

Luc Courchesne

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Short Bio

(03/2011)

Luc Courchesne took part in the emergence of media arts thirty years ago when, as a video artist inspired by a generation of experimental filmmakers such as Michael Snow and Hollis Frampton, he adopted computer technologies. First delving into interactive portraiture, a great artistic tradition re-articulated in a new mould, his work has recently turned to another important genre, that of landscape. With his installations, "panoscopic" images, and a devices of his own making used to create a sense of visual immersion, he is helping transform spectators into visitors, actors and inhabitants of the new artforms.

Born 1952 in Québec, Courchesne received a Bachelor's degree from the Nova Scotia College of Art and Design, Halifax (1974), and a Master of Science in Visual Studies from the Massachusetts Institute of Technology, Cambridge (1984). He began his explorations in interactive video in 1984 when he co-authored Elastic Movies, one of the earliest experiments in the field, and since produced about 30 installation works and image series including Encyclopedia Chiaroscuro (1987), Portrait One (1990), Family Portrait (1993), Hall of Shadows (1996), Landscape One (1997), Passages (1998), Rendez-vous... (1999), Panoscopic Journal (1999-), Panoscope 360° (2000-), The Visitor: Living by Numbers (2001), Untitled (2004), Where are you? (2005), Horizons (2007), the Shores Series (2008-) and You are here (2010).

His work is part of major collections in North America, Europe and Asia and has been shown extensively in galleries and museums worldwide including: Sydney's Art Gallery of New South Wales, New York's Museum of Modern Art, Tokyo's InterCommunication Center (ICC), Paris' La Villette, Karlsruhe's ZKM/Medienmuseum, Montreal's Musée d'art contemporain, the National Gallery of Canada, Barcelona's Fundacion La Caixa and Beijing's National Art Museum of China.

Based in Montreal, Luc Courchesne [<http://courchel.net>] is professor of design at Université de Montréal [<http://www.umontreal.ca>], a founding member and interim director of research at the Society for Art and Technology [<http://www.sat.qc.ca>]. Luc Courchesne is represented by Pierre-François Ouellette art contemporain in Montreal and the Bryce Wolkowitz Gallery in New York City.

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Curriculum vitae (04/2011)

Born St-Léonard d'Aston, Québec, 1952
Lives and works in Montréal

Education

Master of Science in Visual Studies, Massachusetts Institute of Technology, Cambridge (1984);
Bachelor of Design in Communication, Nova Scotia College of Art and Design, Halifax (1974)

Affiliations

Interim director of research, Society for Arts and Technology (since 2011). Boardmember, Conseil des arts et des lettres du Québec (2008-). Scientific advisory board for the new Montreal Planétarium (2008-). Director, École de design industriel, Université de Montréal (2004-2009). Member of the Stirring Committee for the Information Technology Cluster, Montreal International (2004-2007). Artist in residence, IAMAS (International Academy for Media Arts and Sciences), Ogaki City, Japan (2000-01). Artist in residence, Museum of New Zealand, Wellington (1997-98). President, Society for Arts and Technology (SAT), Montréal (1996-2005). Boardmember of SAT (since 1996). Member of the Advisory Board for Media Arts, Canada Council (1996-99). Secretary of the Faculté de l'aménagement, Université de Montréal (1994-1997). Artist in residence, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe (1995). Vice-president, ISEA95 Montréal (International Symposium on Electronic Art -- Sept. 17-24, 1995). Artist in residence, Institut Méditerranéen de Recherche et de Création (IMEREC), Marseille (1992-93). Board member, Rendez-vous du cinéma québécois, Montréal (1990-93). President, PRIM, Montreal (1987-92). President, Compagnie Marie Chouinard (1987-95). Professor, Ecole de design industriel, Université de Montréal (since 1986). Research fellow, Center for Advanced Visual Studies, MIT, Cambridge (1984-85). Senior designer, GSM Design, Montréal (1974-82). Luc Courchesne is represented by Pierre-François Ouellette art contemporain in Montreal and Bryce Wolkowitz Gallery in New York City.

