

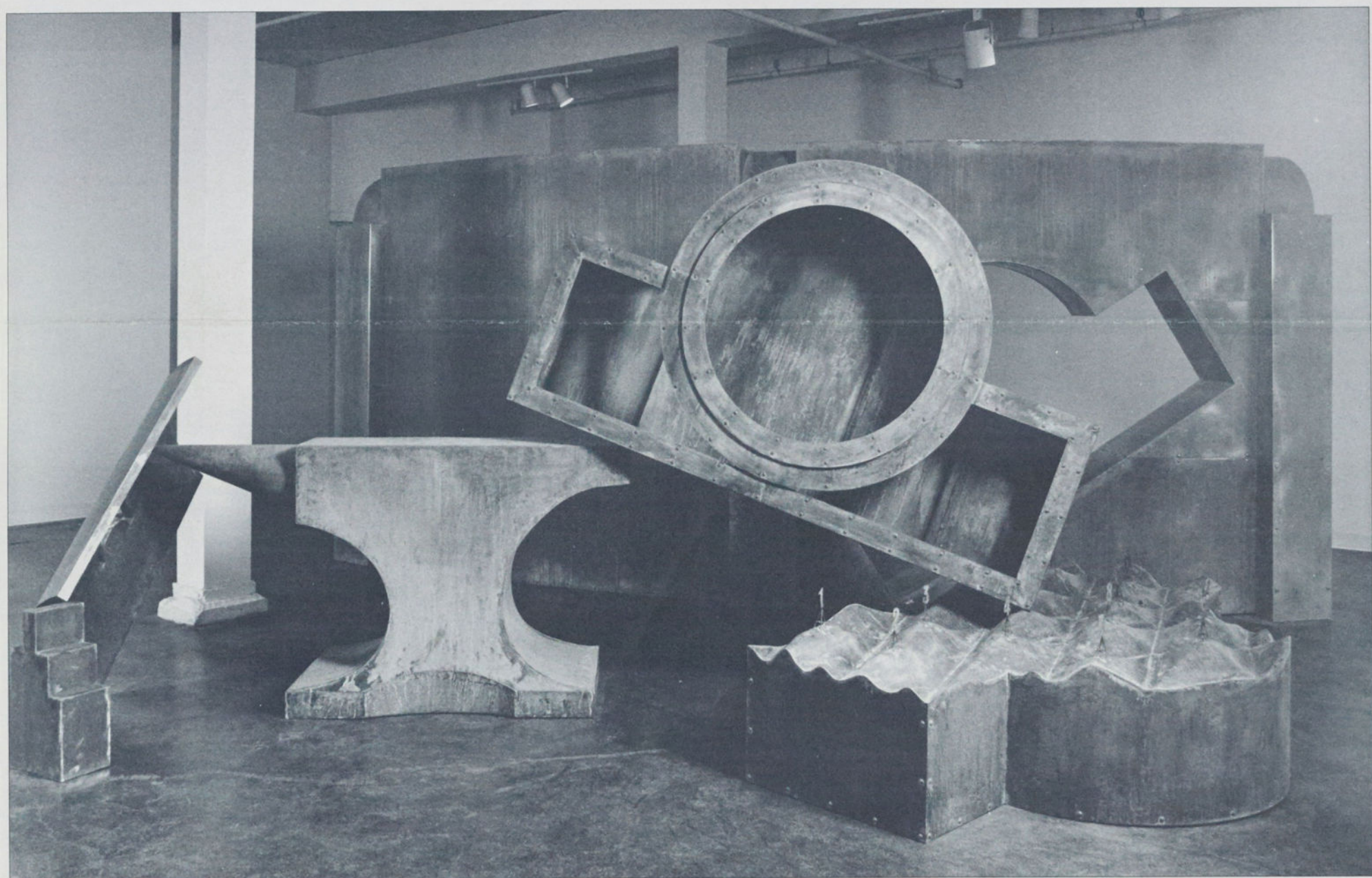
Exhibitions

## L'ART D'INSTALLATION

*mise en scène de la collection permanente*

S A N D R A G R A N T M A R C H A N D

**T**O BEGIN WITH, what is "installation art"? And what do we mean, in this context, by "the mise-en scène" — the "showing" — of the permanent collection? All museums of contemporary art, both in North America and in Europe, include among their collections works that are not defined by the limits of a particular medium or a particular artistic style. Drawing, printmaking, painting, photography, sculpture, video — all can contribute, in one form or another, to this unique and independent art form. Already, at the beginning of the twentieth century, artists were conceiving and creating pieces that established a relationship with their presentation space, a relationship that was formal, necessary — that was in fact the source of the work's essential meaning. This idea of the interrelationship between the work and its context has given rise, over the past few decades, to a wide



Jacek Jaruzkiewicz. *Passe-temps*. 1989.  
Copper and zinc. Wall: 214 x 520 x 53 cm (zinc)  
anvil: 66 x 134 x 18 cm (copper)  
clock: 114 x 183 x 40 cm (copper)  
anvil (front): 89 x 169 x 28 cm  
shield: 91 x 82 x 4 cm (copper)  
floor element: 46 x 28 x 15,5 cm  
"water": 41 x 112 x 183 cm (copper)  
Collection: Musée d'art contemporain  
de Montréal. Photo: Normand Rajotte.

variety of manifestations, in a wide variety of spaces, all of which have represented and embodied the study not only of real, physical space but also, by extension, of institutional space. The installation work, now an integral part of any museum collection, represents a category of art works that are described, rather than defined, by the totality of the elements that meet and interact within their confines. It is into these confines, the space created by the work, that the spectator steps in order to share

**the installation work** in the work's meaning. ■ To call a work an *installation*, that is to refer to it in terms of the space to which  
**is inevitably bound to** it is linked, raises the problem of how it is to be "shown" within the context of a group exhibition. The  
**its emplacement** eight installations that make up the exhibition *L'art d'installation: mise en scène de la collection permanente*

each occupy their own particular space, which isolates them and places them in a comparative context. Rather than contradicting the very notion of installation, as it may initially appear to do, such a project actually emphasizes the special nature of the genre: the installation work is inevitably bound to its emplacement. When a museum acquires an installation, it acquires a group of constituents that only become significant when they are once more installed. Each time a work is presented, ■ Turn to page 8

**T**he introducer must of necessity play the role of foil to the creator. Presentation, however, must never become a diluted form of review. It must act rather as a kind of toast: presentation is the tribute that silence pays to speech. And indeed, what could be more natural, at a launching, than to propose a toast? It is my pleasure, with these lines, to highlight this latest development in the Musée's ongoing effort to respond to the needs of its public.

The Musée is changing, but — as always — to the advantage of art-lovers, art and artists. We are in fact obliged to change, and to do so while continuing. These have actually become watchwords at the Musée d'art contemporain de Montréal: continuation and commencement, in that order!

