National Museum of Women in Art, Washington, DC, USA; P.S.1, Queens, New York, USA; Vancouver Art Gallery, Vancouver, BC. (2008) (catalogue)

I.D., Art Gallery of Hamilton, Hamilton, ON.

2006

Faking Death: Canadian Photography and the Canadian Imagination, Jack Shainman Gallery, New York City, New York, USA.

2004

Identities: Canadian Portraits, McMichael Canadian Art Collection, Kleinburg, ON.

Lecture Notes, Mount Saint Vincent University Art Gallery, Halifax, NS.

Performance and Photography: Point and Shoot, Dazibao Gallery, Montreal, QC.

2001

Constructed Identities: Ed Burtynsky and Suzy Lake, Burlington ArtCentre, Burlington, ON.

Video Primer: The Medium, Art Gallery of Ontario, Toronto, ON.

The Power of Reflection, Liane and Danny Taran Gallery, Montreal, QC.

Storyboard, London Regional Art Museum, London, ON.

2000

Thick-Skinned, Gallery 44, Toronto, ON.

Intersections Montreal/Toronto, Place Ville Marie, Montreal, QC and Toronto, ON.

Fifteen Minutes, Mississauga Art Centre, Mississauga, ON.

1999

On Movement, Art Gallery of Hamilton, Hamilton, ON.

Délics, Art et Société: Le Québec des Années 60 et 70, Musée d'art Contemporain, Montreal, QC.

1998

True North: The Landscape Tradition in Contemporary Canadian Art, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan

1997

The Body in the Lens, Montreal Museum of Fine Arts, Montreal, QC.

1996

Suzy Lake and Martha Wilson: Deflecting the Blind Spot, AGYU, Downsview, ON.

Love Gasoline, Mercer Union, Toronto, ON.

1995

Michelle Gaye and Suzy Lake, Open Studio, Toronto, ON.

1994

Looking Back 1981 – 1985, Southern Alberta Art Gallery, Lethbridge, AB.

1993

Corpus (touring exhibition): Mendel Art Gallery, Saskatoon, SK. (1993); Walter Phillips Gallery,

Suzy Lake

List of exhibitions (selection)

Banff, AB.; Oakville Galleries, Oakville, ON.

1992

Beau, Canadian Museum of Contemporary Photography, Ottawa, ON.

1991

Musée d'Art Contemporain, Montreal, QC.

1990

Vancouver Art Gallery, Vancouver, BC.

1988

The Photograph as a Vulgar Document, Optica Gallery, Montreal, QC.

1986

Vintage Video, Arc Gallery, Toronto, ON.

1985

Les vingt ans du musée à travers sa collection, Musée d'art contemporain, Montreal, QC.

1983

Photographic Sequences, Art Gallery of Peterborough, Peterborough, ON.

Mercer Union, Toronto, ON.

1982

Sorel Cohen and Suzy Lake (travelling exhibition): Musée du Madawaska, Edmonton, AB.; Artcote, Windsor, ON.; Leaf Rapids National Exhibition Center, Leaf Rapids, MN. (1984); Thunder Bay Art Gallery, Thunder Bay, ON.; Petro Canada Exhibition Gallery, Calgary, AB. (1985); Sir Sanford Fleming College Gallery, Peterborough, ON. (1986)

1981

Viewpoint 29 x 9, Art Gallery of Hamilton, Hamilton, ON.

1979

Winnipeg Perspectives, Winnipeg Art Gallery, Winnipeg, MB.

20 x 20; Italia-Canada II, Galeria Blu, Milan, Italy and Factory 77, Toronto, ON.

1978

Sable Castelli Gallery, Toronto, ON.

International Triennial of Drawing Invitational,

Lodz Museum, Wroclaw, Poland

03 23 03 Art and Performance Festival, Montreal Museum of Fine Art, Montreal, QC.

Fleeting Gestures, International Center of Photography, New York City, New York, USA

New Tendencies, Musée d'art contemporain, Montreal, QC.

Women's Art: Four Women Photographers, PSP Jakti Gallery, Wroclaw, Poland

1977

Magma, Museo Castelveccchio, Verona, Italy

London Regional Art Gallery, London, ON

Galerie Gilles Gheerbrant, Montreal, QC.

Transparent Things, Canada Council Art bank (travelling exhibition): Vancouver Art Gallery, Vancouver, BC.; London Regional Art Gallery, London, ON.; Alberta College of Art, Calgary, AB.; Art Gallery of Greater Victoria, Victoria, BC.; Dalhousie Art Gallery, Halifax, NS.

1976

Indentite/Identifications, Centre des Arts Plastiques Contemporains, Bordeaux, France

Forum 76, Montreal Museum of Fine Arts, Montreal, QC.

Photo and Idea, Galeria Comunale d'Arte Moderna, Parma, Italy

Galerie Gilles Gheerbrant, Montreal, QC.

Cent onze dessins du Québec, Musée d'Art Contemporain, Montreal, QC.

1975

Young Contemporaries, London Regional Art Gallery, London, ON.

The Female Eye, National Film Board Gallery, Ottawa, ON.