Work

Photography : *Panosopic Journal* (2000-)

Interactive installations: *You are here* (2010); *Where are you?* (2005); *Untitled* (2002); *The Visitor : Living by Numbers* (2001); *Panosopic Journal* (2000); *Panoscope 360* (2000); *Rendez-vous... sur les bancs publics* (1999); *Portrait Collection for the Museum of Communication*, Berne (1999); *Jeu de*

chaises (1998); *Passages* (1998); *Landscape One* (1997); *Hall of Shadows* (1996); *Portrait of Paula Dawson* (1994); *Family Portrait* (1993); *Bostonian Suite* (1992); *Portrait of Claude Jutra* (1991); *Portrait One* (1990); *Encyclopedia Chiaroscuro* (1987); *Elastic Movies* (1984).

CD-ROM / Book: *Portrait One* in Artintact 2; Karlsruhe : ZKM and Cantz Verlag; 1995, pp.114

Single channel video: *Shore Series* (2008-), *Horizons* (2007); *Péribonka – 07/2006* (2006); *Venise - 7/2005* (2005); *Letter to the Unknown* (1986); *A Corridor Afternoon* (1985); *The Lightproof Suit* (1983); *Paula* (1983); *Twelve of Us* (1982); *Marie à New York* (1982); *Bob Rosinsky's Sister* (1982).

Thematic exhibitions: *Québec-France : Images et Mirages*, Musée de la civilisation, Québec (2000) and Musée National des Arts et Traditions Populaires, Paris (1999); *Five Virtual Historical Beings* (1992), for Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal; *Homme-oiseau* (1989), *Le grand monde de la marionnette* (1988), for the Musée de la civilisation, Québec; *Louis St-Laurent National Historic Park* (1981) for Parcs Canada; *Olympic Games in Greek Antiquity*, Greek Pavilion (1976), for Man and his World, Montréal.

Costume and stage/lighting design: *Chroniques de la lumière*, concert by composer Francis Dhomont (1989), *L'après-midi d'un faune*, dance performance by Marie Chouinard (1987)

Objects/furniture: *Showcase Table* for the Consortium multimédia CESAM, Montréal (1998); *Viewing/Listening Stations* for the ZKM/Mediathek, Karlsruhe (1996-97); *Sac Boule* (1975).

Awards / Grants

Research Grant, Social Science and Humanities Research Council, Canada (2009-2012). Octas 2007, Digital Arts Category, Fédération informatique du Québec (2007). Selection, ARCO'07, Madrid (February 2007). Selection ACM Multimedia, Santa Barbara (November 2006). Personality of the month (June 2005), Fédération informatique du Québec; Honorary Mention, Pris Ars Electronica, Linz (2002); project grant, Fondation Daniel Langlois (2000); Interactive Art's Award of Distinction, Pris Ars Electronica, Linz, Austria (1999); Grand Prix, ICC Biennale '97, NTT InterCommunication Centre, Tokyo (1997); Honorary mention, Pris Ars Electronica, Linz, Austria (1992); grant, Ministère de la Culture, France (1991); project grants, Canada Arts Council (1985, 89, 92, 94, 96, 99); project grant, Ministère des Affaires culturelles du Québec (1989, 95, 97); Best Record Cover, ADISQ (1985); Award of excellence in exhibition design, Graphisme Québec (1984); grant, Design Canada (1982), Silver Medal, Concours Lépine, Paris (1980); Grand Prize, Salon mondial des inventions, Bruxelles (1979)

Exhibitions / Screenings

2011: BMO Financial Services, King Street Headquarters, Toronto; Nuit Blanche, Toronto; Futur en Seine, Paris.

2010 : Mediation Biennale, Poznan; Wood Street Gallery, Pittsburgh; New York Photo Festival., NYC; Cinémathèque Québécoise/Elektra, Montréal; CODE Live, Winter Olympic Games Art Program, Vancouver.

2009 : TIAF (Toronto); eArts and Beyond, Shanghai, Chine; Mois de la Photo, Montréal; EspooCiné Festival, Espoo, Finlande; Galerie Pierre-François Ouellette Art Contemporain, Montréal.

2008 : Synthetic Times, NAMOC, Beijing, China; Galerie Pierre-François Ouellette Art Contemporain, Montréal.

2007 : ARCO, Madrid; e-art, Musée des beaux-arts de Montréal; TIAF, Toronto; Off FIAC, Paris.