The present Journal is one more manifestation of this principle, first of all, because it fits perfectly into the pedagogical continuity of our cultural institution. For several years now, the calendar has served to describe and publicize the Musée's activities. From now on, it is this bi-monthly Journal that will ensure contact with the people interested in contemporary art, by providing them with news of their favoured cultural institution. Each issue will contain, like this one, articles that are vivid expressions of the energy with which our organization strives to serve the art and the public of today.

Most importantly, however, this new publication will permit the relaying of far more extensive information. And it is here that the notion of commencement in continuation really becomes significant. For the importance of this new enterprise is especially crucial in the context of our institution's imminent move. The construction of the new building and the move itself increase the need to inform the public about the constantly changing reality that is the Musée d'art contemporain de Montréal.

At a period of profound transformation, the contribution of a number of Musée employees has lent credibility to this new undertaking designed to throw even more light on our institution's activities. All the staff live through the Musée, but — and to a far greater extent — the Musée lives through them. It is right and just that the voices of these very special contributors should finally be heard. The fusion of their unique and widely varying outlooks provides us with a fascinating vision of the institution as a whole.

In sum, then, we are here to continue and to commence pursuing the Musée's vocation, which is to serve the art and the artists of our time by bringing them into contact with the world. Our institution is at the disposition of those who function like a crystal ball that reflects, for all to perceive, the spirit of the era. For if all we who work here live for the Musée, the Musée lives — and, again, to a far greater extent — for and by them all — the creators, their creations and the public. This is why information about art and artists will be given a foremost place in this Journal. Each issue will contain articles that focus on the Musée's recent acquisitions, introduce readers to a creator, inform them as to where and when works can be seen, or highlight a particular Musée sector — all graphic proof of the institution's commitment to art and to artists.

On the occasion of this first issue of the Journal, it gives me great pleasure to pay tribute, once again, to the ideas and the achievements of my collaborators. For now, I simply wish to present our publication and to sum up my admiring generalizations by proposing a toast to this new and propitious pedagogical initiative of the Musée d'art contemporain de Montréal.

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Marcel Brisebois  
Director

## A QUICK TOUR

CLAUDE GUÉRIN

### A SHORT HISTORY OF THE CONSTRUCTION OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

1968  
Idea initiated by the Musée of constructing a new building, on the site of Place des Arts.

SEPTEMBER 1983  
The Québec government announces the relocation of the Musée to the Place des Arts site and launches an architectural competition.

DECEMBER 1983  
The National Museums Act makes the Musée a state-owned corporation run by a Board of Directors.

APRIL 1984  
The Montréal firm of Jodoin, Lamarre, Pratte et Associés is proclaimed the winner of the architectural competition.

AUGUST 1984  
The museum's Board of Directors holds its first meeting.

SEPTEMBER 1984  
The museum's Board of Directors asks for revisions to the initial plans for the interior layout of the new building.

JANUARY 1985  
The Musée considers the spaces planned to be inadequate.

AUGUST 1985  
Start of work (excavation).

JANUARY 1986  
The Musée recommends that the Québec government re-examine the whole design of the project.

FEBRUARY 1986  
The Québec Minister of Cultural Affairs, Lise Bacon, declares a moratorium on construction of the Musée and announces the forming of an Advisory Committee headed by Jean-Pierre Goyer, which is in charge of re-evaluating the layout and site plans.

AUGUST 1986  
After public consultations, the Musée submits a report to the Advisory Committee.

DECEMBER 1986  
The Québec Minister of Cultural Affairs lifts the moratorium; construction on the project resumes. The newly formed Construction Steering Committee, made up of one representative each from the ministère des Affaires culturelles, the Société immobilière du Québec, Place des Arts and the Musée d'art contemporain de Montréal, begins the process of drawing up the program of requirements. At the same time, three options for modified architectural designs for the exterior are presented to the Construction Steering Committee.

NOVEMBER 1987  
Acceptance given by the Québec Minister of Cultural Affairs to option 3, following the recommendation of the Construction Steering Committee. The Place des Arts site is retained.

JUNE 1988  
The program of requirements is submitted to the ministère des Affaires culturelles du Québec.

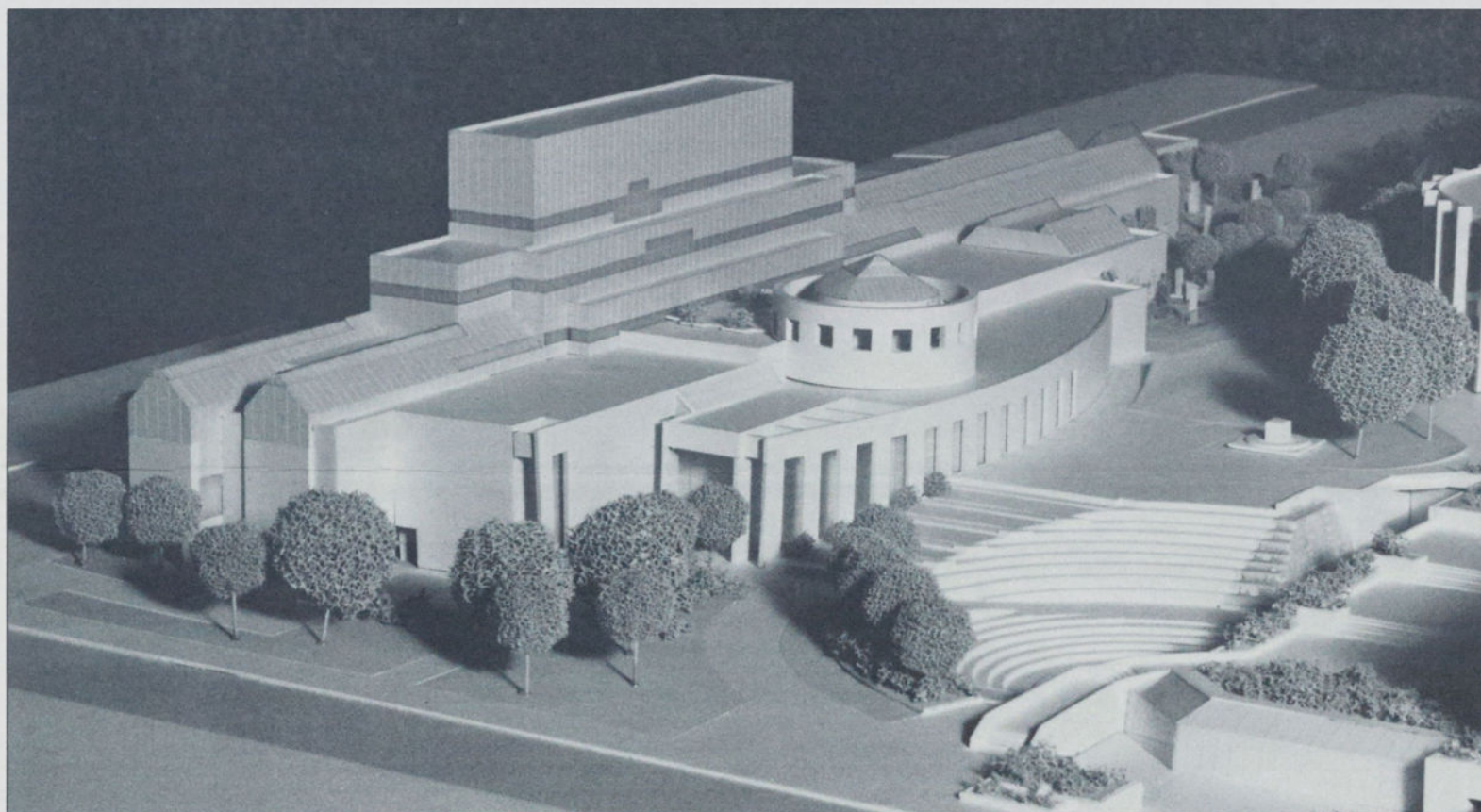
SEPTEMBER 1988  
Approval of the final design by the Québec government.

