

Mass media disseminates an abundance of images from countercultures—not without paradox. Any discourse that wants to render something spirited or offensive in the media must overcome three processes of neutralization.

The first is ageism, that rhetoric that assimilates youth, utopia, and radical leftism. Youth is used to discredit an entire radical political discourse without debate.

Next is generationalism, the power relationship of one generation over another, beyond the issue of age. A youth has been able to become *the* youth. Powered by thirty years of exceptional economic growth, the boomers benefit from a unique status. When looking to the future, the millennials following them fear climate change more than they dream of early retirement. Celebrations of the achievements of the 1960s and 1970s are too often a group using its power to celebrate itself, even to the point of exaggerating the “universal” impacts of their achievements. When the most cynical among them dissociate themselves from the struggles of the current youth, we might wonder whether our elders have won a monopoly on legitimate youth.

A third obstacle is inherent to the idea commemorating a counterculture. Oppositional in its very name, to celebrate counterculture as established is to undo its work.

In lieu of a commemoration, the *Youth Pavilions* exhibitions puts the nominal counterculture of the 1960s and 1970s in dialogue with contemporary incarnations of counterculture. The dialogue is created by blurring the boundaries between the two eras through the rhetorical and aesthetic processes of anachronism and symmetry.

A video presents a subject from each era in either half of the image. Parallelism (similar decor and outfits) in combination with binary opposites (age, sex, direction of gaze) make them seem like mirror images of each other.

Anachronism mixes elements from both eras in a single structure, blurring chronological markers without eliminating them. There remain traces—sometimes subtle, sometimes blatant—of the character of both eras. In this textured blur, the eternal return of counterculture appears as a living force with historical depth.

The artist’s use of material from two countercultural movement takes its meaning through a foundational principle of communes: the economy of the commons, which are the collective goods at the heart of precapitalist economies. Countercultures have sought new forms of commons by experimenting with radical systems of sharing goods, places, and cultural products. Distorting or decontextualizing images from countercultural scenes is in itself a countercultural practice. The aforementioned video recombines testimonies of several people that are then reread by actors.

Rather than deforming speech, this back-and-forth bears out its meaning.

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Princesse Lamarche writes poems that propagate queer eroticism and atheist spirituality. She develops feminist, community-based art practices centered on the body and nudity. She has experienced a total of four years of communal living and works at Bâtiment 7, a large-scale communal project.

Translated from French by Bronwyn Haslam.

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Fanny Latreille considers herself to be more of a propagator than a creator, and her research-based practice draws from history, cultural studies, and sociology. Testimonials, borrowed imagery, and co-operation form the raw materials for her work.

Her exhibition titled *Youth Pavilions* focuses on the parallel experiences of today's millennials and the people involved in the revolutionary youth movements of the 1970s. At Skol, her installation centers on a video made up of interviews with members of collectives from both eras on the subject of communal life.

### Biography

A Montréaler, Fanny Latreille completed a master's degree in visual and media arts at UQAM. During her bachelor's degree, her video work was awarded with the Omer De Serres (2012) and Robert Wolfe (2013) scholarships. During this period, Fanny Latreille was involved in organizing the Rencontre interuniversitaire de performance actuelle (RIPA 2013 and 2014).

Her works have been presented in group shows and video programs at Galerie de l'UQAM (2018), Z Art Space (2016), Art Souterrain (2015) and Espace Projet (2015).

### Notes about the exhibition

Photo on the wall: Antoine Désilet, photograph published in *La Presse*, August 31, 1968. From *La Presse* archives, kept by the *Bibliothèque et Archives nationales du Québec*, courtesy of Luc Désilet.

Photo on pedestal: Archives of the newspaper *Le Devoir* (circa 1970).

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