2006 : ACM Multimedia, UC Santa Barbara, CA; Art212, New York; Pierre-François Ouellette Art Contemporain, Montréal; Diva, New York; ARCO, Madrid; Wired's NextFest, New York; Art Chicago; 06 en Scène, Nice, France.

2005 : Interactive 05, Toronto Art Fair; SAT, Montréal; Laval Virtual, Laval, France; Wired's NextFest, Chicago.

2004 : Art&D, Société des arts technologiques, Montréal; Musée d'art contemporain de Montréal; Digital Avant-Garde : 25 Years of the Prix Ars Electronica, Eyebeam, New York City and Ars Electronica Center, Linz Austria; Laval Virtual, Laval, France.

2003 : TPW Gallery, Toronto; Sala Montcada, Barcelona; Kiasma, Helsinki; C3 Budapest; Pari Nadimi Gallery, Toronto; Pierre François Ouellette Art Contemporain, Montréal; Souffleurs d'images, Lille 2004, Lille, France.

2002 : SAT, Montréal; Transmediale, Berlin; Australian Center for the Moving Image, Melbourne; Ars Electronica festival, Linz; Future Cinema, ZKM, Karlsruhe; Videotage, Hong Kong; Wood Street Gallery, Pittsburg.

2001 : Art Gallery of New South Wales, Sydney; Interaction 01, Ogaki City , Japan.

2000: Metropolitan Museum of Photography, Tokyo; Espace SAT, Montréal; Siggraph 2000, New Orleans; Siemens Forum Berlin; Siemens Forum, Erlangen.

1999: Bonner Kunstverein, Bonn; Siemens Forum, Munich; Museum of Communication, Bern; Cité des Sciences et de l'Industrie -- La Villette, Paris; Kiasma, Helsinki; Musée National des Arts et Traditions Populaires, Paris; Pixel, Museum of Communication, Bern; Ars Electronica, Linz.

1998: Centre Culturel Canadien, Paris; Te Papa Tongarewa / Museum of New Zealand, Wellington; Festival Exit, Créteil, France; Festival Via, Maubeuge, France; NTT InterCommunication Center, Tokyo; Tokyo Museum of Photography; Musée canadien de la photographie contemporaine, Ottawa; Avatar, Amsterdam; Centre d'exposition, Aix-en-Provence; Centre d'exposition de l'Université de Montréal; Cinémathèque québécoise, Montréal.

1997: NTT InterCommunication Center, Tokyo; Medienmuseum ZKM/Karlsruhe; Multimediale 5, ZKM/Karlsruhe.

1996: Musée d'art contemporain de Montréal; The Art Gallery of New South Wales, Sydney; Ars Electronica Festival, Linz; DEAF96, Rotterdam.

1995: '95 Kwangju Biennale, Korea; Interaction 95, Gifu, Japan; Triennale di Milano, Milan ; MultiMediale 4, Karlsruhe, Germany; The Power Plant, Toronto.

1994: Artifices3, Paris; Museum of Modern Art, New York; UCLA, Los Angeles; Ian Potter Gallery, Melbourne, Australia; New Zealand Tour; Musée d'art contemporain, Nice.

1993: National Gallery of Canada, Ottawa; Siggraph '93, Anaheim, California; Centre de la Vieille Charité, Marseille; Muu Media Festival, Helsinki.

1992: Third International Symposium on Electronic Art, Sydney, Australia.

1991: Centre d'exposition des gouverneurs, Sorel, Québec; Festival du cinéma québécois, Blois, France; Siggraph '91, Las Vegas; Cinémathèque, Montreal; Obscure, Québec.

1990: TED 2, Monterey; PRIM, Montreal; Center for Art Tapes, Halifax; Centre de la Vieille Charite, Marseille.

1989: Quinzaine de la vidéo, Montréal; PRIM, Montréal.

1988: Image Forum, Tokyo; Grey Art Gallery, New York; Festival vidéo, Liège; BF/VF, Boston.

1987: Maison de la culture du Plateau Mont-Royal, Montréal; Gen-Lock, Genève; Channel 14, Winnipeg.

1986: Centre international d'art contemporain, Montreal; Aventure, canadian tour; Art New Vision '86, Tokyo; The Red Vic Movie House, San Francisco.

1985: New York Film Market, New York; Holland Festival; Vidéographe, Montréal; Les événements du neuf, Montreal.