Espace Carden, Paris, France

C.A.Y.C., Buenos Aires, Argentina

Galerie Gilles Gheerbrant, Montreal, QC.

Quebec 75, Musée d'art contemporain, Montreal, QC.

Palais de Beaux Arts, Brussels, Belgium

Vehicule Art: In Transit (travelling exhibition), Kitchener-Waterloo Art Gallery, Kitchener, ON.; Centre Culturelle Canadienne, Paris, France; Simon Fraser University, Burnaby, BC.; Agnes Etherington Art Gallery, Kingston, ON.

1974

Peripheries, Musée d'art contemporain, Montreal, QC.

Quebec 74, Palazzo del Permanente, Milan, Italy, and Musée d'art contemporain de Montreal, Montreal, QC.

Camer Art, Optica Gallery, Montreal, QC.

Galerie Gilles Gheerbrant, Montreal, QC.

Video Impact, Galerie Impact, Geneva, Switzerland

9 out of 10, A Survey of Contemporary Canadian Artists, Hamilton Art Gallery, Hamilton, ON.

Musée d'art moderne de la Ville de Paris, Paris, France

Centre culturel canadien, Paris, France

1973

Allan Bealy and Suzy Lake, Vehicule Art Inc., Montreal, QC.

Montreal Museum of Fine Arts, Montreal, QC.

Drawing Show, Vehicule Art Inc., Montreal, QC.

1972

Vehicule Art Inaugural Exhibition, Galerie Vehicule Art Inc., Montreal, QC.

Suzy Lake

List of collections (selection)

PUBLIC COLLECTIONS

Albright Knox Gallery, Buffalo, NY
Art Gallery of Hamilton, Hamilton, ON
Art Gallery of Ontario, Toronto, ON
Canada Council Art Bank, Ottawa, ON
Centre National des Arts Plastiques, FR
Glenbow Art Gallery, Calgary, AB
London Regional Art Gallery, London, ON
Macdonald Stewart Art Centre, Guelph, ON
Mackenzie Art Gallery, Regina, SK
Montreal Museum of Fine Art, Montréal, QC
Musée d'Art Contemporain de Montréal, Montréal, QC
Musée du Québec, Quebec City, QC
Museum Lodz, Wroclaw, Poland
National Film Board Stills Division, Ottawa, ON
National Gallery of Canada, Ottawa, ON
Nickel Arts Museum, Calgary, AB
Royal Bank of Canada, ON
Sammlung Verbund, Vienna, Austria
Southern Alberta Art Gallery, Lethbridge, AB
The Metropolitan Museum of Art, New York City, USA
The Museum of Modern Art, New York City, USA
University of Calgary, Calgary, AB
University of Western Ontario, London, ON
Vancouver Art Gallery, Vancouver, BC
Winnipeg Art Gallery, Winnipeg, MN

mfc-michèle didier

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Since 2011, the mfc-michèle didier in Paris represents artists of different generations, related to the editions produced by the publishing house, but also develops specific projects with particular invitations. Since its creation, the gallery has favored collaborations with artists in a conceptual and political vein, notably international artists who are now considered historical. The Paris gallery also supports artists from the French scene through the production of works and exhibitions.

ARTISTS

AALLIICCEELLEESS...

SAÂDANE AFIF

DENNIS ADAMS

CARL ANDRE

FIONA BANNER

ROBERT BARRY

BERNARD BAZILE

SAMUEL BIANCHINI

BLESS

MEL BOCHNER

BROGNON ROLLIN

AA BRONSON

STANLEY BROUWN

PHILIPPE CAZAL

LUDOVIC CHEMARIN©

CLAUDE CLOSKY

HANNAH COLLINS

DAVID CUNNINGHAM

CHARLES DE MEAUX

BRACO DIMITRIJEVIC

PETER DOWNSBROUGH

JEAN-BAPTISTE FARKAS

YONA FRIEDMAN

JAZON FRINGS

PAUL-ARMAND GETTE

LIAM GILICK

NICOLAS GIRAUD

CARI GONZALEZ-CASANOVA

JOSEPH GRIGELY

FERENC GRÓF

THE GUERRILLA GIRLS

CARSTEN HÖLLER

JENNY HOLZER

PIERRE HUYGHE

ON KAWARA

MATT KEEGAN

JUTTA KOETHER

LEIGH LEDARE

SUZY LAKE

CHRISTIAN MARCLAY

LAURENT MARISSAL

ALLAN MCCOLLUM

MATHIEU MERCIER

ANNETTE MESSENGER

GUSTAV METZGER

JOHN MILLER

JONATHAN MONK

ROBERT MORRIS

ANTONI MUNTADAS

MAURIZIO NANNUCCI

PHILIPPE PARRENO

MICHELANGELO PISTOLETTO

HUBERT RENARD

ALLEN RUPPERSBERG

CLAUDE RUTAUT

RAY SANDER

JOE SCANLAN

KLAUS SCHERÜBEL

CAROLEE SCHNEEMANN

JIM SHAW

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CURRENT AND UPCOMING

Suzy Lake

On Stage

From October 14 to décembre 23, 2022

Art Genève

From January 26 to 29, 2023