DECEMBER 1989  
The Québec Minister of Cultural Affairs, Lucienne Robillard, announces the imminent resumption of construction.

JANUARY 1990  
Construction resumes on the Place des Arts site.

SOURCE:  
Direction des Communications  
March 5, 1990

**T**HE QUESTION of a new building for the Musée has been around forever. Every year for the past two decades the "issue" has resurfaced in the news, and there are those who will say that the downtown project has been a long time in taking shape — there have certainly been plenty of ups and downs along the way. ■ But now, and for the past five months, what was once a plan has become a reality, in the very concrete form of a busy construction site at the corner of Sainte-Catherine and Jeanne-Mance. And the work is going ahead at such a pace that towards the end of the coming summer Montréalers will have a pretty good idea of what the new building will look like. By the fall of 1991 the construction will be complete, and the Musée will begin its move to the new Place des Arts site. ■ During the months ahead, the *Journal du Musée d'art contemporain de Montréal* will be providing regular progress reports on the construction itself and the opening schedule and, in an upcoming number, will be talking to the architect responsible for the project. ■ Until then, here are a few details concerning the Musée's new building for those readers fond of numbers and statistics: The building, which will cost a total of \$33 million, will run along Jeanne-Mance street for a distance of 130 metres. Its height will range from 13 to 24 metres — a variation caused by the building's "staircase" design (see plan). ■ The interior space of the new edifice (10,000 m<sup>2</sup>) will be three times greater than that of the present building at Cité du



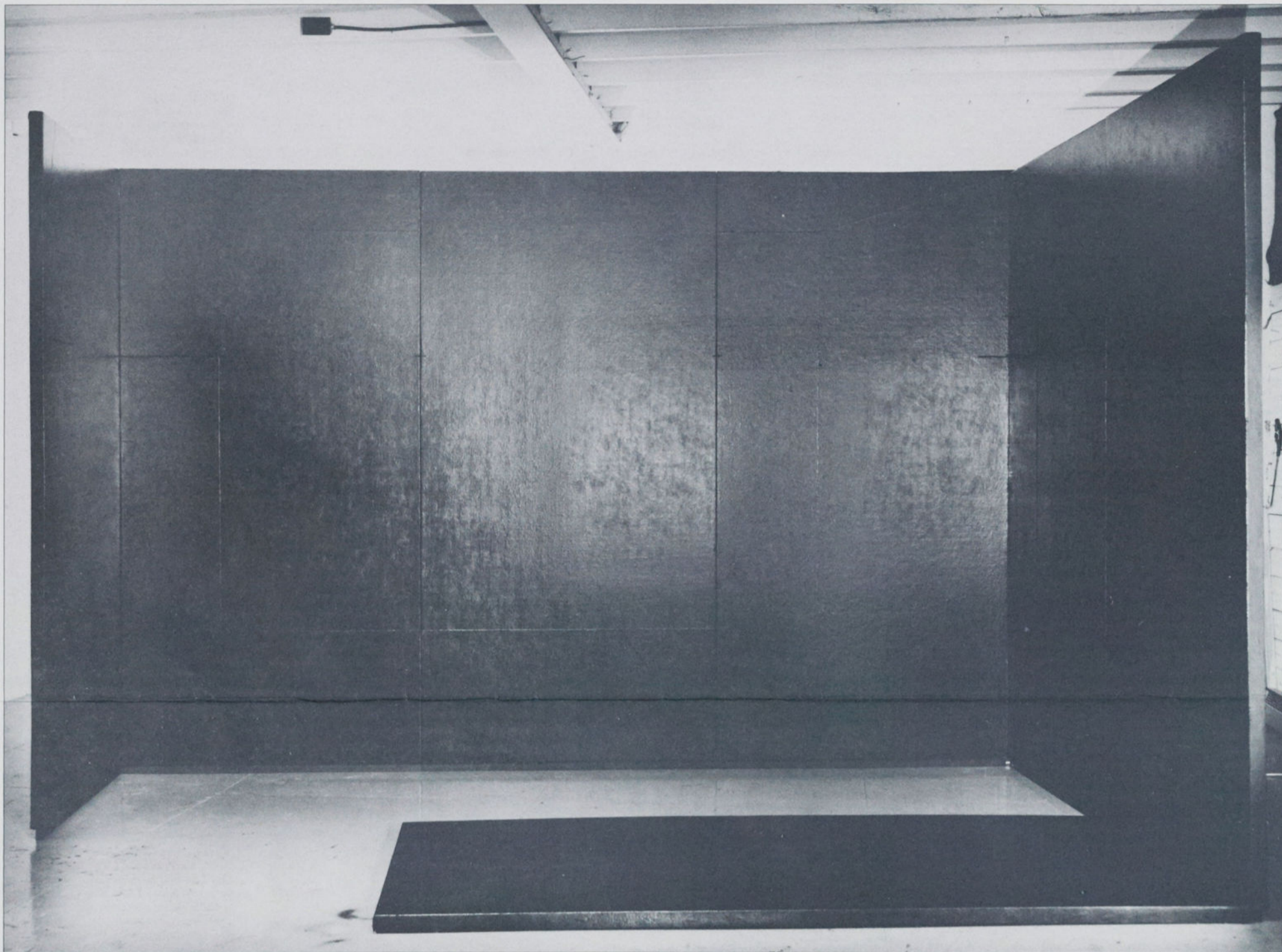
Model of the new building of the Musée d'art contemporain de Montréal. Photo: Richard Max Tremblay

Havre. ■ The various workshops and laboratories (restoration, photography, framing, audio-visual, etc.) will be located at the basement level, together with the storage areas. ■ The metro level will include the entrance hall — an extremely sophisticated multi-purpose space — the administrative offices of the Fondation des Amis du Musée, and a day-care centre. ■ The esplanade level will represent what amounts to the heart of the building: as well as the Café, it will contain the nine exhibition galleries (double the present number). These will include a gallery devoted to video and four galleries housing the permanent collection (close to 1,000 m<sup>2</sup> of space for this function, as opposed to none at the Cité du Havre). The other four galleries (close to 1,500 m<sup>2</sup>) will be reserved for temporary exhibitions. ■ The Documentation Centre and the Collections Archives will be situated on the second floor, and the other two upper levels will contain staff offices. ■ The boutique will be located at the entrance of the corridor leading to the Museum from the Place des Arts. ■ The new building will be constructed on top of a 350-vehicle car park that is already complete. ■ Finally, visitors will be able to wander through an outdoor sculpture garden, situated at the rear of the Musée. ■ Well, that's it for our quick tour of the new building. Remember to watch out every two months for more information about the Musée — downtown! ■ Claude Guérin has been Public Relations Coordinator at the Musée since 1987.

