

At a time when modernism is being reassessed and abstract painting is enjoying renewed interest, Martin's work takes on special "colour." The Metropolitan Museum of Art in New York is currently devoting a major retrospective to Russian artist and philosopher Kazimir Malevich (1878-1935), who was at the origins of modernism. With its extreme simplicity and irreducible character, Ron Martin's work reminds us of Malevich. Looking at the waters on paper or *Titanium White #1*, we can't help thinking of *White Square on White* (c. 1919-1920). His work is also reminiscent of the series done by Monet (1840-1926), with the light that plays on the texture of the impastos. The titles of the series show a tinge of the blue and rose periods of Picasso (1881-1973). Above all, however, the materiality and gestural nature of his works take us back to the Action Painting of Jackson Pollock (1912-1956). ■ In looking at the paintings from 1971 to 1981, we are tempted to read them as a body of work firmly inscribed in the art history tradition. The artist himself, in the exhibition catalogue, claims the influence of the colourist Eugène Delacroix (1798-1863), cites Nicolas Poussin (1594-1665), El Greco (1541-1614) and Leonardo da Vinci (1452-1519), pays tribute to Jackson Pollock, to whom two works in the exhibition are dedicated, and above all to the abstract expressionists Clyfford Still (1904-1980) and Barnett Newman (1905-1970). That's where the correspondence ends. "I'm not interested in identifying with what might be con-

Ron Martin,

Call #5, 1976.

Acrylic

on canvas.

213.4 × 167.6 cm.

Collection:

Sogecal inc. Qué.

Photo:

Art Gallery

of Ontario

sidered modern painting... I have never thought of myself as an abstract painter,"<sup>1</sup> the artist tells us. ■ If we want to find Martin's spiritual affiliation, we have to look towards psychoanalysis. He finds Jung's collective unconscious appealing. "The most important achievement in modern art has been the objectification of the totality of experience. As Jung pointed out, it is not possible for an objective point of reference to exist outside of the psyche."<sup>2</sup> Colour in Ron Martin's work could supply an interesting field of interpretation, something he denies. "Why are these paintings entirely black? Why are they limited to one colour? The use of

black paint excludes other coloured pigments. Therefore, it is evident that the material does not reflect a concern for colour or for the purely sensational aspect of colour. Of all coloured pigments, black absorbs most light; moreover, a black surface reflects most light. Light is separated into its opposite conditions: reflected light and the absence of light."<sup>3</sup> ■ In the earliest works, the artist made use of predetermined criteria: set quantity of paint, uniform formats and continuous, time-limited execution. Having reached the limits of his pictorial questioning, Martin temporarily abandoned painting and explored the series of waters on paper,

Exhibitions

RON MARTIN 1971-1981

*The Red and the Black*

**B**ETWEEN 1971 AND 1981, artist Ron Martin produced an impressive body of works, dominated by the creation of monochrome paintings starting in 1973 is the best known, and by the most creative pictorial careers in Canada. ■ It was to give an account of this career that the Art Gallery of Ontario

DANIELLE  
LEGENTIL

produced an impressive body of works, dominating. The series of black paintings which he did himself constitutes a strong defence of one of organized and circulated this exhibition of 42 paintings, 30 of which belong to the series of black paintings (1973-1981). The other works include the monochromes (1971-1973), the red paintings (1972) and the waters on paper (1973). ■