1984: Video Free America, San Francisco; 13e festival international du nouveau cinéma et de la vidéo, Montréal; Rear Window, ICA, Boston; MIT Film/Video Section, Cambridge.

1983: 12e festival international du nouveau cinéma et de la vidéo, Montréal; Institute of Contemporary art (Boston), MIT Film/Video Section, Cambridge.

Patents

Dispositif de fermeture pour sacs en matière souple (Canada, Etats-Unis, France, Allemagne, Italie (1977) ;

Panoramic and horizontally immersive image display method and system, US Patent no. 6,905,218 B2 (2005).

Industrial patents for the Panoscope 360° (2006)

Selected Bibliography (Writings about Luc Courchesne's work)

Articles in papers and magazines about
Luc Courchesne's work (partial list until 1997)

Baillargeon, Stéphane, "Eloge de la distinction", *Le Devoir*, 13 novembre 1997, p. B8

Bérubé, Stéphanie, "Courchesne: plus vrai que nature", *La Presse*, 29 novembre 1997, p. D15

Bunbury, Stephanie, "Life Stories", *The Age*, 26 February 1994, p.10.

Candalino, Nini, *Due Passi fra le Nuvole*, *Farevideo*, Marzo 1991, p.53

Carrière Daniel, "Le printemps de PRIM vidéo," *Le Devoir*, 31 March 1990, p. c-7.

Copper, Jackie, *Galleries switch on digital artistry*, *The Australian*, June 4 1996, p 33

Coulter-Smith, Graham, "Bitching about the Boundary", *Eyeline*, No. 21, Autumn 1993, pp. 15-17.

Cron, Marie-Michèle, "Le Monde virtuel de Luc Courchesne", *Le Devoir*, 24 December 1993, p. C-8.

Doyle Driedger, Sharon, "Hi-tech art that talks back", *Maclean's*, April 25, 1995. pp.60-61

Gagnon, Jean, "Le langage video de Boston", *Le Devoir*, 26 October 1984, p. 6.

Hansen, David, "Real Life", *Art Monthly Australia*, April 1994. pp.30-31.

Kivirinta, Marja-Terttu, "Juttuseurana romanttinen tietokone", *Helsingin Sanomat*, Sunnuntaina 4. huhtikuuta 1993, p. B1

La Chance, Michaël, "L'image est un artéfact", *Spirale*, May 1989, p. 3.

Malphetes, Stéphanie, "Salon des ombres", Le Monde, 27 décembre 1996.

Merle, Patrick, "Vidéo: Courchesne en huit dimensions", Le Méridional, 4 July 1993, p. B-1.

Ots, Angela, "Interactive images commune", The Evening Post, February 3 1997, p.10

Ross, Christine, "TV or not TV", Parachute, No. 40, September/October, November 1985, p.34

Rubinstein, Rhonda, "Talking Portraits", Wired, May 1994, pp. 28-29.

Goldberg, Vicki, "Art That Turns Television Frogs Into Princes", The New York Times, Sunday, July 31st 1994, P. H31

Taubin, Amy, "Pleased to meet me", The Village Voice, August 16, 1994, p. 40

Catalogs and books featuring Luc Courchesne's work (partial list until 1997)

Bérubé, Anne, Cotton, Sylvie ed., "L'installation, pistes et territoires", Montréal: Centre des arts actuels Skol, 1997, 256 p.

Blase, Christoph, "Hardware, Software, Artwear", Karlsruhe: Herausgeber/Editor, 1997, 199 p.

Boissier, Jean-Louis, Duguet, Anne-Marie, "Artifices 3", Paris: 11 nov. - 11 déc. 1994, p.21-22

Bourdon, Luc, "12e Festival international du nouveau cinéma", Montréal: Cinéma Parallèle, 4-13 novembre 1993, p. 90.

Coelho, René et al., "Canadian Video Art", Amsterdam: Holland Festival, 3-22 June 1985, p.37

Dinkla, Sôke, "Pioniere Interaktiver Kunst", Ostfildern/Karlsruhe: Cantz Verlag/Edition ZKM, 1997, 270 p.

Dompierre, Louise, "Press Enter", Toronto: The Power Plant, 21 April -- 11 June, 1995, pp 176

Déry, Louise, Gingras, Nicole, ed., "El cos, la llengua, les paraules, la pell : Artistes contemporanis del Québec" Centre d'art Santa Monica, Barcelone, 25 février-31 mars 1999, Québec: Musée du Québec, 1999, 191 p.