A New Acquisition

## A WORK BY CHRISTIAN KIOPINI

GILLES GODMER



Christian Kiopini. *Scène pour l'œil et le corps*, 1981. Acrylic on laminated canvas and plywood. 244 x 366 x 122 cm. Anonymous gift. Collection: Musée d'art contemporain de Montréal. Photo: Centre de documentation Yvan Boulerice.

**T**HE ARTIST was born in Sorel in 1949. He lives and works in Montréal. ■ Since the start of Christian Kiopini's career, over fifteen years ago, his painting has commanded increasing attention, in spite of its demanding and rigorous nature. In fact, the consistency and relevance of his work have made Kiopini one of the most important artists of his generation. ■ His early intuitive approach — a form of action painting that made use of a serial structure (the grid) — while highly individualistic, represented the artist's personal extension, summation and synthesis of the historical Automatiste and Plasticien movements. Subsequently, abandoning the checkerboard structure in favour

**In fact, the consistency and relevance of his work have made Kiopini one of the most important artists of his generation**

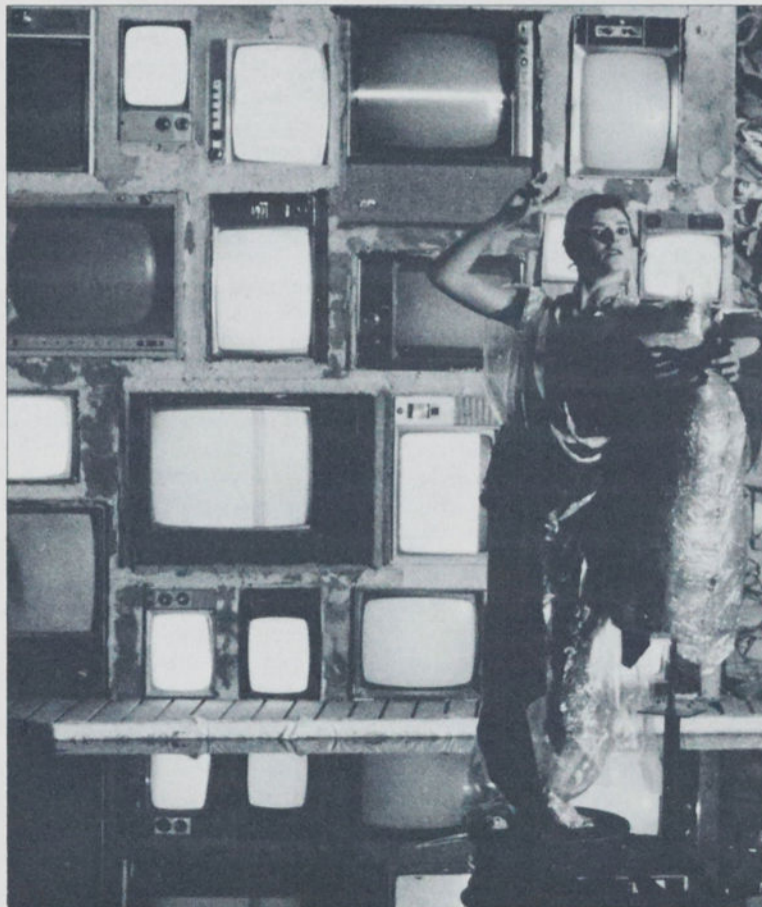
of a more perspectivist grid, and renouncing the predominance of the *geste/motif* and the expressionism it implies, Kiopini's painting moved into a more sophisticated realm, in which the importance of the support (sometimes double, sometimes shaped), the subtlety and variation of the colours, the presence of the visible stroke and the use of a perspectivist space all interact to create a whole of great complexity. ■ *Scène pour l'œil et le corps* (1981) was created as part of the process of development and deepening of this new approach. In this work, the significance of the support is paramount: multiple, fragmented, chromatically linked (through various techniques, including "dripping"), it makes its presence felt by its invasion not only of the wall, but also of space. It creates a sort of "place", an intimation of architecture. Produced at a turning-point in Kiopini's evolution, this major painting represents an important acquisition that both reinforces the artist's position within the permanent collection and considerably enhances the Musée's holdings of Québec painting. ■ Gilles Godmer has been a curator at the Musée since 1983. Notable among his achievements are the organization of the exhibitions *Christian Kiopini and Via New York*, and the coordination of *Les temps chauds*.



Paysage scénographique, 1987. Photo: Jacques Goulet.



## Les Productions Recto-Verso or How to Dramatize a Work of Art



**P**ARALLEL to the exhibition *L'art de l'installation: mise en scène de la collection permanente*, next June 15, 16 and 17, the Musée will present Les Productions Recto-Verso, a young theatre company from Matane, in their latest creation, entitled *Parcours scénographiques*.

At the Musée d'art contemporain de Montréal, Les Productions Recto-Verso — noted throughout Québec for the environmental and monumental quality of their theatrical inventions — will create a theatrical installation work that offers spectators the chance both to experience a unique moment in Québec experimental theatre and to understand some of the ties that link the visual arts and theatre.

Les Productions Recto-Verso was founded in 1984, in Matane, by a group whose current members are Jacinthe Harvey, Émile Morin, Pascale Landry, François Marquis and Sylvain Miousse. Among the company's chief preoccupations are the visual and design aspects of scenography, and this artistic orientation is expressed in the variety of their productions and their concerted attempt to discover new ways in which to perceive theatre and to have it perceived by others. There is nonetheless an underlying theme to the group's work, and it centres on the significance given to the concept of "place" within the theatrical structure. The goal is to construct a show based on a place rather than a text. Recto-Verso owes its reputation to productions like *Destination Saint-Nil* (1985), which, through its outdoor setting and the resulting fragmentation of both the stage and the performance, offered an entirely new vision of the theatrical show. For this event, spectators were transported by bus to the ruined ghost-village of Saint-Nil, near Matane, where they were introduced to four characters who expounded on their search for love through texts drawn from plays, novels and poetry.

