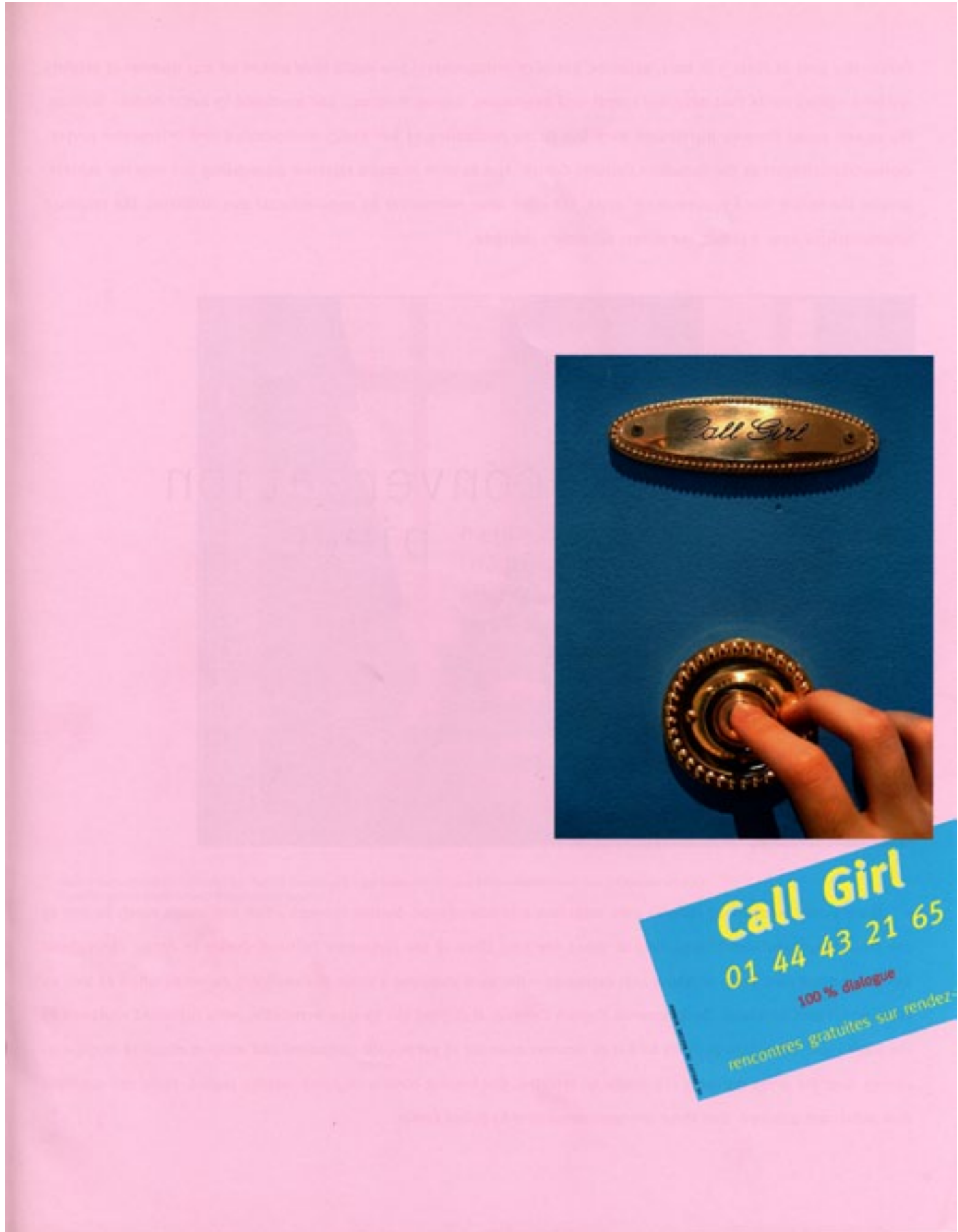


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Sylvie Fortin; "Conversation Piece", C Magazine
Cover & pgs. 17-21, N° 66, June, 2000, Toronto, Canada pg. 2/5

Earlier this year in Paris — in bars, galleries, hotels or restaurants — you might have picked up any number of brightly coloured calling cards that advertise events and businesses. Among them was one produced by artist Nadine Norman. The 15,000 cards Norman distributed were key to the realization of her highly orchestrated and interactive performance/environment at the Canadian Cultural Centre. And as with so much effective advertising, sex was the subtext. Despite the card's "100% conversation" coda, the offer (free encounters by appointment) was titillating, the response unprecedented and, it seems, the clients ultimately satisfied.

conversation piece

Sylvie Fortin on
Nadine Norman's Call Girl
at the Canadian Cultural Centre
in Paris

If art's only measure of success were attention and attendance, Nadine Norman's Call Girl would easily be one of the most successful exhibitions ever to grace the first floor of the Canadian Cultural Centre in Paris. Throughout Europe, mainstream press coverage was extensive — the work inspiring a radio documentary on prostitution as well as more direct arts coverage. Back home in English Canada, it elicited the by-now-inevitable, semi-informed reproach of the ultra-right — the Reform Party took it as another example of permissive liberalism and wanton abuse of taxpayers' money, and the press dutifully reported and retorted. But beyond controversy and column inches, there are concepts and substance involved, and these are considered here by Sylvia Fortin.



These pages: Call-Girl actresses in Nadine Norman's installation/performance / Photos courtesy the artist



Nadine Norman's *Call Girl* - Opening page: *Call Girl* business card; brass buzzer with plaque at gallery entrance / Above: *Call Girl* headquarters at the Canadian Cultural Center in Paris / Photos courtesy the artist