Gagnon, Jean et al., "Luc Courchesne: Interactive Portraits", Ottawa: The National Gallery of Canada, 13 Nov. 93 - 9 Jan. 94. 15 p.

Huhtamo, Erkki, "Interactive Garden", Third Exhibition of Interactive Art, Helsinki: Otso Gallery. 3-25 April 1993, pp. 4, 16-17.

Hong-hee, Kim, Goodman, Cynthia, "Info Art, '95 Kwangju Biennale", Ma Po-ku: Kwangju Biennale Foundation, 1995, 345 p.

Klotz, Heinrich, "MultiMediale 4", Karlsruhe: Zentrum für Kunst und Medientechnologie, 12 - 24 May 1995, p. 54

Léger, Danièle and Tourangeau, Jean, "Aventure", Montréal: Saidye Bronfman Center, 15 May - 15 June 1987. pp. 3-21.

Lovejoy, Margot, "Postmodern Currents, Art and Artists in the Age of Electronic Media", Upper Saddle River : Simon & Shuster, 1997, 319 p.

London, Barbara, "Projects 47" : Luc Courchesne, New York: The Museum of Modern Art, 13 June - 23 August 1994, 4 p.

Lynn, Victoria, "No Exit", Sydney: The Art Gallery of New South Wales, 22 May - 30 June 1996

Monno, Saverio, "Beyond the Global Village", Milan: Triennale di Milano, 22 May - 23 June 1995, pp. 50-51.

Nakamura, Keiji ed. "ICC Biennale '97. Tokyo: NTT InterCommunication Center, 1997, 88 p.

Racine, Yolande, "Corps à la dérive" Montréal: Musée d'art contemporain, 24 January - 4 March 1996, 6 p.

Reichardt, Jasia, "Electronically Yours", Tokyo: Tokyo Metropolitan Museum of Photography, June 27, August 26, 1998, 165 p.

Ross, David, "Boston: Now", Boston, Institute of Contemporary Art, 1983, pp. 3, 10-11.

Sakane, Itsuo, "Computer Today", Tokyo: Saiensu-Sha, 1992, p. 202.

Sakane, Itsuo ed., "The Interaction '95, Dialogue with Media Art", Ogaki City : IAMAS, 1995, 55 p.

Schöpf, Christine et al. "Der Prix Ars Electronica". Linz: Leopoldseeder, 1992, pp. 118-119.

Toshihiro, Yatshumonji, et al., "Art New Vision '86", Tokyo: Nippon High Technology Arts Festival, The Gallery, Seibu Department Store, 1986, p. 16.

Selected Bibliography -- Writings by Luc Courchesne

Books/catalogs

Courchesne, L. (2009). *The In/Visible Domain*. Montreal: Ideaction, 99 p.

Book Chapters

Courchesne, L. (In press – acceptance: 09/15/2009). Nouveaux terrains d'apparition. In Von Ameluxen, H. (Ed.), *Figures de l'interactivité*. Poitiers : École Européenne Supérieure de l'Image.

Courchesne, L. (In press – acceptance: 01/10/2008). L'art jouable. In Dubé, P. (Eds.), *Laboratoire de muséographie et d'ingénierie de la Culture*. Québec: Presses de l'Université Laval.

Courchesne, L. (2009) Art Design and Beyond. In Buckley, J, Conomos, J. (Ed.), *Re-thinking the Contemporary Art School*. Halifax: NSCAD Press, pp 136-144

Courchesne, L. (2005) De l'autre côté du Miroir (From the Other Side of the Mirror). In Boissier, JL (Ed.), *Jouable: Art, jeu et interactivité (Playability: Art, Play and Interactivity)*. Genève: Centre pour l'image contemporaine. pp. 41-45.

Courchesne, L. (1992) *La lumière et le visiteur*, in *L'éclairage dans les institutions muséales*, Quebec City: Musée de la civilisation et Société des musées québécois, pp. 19-34.

Courchesne, L. (1992) *L'exposition comme oeuvre*, in *Muséo-séduction, Muséo-réflexion*, Quebec City: Musée de la civilisation et Service canadien des parcs, pp. 163-168.