In 1987, Recto-Verso was awarded first prize in the newcomers category at the 2ième Biennale des arts visuels de l'Est du Québec for their initial production of *Paysage scénographique*, which included a spectacular installa-

tion behind the action. In the Musée's Experimental Studio, the Recto-Verso team pursues its investigations by taking the space itself as their point of departure, their theatrical trigger. In a complete reversal of traditional theatrical roles, they dramatize the place and only then does the musical and narrative structure emerge.

This approach, which starts with the place and moves only subsequently to the music, the dramatic text, the stagecraft and the acting, takes us into the realm of an altogether new type of visual experimental theatre. This is particularly evident in the work to be presented at the Musée: for here, artist Émile Morin contrasts cinema-craft and stagecraft by integrating into the theatrical space an elaborate cinematographic element that employs video, and both 16mm and 8mm film. The place — the trigger — is not clearly fixed. Through the use of the camera places are suggested, created by a projected image, that are not actually there at all. Inevitably, there is confrontation and interaction between the different spatio-temporal dynamics of cinema and of theatre. Various substances or objects belonging to the scene previously captured by the camera are present in reality. A mixture of unusual objects and "living substances", this "place-construction" — this calculated grouping of evocative signs — conjures up the spaces experienced. More than just a simple decor,

these elements bring the space to life, render it palpable, habitable to the spectator.

What happens to theatre when the "place" is no longer that special space in which the text is played out, but becomes rather its essence, its prerequisite, its source? What is involved is surely more than the simple reversal, the inversion of the theatrical creative process: theatrical creation becomes, in fact, "writing with space". The artists of Recto-Verso create a place that we are encouraged to enter, to linger in, to become attached to, just as do the monumental works included in the exhibition currently on view. For a while, the Musée itself becomes a place where a variety of dramas, meetings, struggles and experiences are played out in the ever-flowing current of time.

Friday June 15, Saturday June 16 and Sunday June 17 at 2 p.m. \$10 (adults), \$8 (seniors and students). Reservations necessary. Call (514) 873-2878.

1. Beaunoyer Jean, "Quand les spectateurs ne veulent pas tuer les personnages", *La Presse*, Monday, October 30, 1989.

Suzanne Lemire has served as Activities Coordinator in the Activities and Education sector of the Musée d'art contemporain de Montréal since 1983. Among her achievements are the organization of the *Mue-Danse* series and the recent coordination of *Carbone 14's Rivage à l'abandon*.

### Performing Arts

tion created by Richard Berri Bergeron and Émile Morin. This monumental installation was composed of more than thirty tons of gravel, wrecked car bodies, old television sets and a lighting system consisting of eighty automobile headlights manipulated by the actors.

More recently, Les Productions Recto-Verso have been seen in Montreal performing *26 bis, Impasse du Colonel Foisy*, a piece based on a text by René-Daniel Dubois that has been hailed by critics as a masterpiece:

... of special note is Émile Morin's incredible scenography. Try to imagine a sofa on rails that pivots around itself. Try to imagine windows that allow you to observe a scene from inside and outside at the same time and that, even more surprising, can be transformed into an enormous mirror in which, through a clever play of light, spectators suddenly catch sight of themselves. This is theatre-fiction, the fantastic, the imaginary at the very fringes of theatre, and it may be a masterpiece.<sup>1</sup>

For the artists of Recto-Verso, it is the place, the space, the scenographic installation that nourishes the text, gives birth to the drama, creates the theatre. The spirit of the place becomes the dramatic driving force

### Experimental Theatre at the Musée

SUZANNE LEMIRE

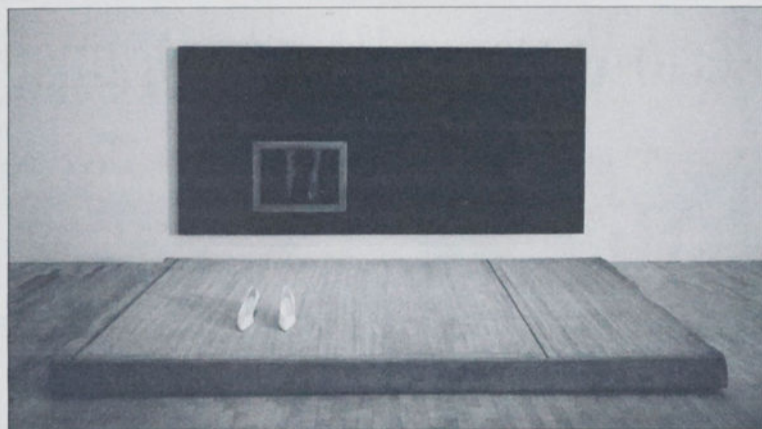
Geneviève Cadieux. Hear me with your Eyes, 1989. Detail. Photo: Rob Woymen.



A Québec Artist

## GENEVIÈVE CADIEUX

FRANCINE DAGENAIS



Geneviève Cadieux. *L'inconstance du désir*, 1988. Sculpture comprising 5 elements, concrete/sidewalk: 12.7 x 261.5 x 132 cm, b/w photograph: 122 x 261.5 x 5 cm, porcelain shoes: 37 cm, glass (frame) 45.7 x 60.6 cm. Collection: Musée d'art contemporain de Montréal. Photo: Louis Lussier.

CANADA'S participation in the 1988 Venice Biennale was undertaken in collaboration with the Musée d'art contemporain de Montréal. The exhibition's commissioner on that occasion, France Gascon, presented the work of sculptors Roland Brener, of Victoria, and Michel Goulet, of Montréal. In 1990, Montréal artist Geneviève Cadieux will represent Canada at the 44th Venice Biennale.

The work of Geneviève Cadieux has met with increasing success since her 1985 participation in *Aurora Borealis* — the first exhibition in the "100 jours d'art contemporain" series. Since that time, she has presented works in a number of major exhibitions, including the biennials of São Paulo in 1987,

of Sydney in 1988 and 1990, and of the National Gallery of Canada, in Ottawa, in 1989. It is no surprise, then, that our commissioner for this year's Venice Biennale, Chantal Pontbriand (Editor of the Montréal-based magazine *Parachute*), has selected Geneviève Cadieux.

Geneviève Cadieux, who describes

herself as "an intuitive archivist of the artefacts of photography", develops her works through a process of accumulation. Using a technique that might almost be called archeological, she examines the notions of representation and voyeurism.

With her *Illustrations* series, conceived in 1981, the artist began her investigations into human scale, the relationship of the onlooker to this scale, the rhythm of sequence, and the body as the bearer of expressive movement. The human figure appears frequently in her work; she refers to it, however, not in order to identify it, but rather to underline its anonymity — an anonymity that is paradoxically highly particularized. Cadieux often

creates works that postulate a dialectical relation between the private and the public, which causes the spectator's gaze to be torn between the desire to see and the discomfort of seeing.

