

ETC

MONTREAL



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Attends moi

REVUE DE L'ART ACTUEL
Mars, avril, mai 1999 8.00 \$

Colette's *Hold On ... I'm On My Way* worked in continuity with the tableaux vivants she has been doing since the 1970s that place the female body at the intersection of commercial and cultural myths. For *CounterPoses*, she held a store-front "audience" for artworld *cognoscenti* and neighbourhood denizens alike. Deploying the viewing convention which traditionally enabled access to aristocratic or elite personages such as queens or religious figures, she sat on a Pope's throne, elaborately dressed, inviting audience members to come forward and be blessed. Pedestrians' attention was drawn by the Europop music blared out on to the street and Colette's voice proclaiming "Hello! Hello!" Between visitations she read from *Le Devoir*, talked on the phone and conversed with individuals in her "waiting room." In this role and manner of address she claimed the power of theocracy, traditionally a patriarchal prerogative. Her carnivalesque demeanor playfully disrupted the rigidities of hierarchy and elevated everyday street life to the status of ceremony and grandeur.