Courchesne, L. (1990) *Nouvelles tendances en museographie*, in *Cahiers de recherche no 2*, Quebec City: Musée de la civilisation, pp. 97-106.

Courchesne, L. (1986) *Day Dawns, Light Appears, Let us open our eyes...* in *Lumières, Perception-Projection*, Les Cent jours d'art contemporain, Montréal, 1986. Montréal: Centre international d'art contemporain, 1 August-2 November 1986, PP. 35-48, 68-69.

Refereed Journal Articles

Courchesne, L. (2005). À la rencontre de l'autre. *ETC Montréal* (March): pp. 11-18

Refereed Conference Proceedings

Courchesne, L. (2008) Terrains d'apparition. *Figures de l'interactivité*, Poitiers.19th-21st November.

Courchesne, L. (2008) L'Horizon Intégral. *La prolifération des écrans*, Toronto/Montréal: Hexagram/UQAM. February.

Courchesne, L. (2006). *Where Are You: An Immersive Experience For The Panoscope*. *ACM Multimedia Conference*, University of California, Santa Barbara.

Courchesne, L. (2003) *The Visitor : Living by Numbers*, in *Future Cinema*, Karlsruhe : ZKM/Cants Verlag.

Courchesne, L. (1999) *Luc Courchesne* in *Rewind to the Future*: Bonn, Bonner Kunstverein, pp. 54-57

Courchesne, L. (1991) *Family Portrait* in *Computer Graphics Visual Proceedings*, Anaheim: SIGGRAPH, pp.118-119.

Courchesne, L. (1991) *Portrait One*, in *Tomorrows Realities*, Las Vegas: SIGGRAPH, p.20.

Articles in magazines

Courchesne, L. (2005) À la rencontre de l'autre, dans *ETC Montréal*, Mars, avril, mai 2005, pp. 11-18

Courchesne, L. (2000) *Panoscope 360* in *Emerging Technology/Sketches and Applications*, Siggraph '00, 2000, 4 pages.

Courchesne, L. (1998) *Techniques nouvelles en muséographie*, in *Musées*, vol. 14 no 3 (Montréal), pp. 63-69.

Courchesne, L. (1992) *La recherche de l'immateriel*, in *Informel*, vol. 4 no 1, pp. 36-40.

Selected conferences

The exploded screen, EspooCine, Helsinki, (2009)

Your are here, ICEC, Paris (2009)

Current work, 5th international conference on Multimedia and internet, Shenyang, China (2008)

Figures de l'interactivité: Cinéma, Interactivité et Société, Poitiers, France (2008)

Travaux récents, Université de Paris 1, Paris (2008)

Synthetic Times, NAMOC,Beijing (2008)

Synthetic Times, MoMA/The New School, New York City (2008)

Panoscope 360°, Colloque du CITÉ, Montréal (2007)

La multiplication des écrans, UQAM, Montréal (2007)

Interfaces Montréal, Société des arts technologiques, Montréal (2005) ;

Digital Avant-Garde, Austrian Cultural Center, New York City (2004) ;

Digital Avant Garde, Lintos Museum, Linz (2004) ;

The Visitor : Living by Numbers, La Caixa Forum, Barcelone (2004) ;

On collecting Media art, Conférence des directeurs de musées, Centre Canadien d'architecture, Montréal (2004) ;

Recent Work, Artist Talk, Art Gallery of New South Wales, Sydney (2001)

On immersivity and interactivity, Cinemadia lecture séries, Melbourne (2001) ;

Panoscope 360°, Siggraph 2000, New Orleans (2000) ;

The Making of Landscape One, Siemens Forum, Berlin (2000) ;

The Making of Landscape One, Siemens Forum, Erlangen (2000) ;

The Making of Landscape One, Siemens Forum, Munich (2000).

Selected collections

Museum of Communication, Bern; NTT InterCommunication Center, Tokyo; ZKM/Medienmuseum, Karlsruhe; National Gallery of Canada, Ottawa; Art Bank, Canada Arts Council, Ottawa; Musée d'art contemporain, Montréal; Université du Québec à Montréal. Canadian Centre for Architecture, Montréal; Hydro-Québec; Loto-Québec; private collections : San Diego, New York, Marseilles, Montreal, Toronto, etc...