The anonymity of the figure is preserved through the employment of metonymic representation, or the use of a detail or fragment to suggest the whole. This technique is evident in *Trou de mémoire*, for example, presented at the National Gallery of Canada in 1989: in this work, a close-up view of a scar gives a particular specificity to the figure glimpsed, while nonetheless precluding its identification.

The work entitled *L'inconstance du désir* consists of a photographic enlargement of a dark image, a concrete sidewalk, a photograph (a detail of arched bare feet, behind which we can see a pair of high-heeled shoes) and a pair of high heels made of ceramic. This work has been part of the permanent collection of the Musée d'art contemporain de Montréal since 1989. In *The Shoe at Right Seems Much Too Large*, the artist employs two ghostlike figures whose arched feet and high-heeled shoes provide clues that serve to partially identify them: they are undoubtedly female. As we see, in *L'inconstance du désir* Cadieux again makes use of the connotative possibilities of high heels. The ceramic shoes placed on the concrete sidewalk extend the notion of precariousness or fragility already suggested by the title. They also evoke the glass slippers worn by Cinderella which, we recall, fitted her and her alone. These shoes, without introducing us to their owner,

nonetheless tell us a good deal about her. By employing this fetish object *par excellence*, the artist situates us in a particular cultural society — civilized, probably Western. The sidewalk implies a man-made environment, while the photographic blow-up conjures up a place that is largely obscure. From these fragments and absences we create in our own minds the imaginary shape of the figure to whom belong the feet, the shoes in the picture and the shoes on the sidewalk. Representation of the figure is achieved: the feet become a fragile symbol of the implicit female figure.

The title of the work — *L'inconstance du désir* — suggests the temporary: for inconstancy is constant only in its transience, desire exists only in relation to the object desired — and is not this object always as rooted in particularity as the lack from which it springs? This work sparks off a reflection on the delicate ties that link the perceiver to the represented object, and on the complexity of the process through which the language of imagination is translated visually. The spectator sees a figure that is hardly there, but whose powerful presence nonetheless haunts. Like the desire that she personifies and disembodies, she is revealed only through her absence.

Articles by Francine Dagenais have appeared in a number of art magazines, including *Artforum*, *Canadian Art*, *Cinema Canada*, *Vanguard* and *Vie des arts*. As well as being an occasional contributor to *The Arts Tonight*, heard on the CBC-FM network, Ms. Dagenais teaches art history at Concordia University. In 1988-1989, she was awarded a Canada Council grant to carry out research into the use of the female figure. This article is related to that research.

## Films and Lectures

DANIELLE  
LEGENTIL

**IN CONNECTION WITH** the exhibition *L'art de l'installation: mise en scène de la collection permanente*, the Musée's educational program and activities are presenting screenings of films on the work of the two land artists and a lecture by a Québec art historian.

### SPIRAL JETTY

(United States, Robert Smithson, 1970, colour, 35 minutes, o.v.)

Film by artist Robert Smithson, on his spiral jetty project on the shore of Great Salt Lake in Utah. The film *Spiral Jetty* is distributed by American Federation of Arts, programme Film/Video.

### STONES AND FLIES: RICHARD LONG IN THE SAHARA

(Great Britain, Philip Haas, colour, 40 minutes, o.v.)

Film on the solitary, 15-day march made by artist Richard Long in the Algerian desert.

May 5 and 6 at 2 p.m.  
May 12 and 13 at 2 p.m.

### ON INSTALLATION

**LECTURE/ESSAY** on the ephemeral art form of installation, on its scenarios, its stagings, its actors and its representations, in the company of Normand Thériault. An art historian, critic and curator, Normand Thériault is the author of numerous publications and exhibitions. On the subject of installation, we should mention the book *De l'installation* published in 1987 by *La nouvelle barre du jour* and the exhibition *Aurora Borealis* produced by the Centre international d'art contemporain in 1985.

May 27 at 2 p.m.



Normand Thériault.  
Still shot from the film *La toile blanche*.  
Produced by the National Film Board of Canada.  
Photo: Jean-François Leblanc.

Danielle Legentil has served as Cultural Coordinator in the Activities and Cultural sector since 1988. She recently organized an international conference on contemporary German art entitled *Entendre le point de vue*. Translation: Susan LePan

## Activities for families & friends

FRANCE  
AYMONG

### CÔTÉ CARTON-JARDIN with artist Marie-Anne Cuff

**IN THIS AMUSING** and original activity, artist Marie-Anne Cuff invites visitors to share her passion for cardboard and colour. Museum-goers will recall with pleasure her installation *Sans titre* 1986 that was included in the exhibition *Où est le fragment*, presented at the Museum in 1987. Now, the fabulous figures and tales that fill our imaginary worlds can blend with the artist's own and be brought to life as her hands magically fashion the most ordinary cardboard.

The aim of the activity is to ease visitors' access to the exhibition *L'art de l'installation: mise en scène de la collection permanente* by focusing on some of the main features of installation art. In Marie-Anne Cuff's own work, for example, we find elements from painting — line and colour — combined with a certain ambiguity created by the use of a two-dimensional support that seems to occupy space as both painting and sculpture.

Weather permitting, this activity will be held in the Musée gardens. In case of rain, it will take place under the parapet.

May 27, 10 a.m. to 5 p.m.

### PAYSAGE/PARCOURS with artist Francine Larivée

**MUSÉE VISITORS** were enchanted by Francine Larivée's installation *Jardin de vie — Vision du regard aigu*, which was included in the 1987 exhibition *Elementae Naturae*. This time, members of the public are invited to join her as she plans and executes a micro-landscape/tour in the Musée's grounds. The installation promises to give visitors a true "bird's eye view," encompassing entire landscapes peopled with tiny figures — the view of a being that ventures into the vast and unknown reaches of space.

Once again, the aim of the activity is to introduce visitors to some of the notions associated with the art of installation so as to enhance their appreciation of the exhibition *L'art de l'installation: mise en scène de la collection permanente*. An important element of Francine Larivée's work is the appropriation of real and imaginary space as functions of the work's physical location. While her miniature landscapes are in distinct contrast to the gigantic installation by Jacek Jarnuszkiewicz, their kinship to David Moore's little windmills is clear.

Visitors are advised to bring rubber boots. If the sun shines, the activity will take place in the gardens; if not, we'll gather in a specially arranged area under the parapet.

June 17, 1 p.m. to 5 p.m.

All are welcome to attend these free activities. Children under 13 should be accompanied by an adult.

France Aymong has served as Cultural Coordinator in the Activities and Education sector of the Musée d'art contemporain de Montréal since 1982. She is the creator of Activities for Families and Friends.

### A Sector of the Musée

**IN MAY 1988**, the directors of the Musée d'art contemporain de Montréal entrusted the task of setting up the new Collections Archives sector to Monique Gauthier, recently engaged as Collections Archivist.

This new post, whose creation had been eagerly awaited for some years by the Conservation Department, permits the division of responsibilities relating to the management of the collections.

