Milutin Gubash & le désir d’extimité: sa vie, son œuvre
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Sa vie – son œuvre

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Annexe 1 - Catalogue des expositions 2011-2013
Cycle de la rétrospective menée à travers le Canada de septembre 2011 à juin 2013, date et lieux des expositions passées, et des événements à venir (lancement d’une publication).

Milutin Gubash: The Hotel Tito, A Ten Year Survey
Du 16 septembre au 30 décembre 2011.
Organisée par le Rodman Hall Art Centre, Brock University (St. Catharines, Ontario).
Commissaire : Shirley Madill (ancienne directrice), accompagnée de Marcie Bronson.
Cette exposition porte un regard sur les notions d’histoire et de politique dans le travail de Milutin Gubash. Elle s’attache notamment à la place du Général Tito, ancien dictateur de l’ex-Yougoslavie, dans la vie et l’œuvre de l’artiste.

Milutin Gubash: All In The Family
Du 13 février au 22 avril 2012.
Organisée par la Carleton University Art Gallery (Ottawa, Ontario).
Commissaire : Sandra Dyck.
Cette exposition traite de la famille, une thématique récurrente dans le travail de Milutin Gubash, et propose une articulation des relations réelles ou inventées de la famille Gubash.

Milutin Gubash: Situational Comedy
Du 9 mai au 8 juillet 2012.
Organisée par la Kitchener-Waterloo Art Gallery (Kitchener-Waterloo, Ontario).
Commissaire : Crystal Mowry
Cette exposition traite de l’humour et du comique de situation dans le travail de Milutin Gubash.

Milutin Gubash: Remote Viewing: True Stories
Du 22 juin au 9 septembre 2012,
Organisée par la Southern Alberta Art Gallery (Lethbridge, Alberta).
Commissaire : Ryan Doherty
Cette exposition traite des stratégies de mass média présentes dans le travail de Milutin Gubash.

Milutin Gubash: Les Faux-semblants
Du 28 septembre au 30 décembre 2012,
Organisée par le Musée d’art de Joliette (Joliette, Québec).
Commissaire : Marie-Claude Landry
Cette exposition traite de l’ambiguïté entre les notions de vérité et de fiction dans le travail de MG.

Milutin Gubash : In Union
Du 24 avril au 15 juin 2013,
Organisée par la Fonderie Darling, (Montréal, Québec).
Commissaire : Caroline Andrieux
Cette exposition achève le cycle d’expositions ainsi que la résidence de l’artiste à la Fonderie Darling. Elle propose un remaniement des pratiques curatoriales connues de l’artiste.


Figure 1.
(à droite) Born Rich, Getting Poorer, projection murale, vidéo, 2008-.

Figure 2.
(à gauche) BRGP, 2008-. (à droite) Hotel Tito, 2010, vidéo couleur, son, 10’19.
Figure 3.
*Which Way to the Bastille?*, 2007, video couleur, son.

Figure 4.
(au centre) *These Paintings*, 2010, vidéo couleur, son, 13’41.
Annexe 3 - Vues de l’exposition : In Union, 2013, Fonderie Darling, Montréal.
Accréditation : Guy L’Heureux

Figure 5.
Vue générale (depuis l’entrée)
Figure 6.
(à gauche) point de vue de spectateurs depuis la montée d’escalier.

Figure 7.
(ci-dessous) à l’entrée de l’exposition.
Figure 8.
Milutin Gubash est allongé au sol au centre de l’image et sa mère le regarde.
Figure 9.

(au centre) *These Paintings*, 2010

(à gauche) *Mirjana*, vidéo, 2010. (vidéoconférence de la mère de l'artiste avec sa tante en Serbie, l'entretien est effectué en présence de l'artiste)

(à droite) *King of the Gypsies*, vidéo, extrait de la performance, 2011.
Figure 10a (ci-dessus). Figure 10b (ci-dessous).

A Doll, mannequin de Milutin Gubash, échelle humaine, réalisée par la mère de l'artiste, 2013, Fonderie Darling.

Katarina Gubash réalise un mannequin grandeur nature de son fils à l’aide des vieux habits et des draps de lits de famille.
Figure 11.


Figure 12.

Un visiteur devant la vidéo *Which Way to the Bastille?*, 2007. La proximité nécessaire à l’écoute de la conversation intime entre père et fils est ici remise en cause.
Figure 13a. (au centre, partie supérieure) Vues de l’installation faites de lampes (accrochage suspendu), 2013.

Figure 13b. (à gauche) vues de l’installation de lampes au design Poulsen. (au second plan) public, légèrement à droite Milutin Gubash (en noir).

Figure 13c. (centre-droite) Détail des lampes, vue de l’exposition en plongée, et aperçu de la place laissée aux spectateurs.
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Vues (en plongée) de l’exposition (partie arrière)

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Vue d'ensemble de l'exposition depuis l’arrière
Annexe 4 - Blanca Casas Brullet, (1973-)

Figure 18. Baga(t)ges, sac Tati, 2012.

Figure 19. Baga(t)ges, 2012, exposition Déballage, arrivée à la Maison d’Art Bernard Anthonioz
Annexe 5 - YOU, ME & YOU, 2010
Exposition : 02/04/10 – 11/04/10, articule, centre d’artistes, Montréal.
Courtesy Jule Tremble.

Figure 20.
Annie Gauthier et Milutin Gubash,
You, Me & You, 2/04 -11/04/2010
(Montréal)

Figure 21.
Motley Crue, extrait de la video You, Me & You,
2010.

