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This past March, the Musée acquired recent works by two young Montréal artists who, each in their own way, cast a new and relevant eye on reality—a reality both banal and, paradoxically, strange: residential architecture of repetitive sameness in Patrick Coutu's *Le Développement Maisonneuve* (2002-2003), and the fixed-in-time atmosphere of a vintage Cuban film in Adad Hannah's *Cuba Still (Remake)* (2005).

Born in Montréal in 1975, Patrick Coutu has produced astonishing works of drawing, sculpture and photography for ten years now. The twelve watercolours in the series *Le Développement Maisonneuve* seem to stem from an approach that is clinical and yet lyrical. The classic bungalow, his chosen subject of study, undergoes fluid, meticulous and luminous graphic interpretations. Expert trickles of watercolour evoke pilings and foundations; the finely shaded palette reproduces the range of claddings (brick, stone, clapboard) and heightens the effects of day and night, hinting at the passage of time. Apparently observed unremittingly and from viewpoints running the gamut from positive to negative, the humble single-family dwelling is here X-rayed, idealized and *made exemplary*. This novel scheme for representing an architectural model set up as emblematic of a certain contemporary society bears the traces of a recent past and suggests subtle possibilities of narrative fiction.

## Recent Acquisitions

Adad Hannah  
*Cuba Still (Remake)*, 2005  
Video installation  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Adad Hannah

Patrick Coutu  
*Le Développement Maisonneuve*  
(detail), 2002-2003  
12 framed watercolours on paper  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: courtesy Galerie  
René Blouin

Adad Hannah was born in New York City in 1971. His stunning video installation *Cuba Still (Remake)* forms a kind of extension to the tableaux in his "stills" series, silent video projections that he made in the early 2000s. Using a publicity photo from an unknown film, bought in Havana in 2003, the artist re-stages the scene, taking individual video shots of the six figures in the original still: in the foreground, a seated man with a faraway look, in front of a woman dancing on a small platform; behind her are a second woman, standing, a man playing the guitar, another man dancing with a mannequin and, finally, partly cropped from the left side of the original picture, a bongo player. Each person had to adopt and hold the initial pose, moving as little as possible.

The resulting six video shots are then simultaneously projected side by side, so as to reconstitute, in a single "film" image, the sequence of all these ostensibly still pictures. The ingenious projection device (six wooden stands and a system of cutout masks), the original photograph and the images of the six figures complete the installation. This work masterfully crystallizes the notions of photographic instant and length, as well as the contrasting qualities and merits of the still picture and the moving image, and offers a historical and critical re-examination of photography and film.

Josée Béliste