For those not initiated in the inner workings of museums, the occupation of collections archivist may perhaps appear to be a peaceful one, isolated and somewhat outside the mainstream. In fact, this impression could hardly be further from the truth.

At the Musée d'art contemporain de Montréal, the archivist is in charge of all documentation relating to the works in the collection, is required to supervise the movement of works — both inside and outside the Musée — and is responsible for the administration of the sector. It is a sector that provides services that are obviously crucial to any museum structure: as well as serving as the museum's written and visual memory, it acts as a central pivot to all the operations related to collections management.

Since taking up her post, Monique Gauthier has accomplished a good deal. Most significantly, she has completed an inventory of all the works in the collection, created a location system that permits the rapid tracing of works, overseen the relocation of the sculpture collection and the reorganization of the Musée's storage areas, and centralized all the documentation on the collection.

During the coming year, she will devote most of her time to the impending opening of the Musée's new building in downtown Montréal, scheduled for the fall of 1992. The most important tasks arising out of this great event will be the integration of new personnel, the overseeing of the design and arrangement of the new storage spaces, and the planning of the move of the permanent collection.

The Collections Archivist is looking forward to the downtown relocation of the Musée d'art contemporain de Montréal with a great deal of enthusiasm. Ideally situated, the new

## THE COLLECTIONS ARCHIVES



Monique Gauthier, Collections Archivist, and Pierre Duchesne, Technical Services Coordinator. Photo: Denis Farley.

building will include spacious and well-designed storage areas to house the 3,185 objects that make up the permanent collection. In addition, the Archives sector will be provided with an excellent locale that will permit on-the-spot consultation of data related to the collection, not only by Musée staff, but also by outside researchers and members of the general public.

*Monique Gauthier joined the staff of the Musée in 1988. Prior to this she worked at the Montréal Museum of Fine Arts in a variety of capacities, including Guest Curator, Assistant to the Curator of contemporary art, Cataloguer for collections management and Archivist in the historical archives sector.*

### Space reserved for artists

*Le Journal du Musée d'art contemporain de Montréal* is reserving this space for artists who wish to publicize their professional activities. Artists whose works are included in the Musée's collection, or who have exhibited at the Musée, are invited to inform us of the places and date of any upcoming exhibitions they may be planning. If, for some reasons of space, the Musée is obliged to make a selection, our guiding principle will be "first come, first served" (with the postmark acting as final arbiter!).

The deadlines for information sent to the *Journal* are as follows:

for the July-August 1990 issue : May 21, 1990  
for the September-October 1990 issue : July 1, 1990  
for the November-December 1990 issue : September 1, 1990  
for the January-February-March 1991 issue : November 1, 1990

The information published will include the artist's name, and the title, place and date of the exhibition or presentation. Please send all information to:

**Le Journal du Musée d'art contemporain de Montréal**  
Musée d'art contemporain de Montréal, Cité du Havre,  
Montréal (Québec) H3C 3R4



## DEPARTURE OF HECTOR THISDALE

LAST FEBRUARY 9, after twenty years of service, Hector Thisdale left the Musée to take up an early retirement. With Mr. Thisdale goes much of the anecdotal history of our institution, which he joined only shortly after its foundation.

After serving as Administrative Assistant for a number of years, Mr. Thisdale became Supply Coordinator in the Administrative Department — the post that he occupied until recently.

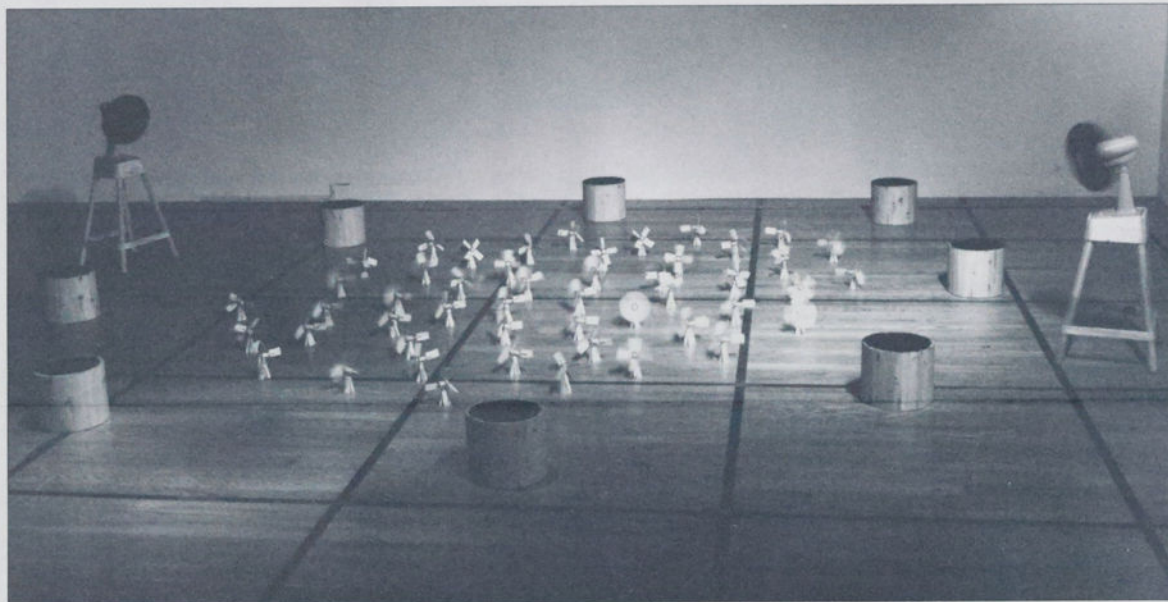
None of the Musée's staff will quickly forget Hector Thisdale's sense of humour and wit. He'll be sorely missed, and we all join together in wishing him many years of happy and productive retirement.

## CONTEMPORARY ARTS BALL

THE FONDATION'S Annual Ball will be held on May 22 at Métropolis. For reservations or information call 873-4743.

## L'ART D'INSTALLATION mise en scène de la collection permanente

(Continued)



David Moore. *Lassithi*, 1983. Approximately 50 miniature windmills, 2 electric fans, 8 wooden buckets. Surface area: 20' x 20' or 400 sq. ft. Collection: Musée d'art contemporain de Montréal. Photo: Centre de documentation Yvan Boulerice.

it appropriates space in a new way that alters the concrete experience of that work. And each group exhibition, which necessarily involves the marking out of separate spaces, affects the ways in which the installation conveys its meaning. For while singular installations are sometimes created — ones that cannot be reconstructed (or not without entirely altering their significance) — the installations presented here are designed to be removed from their original space. They can be exhibited as effectively in the space of the Musée as they were in the space of their creators' studios. The ephemerality they do possess is of another order: the works last as long as they remain on view.