Figure 22.
(ci-contre, Free wedding drive)
No Sex Last Night, Sophie Calle et Greg Shepard,
1992, États-Unis – France, vidéo, 35 mm, coul, son,
partiellement sous-titré, 72min.

Figure 23a et b
(en bas à gauche Greg Shepard, à droite Sophie Calle)
Annexe 6 - Re-Enacting Tragedies While My Parents Look-On, 2003
Photographies et articles extraits du e-projet Re-Enacting Tragedies, courtesy de l’artiste

Figure 24a. Bowden Park

Figure 24b. Bow River

Figure 25 a.

Figure 25 b.
Tite du Calgary Herald, collection de l’artiste
Figure 26.
Downtown Park

Figure 27a.
Horse Pasture

Figure 27b.
Horse mutilated, article
Figure 28.
Salvation Army (A)

Figure 29a.
Salvation Army (B)

Memorial honours homeless victim

DEBORAH TETLEY
CALTARY HERALD

For the last five years of his life, Ricky Wells slept on the streets of downtown Calgary, his ruddy cheeks
crushed against the cold pavement or sometimes atop the gritty soil.

Passeby often looked down on him or steered away over his 45-year-old body.

"Today, at a small memorial service in Edmonton, Wells' family will elevate
his man to a place as close to heaven and away from the cold earth
as they can.

Rather than bury Wells, who was killed last month under a garage door,
his parents, father, former common-law wife and son will lay his ashes to
rest in a granite urn on the top row of a
towering wall at an outdoor memorial.

"He was so low in the last few years, we want to make sure in death he got
the respect he deserved regardless of his situation," sister Roxanne Wells said Friday. "He sat on the ground and slept on the ground for too long.

"Now, he has a spot where he can
look down on everyone else."

Ricky Arthur Gerald Balthy Wells
was born in Pembroke, Ont., in February 1967 to parents Ron and Pat. His
life came to a tragic end Aug. 25 in Calgary when he became trapped under a
garage door at the Salvation Army's Centre of Hope on 9th Avenue S.E.

It's believed Wells, who suffered
much of his life from alcohol addic-
tion, was trying to get into the shelter
as a car passed through.

 Estranged family members of the
homeless man, one who hadn't spoken
with him for five years, didn't learn of his death until this week.

"It's been torturous," Roxanne said. "For five years, I've wondered whether he's alive or dead,
and then to find out he died in this horrible way is so hard."

In one hand, family members
are dismayed at the irony in the
way the father of one young son
died. On the other, they credit
the Salvation Army with sustaining Wells' life. He
often used the charity's services, in-
cluding the emergency dormitories
and meals.

"It's tough," Roxanne said. "We are
great supporters of the work the Salva-
tion Army does. If not for them, Ricky
would have had nowhere to go for the
past five years. But this shouldn't have
happened to anyone."

Wells, who worked as a carpet layer
in Calgary, Edmonton, Yellowknife and Vancouver over the years, fell on
hard times more than a decade ago,
Roxanne said.

"We tried to help him, but he wouldn't
accept it," she said. "After a while, we
just let it go. You can't help someone
who doesn't want to be helped."

Wells' 12-year-old son, Richard
Jaco, arrived in Edmonton from Yel-
lowknife with his mother Friday to
attend today's service.

"The birth of his son was by far
the most important event in his life," Rox-
anne said.

"He tried to be his best as a father
and husband, but the alcohol always
won out."

Although a few of Wells' friends
in Calgary have forwarded messages
to the family in Edmonton, Roxanne is
determined to learn more about the
past five years of her brother's life.

When his body was delivered to the
family, the only personal effect with
him was another sister's old phone
number.

"No photo of his son, no wallet, no
clothes, no papers," Roxanne said.

"We all come into the world with
nothing, but it's hard to believe he left
with nothing. It's so important that I
learn more about him."

Figure 29b.
ACCIDENT

Man falls 12 storeys to death

MARK LOWEY
CALGARY HERALD

Miring heights with showing off can be fatal, police warn after a young man fell to his death from a downtown building.

The man, in his mid-20s, died shortly before 2 a.m. Saturday after falling from several storeys up on the Place Concorde building at 609 8th St. SW, police said.

“He had climbed on the building a couple of days before, apparently, and was successful in climbing to the top,” said Insp. Pete Jackson.

“He was at a party with his friends on the 12th floor on the night he fell, but it’s not yet known whether he had been drinking, Jackson said. “I guess he decided he was going to show them he could climb the building and he wasn’t successful this time.”

Paramedics found the man dead on arrival. There was no indication of suicide.

Police are awaiting the medical examiner’s report and still need to notify relatives before releasing a name.

Figure 30. Man Falls
Annexe 7 - Adrian Paci, artiste albanais, (1969-)

Figure 31.
Home to go, (un toit à soi), 2001 (détail). 9 photographies. 103 x 103 cm.

Figure 32.
Centro di Permanenza Temporanea
(Centre de détention provisoire), 2007. Vidéo couleur, son. 5’30’’.

Figure 33.
Vajtjojca, (pleureuse), 2002, vidéo couleur, son, 9’10’’.

Courtesy Galerie Peter Kilchmann (Zurich) et Kaufmann Repetto (Milan), © Adrian Paci [site du Jeu de Paume]
Annexe 8 – A walk in the park, 2003.

Figure 34.

Figure 35.
Horse Pasture, Festival de la Photographie de Paysage Contemporain, Joliette, (Québec).