These installations, then, drawn from the Musée's permanent collection, will remain together for the duration of this exhibition, to be seen in all the galleries at the Cité du Havre from April 29 until July 29, 1990. *L'art de l'installation: mise en scène de la collection permanente*, which has been organized by Michel Huard, includes works by Jocelyne Allouche, Wyn Geleynse, Jacek Jarnuszkiewicz, Jean Lantier, Claude Mongrain, David Moore, Joey Morgan and James Turrell. This first major presentation of installation works from the permanent collection — a presentation that involved the participation of each of the artists in the mounting of their own work — provides members of the public with an opportunity to become more familiar with this facet of the collection and to grasp something of its variety, grandiosity and transience. Combining, as it frequently does, several different media, permeating space, juggling space-time, the installation work displays forcibly that explosive quality so characteristic of the art of today. It represents the newest face of an artistic approach that reflects contemporary thinking and, as such, is clearly a signal to museums of the importance of its acquisition, exhibition and conservation.

Sandra Grant Marchand has been a curator at the Musée d'art contemporain de Montréal since 1978. She has organized a number of exhibitions, including *Tendances actuelles au Québec* and *British Now: sculptures et autres dessins*.

The *Journal du Musée d'art contemporain* is published every two months by the Communications Department. In charge of publication: Suzanne Bourbonnais • Coordination: Lucette Bouchard • Contributors to this issue: France Aymong, Francine Dagenais, Monique Gauthier, Gilles Godmer, Sandra Grant Marchand, Claude Guérin, Danielle Legentil, Suzanne Lemire • Proofreading: Kathleen Fleming • English translation: Judith Terry • Design: Lumbago • Typesetting: Zibra • Printing: Interglobe • ISSN: 1180-128 x • Legal deposit: Bibliothèque nationale du Québec, National Library of Canada • Printed in Canada • 2nd trimester 1990 • The reproduction, even partial, of any article in the *Journal* must be submitted to the approval of the Communications Department of the Musée d'art contemporain de Montréal. • The *Journal du Musée d'art contemporain de Montréal* is available free of charge at the Musée. It will be sent to subscribers by mail. • Subscription for issues 2, 3, 4 and 5: \$15

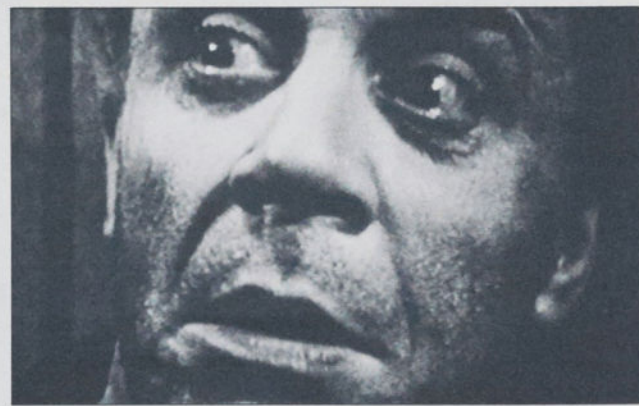
## CREDITS

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The Musée d'art contemporain de Montréal is a Société d'État financed by the ministère des Affaires culturelles du Québec. The Musée receives additional funding from Communications Canada and the Conseil des Arts du Canada. • Director: Marcel Brisebois • Members of the Board of Directors: Mariette Clermont, President, Sam Abramovitch, Luc Beaugard, Manon Forget, Claude Hinton, Claudette Hould, Paul Noiseux, Marissa Nuss, Monique Parent-Dufour, Robert Turgeon

# CALENDAR

May-June 1990



SAMUEL BECKETT, TELEPLAYS, EH JOE (a still)

## EXHIBITIONS

### L'ART D'INSTALLATION: MISE EN SCÈNE DE LA COLLECTION PERMANENTE

until July 29

du Maurier Arts Ltd.

Works by Jocelyne Allouche, Wyn Geleynse, Jacek Jarnuszkiewicz, Jean Lantier, Claude Mongrain, David Moore, Joey Morgan and James Turrell.

### SAMUEL BECKETT TELEPLAYS

June 22 until August 19

CANCELLED

An exhibition organized by the Vancouver Art Gallery presenting works created by Samuel Beckett for film, radio and television.

### Travelling exhibitions: PROPOS D'ART CONTEMPORAIN - FIGURES D'ACCUMULATION

June 5 until August 10

Maison de la Culture La Petite Patrie, Montréal

## EDUCATIONAL ACTIVITIES

### FILMS

May 5 and 6 at 2 p.m.

May 12 and 13 at 2 p.m.

*Spiral Jetty* (United States, Robert Smithson, 1970, colour, 35 minutes, o.v.) Distributed by American Federation of Arts, programme Film/Video.

*Stones and Files: Richard Long in the Sahara* (Great Britain, Philip Haas, colour, 40 minutes, o.v.)

### LECTURE

May 27 at 2 p.m.

De l'installation with art historian Normand Thériault

MAY 27  
MUSEUMS'  
DAY

### ACTIVITIES FOR FAMILIES AND FRIENDS

May 27 from 10 a.m. to 5 p.m.

Côté carton-jardin with artist Marie-Anne Cuff

June 17 from 1 p.m. to 5 p.m.

Paysages/parcours with artist Francine Larivée

## PERFORMING ARTS

### EXPERIMENTAL THEATRE

June 15, 16 and 17 at 2 p.m.

Parcours scénographiques  
Les Productions Recto-Verso  
Reservations: (514) 873-2878

## MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

Cité du Havre, Montréal, Québec, H3C 3R4  
Tél.: (514) 873-2878

### La Fondation des Amis du Musée

A non-profit organization providing essential support for the mission of the Musée d'art contemporain de Montréal. Individuals, associations and corporations can help the Fondation des Amis du Musée reach its objectives as contributors, members and volunteers. Annual membership in the Fondation, including free mailing of the *Journal du Musée d'art contemporain de Montréal*: \$25 (students and senior citizens: \$15). Information: (514) 873-4743

**Free Admission**  
All voluntary contributions will be added to the Musée's art acquisition fund.

#### Access to the Museum

By car: Bonaventure auto-route south of University Street, "Cité du Havre - Port de Montréal" exit, then Pierre-Dupuy Avenue. Free parking.  
By bus: S.T.C.U.M. bus service via line 168 from McGill, Bonaventure and Square Victoria metro stations, from Tuesday to Friday only. An S.T.C.U.M. group taxi service is operating between Bonaventure Metro Station and the museum every Saturday and Sunday.

The service is available at 30-minute intervals from 12 to 6 p.m. A one-way trip costs \$1, without transfer privileges. For further information: A-U-T-O-B-U-S.

#### Museum Hours

Exhibitions: daily from 10 a.m. to 6 p.m., closed Mondays.  
Documentation Centre: Tuesday to Friday from 10 a.m. to 5 p.m.  
Boutique: daily from 10 a.m. to 6 p.m., closed Mondays.  
Café: daily from 11 a.m. to 4 p.m., closed Mondays.