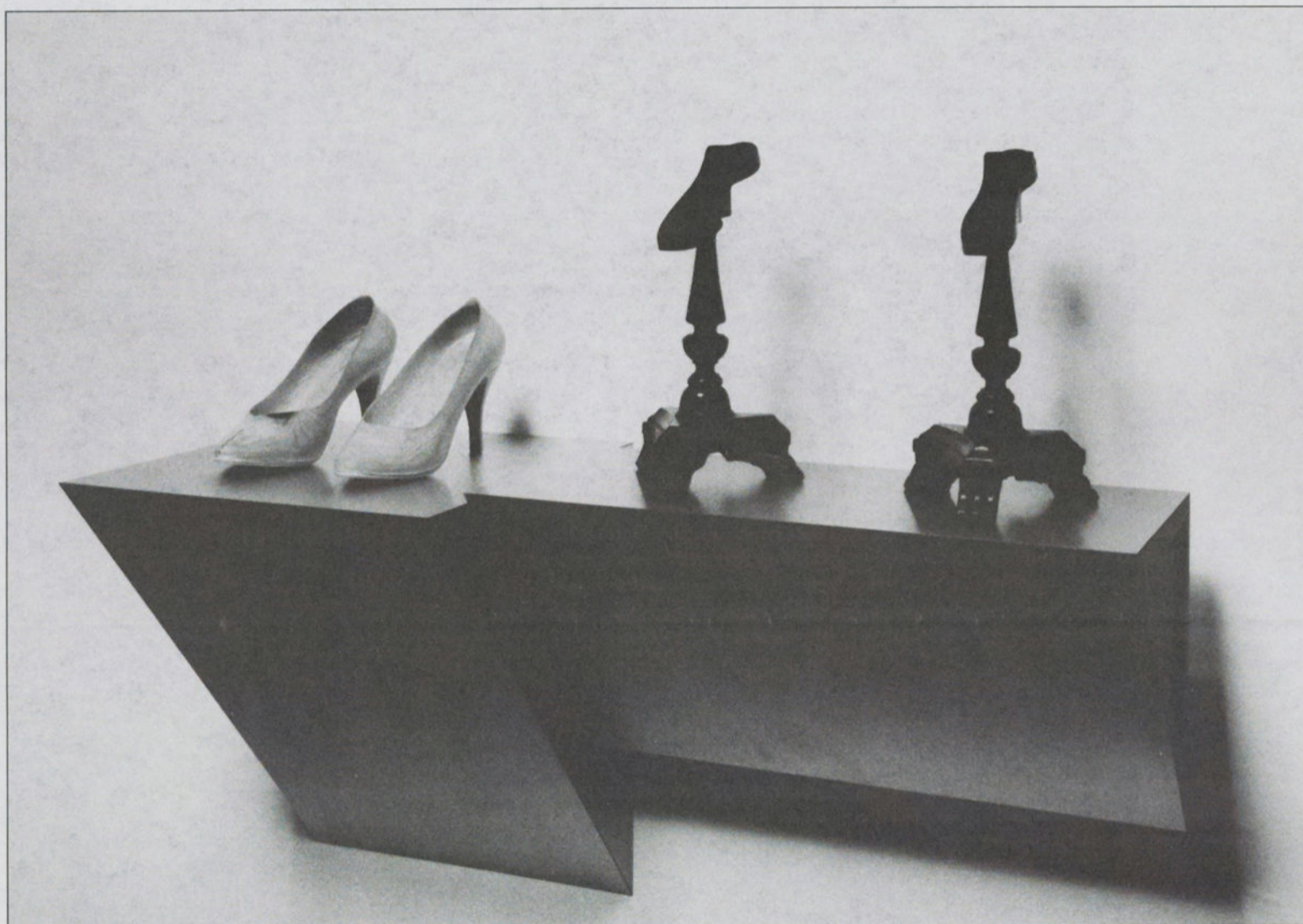
using brushes and water as his only tools and projecting onto paper pictograms arising out of his subconscious. In 1973, he returned to painting and changed the parameters he had imposed on himself; he laid his canvases right on the floor, and poured on large quantities of paint — some canvases drank up no less than 20 gallons — which he applied with his hands. In one of the series from 1979-1980, the artist painted in reverse order, scratching the surface of paint already applied. "In making these paintings where I used to pour the paint out onto the surface, I found when I was pushing the paint around, I had to stop and pull the paint up in

front of me so I could move forward. It was like taking one step backwards, retreating one step, and then going forward. To use an analogy, I had to push the ocean in front of me before I could swim."<sup>4</sup> James D. Campbell, in one of the catalogue essays, finds this analogy between the gesture of painting and learning to swim significant. He writes: "Martin approached painting itself as a way of locating the body-image in space, of growing accustomed to and orienting himself in the fluid mass of paint from a corporeal standpoint."<sup>5</sup> We know that the dimensions of the paintings correspond to the extent covered by the body of the artist

## A WORK BY HAIM STEINBACH

G I L L E S   G O D M E R

**H**AIM STEINBACH, born in Israel of German extraction, now lives mainly in New York. When he came to art in the early seventies, he initially turned his attention to painting. Then in 1979, at Artists Space, Steinbach produced his first exhibition using objects. A year later, he presented his first shelf; triangle-shaped and made of formica, this object would henceforth form part of his work. ■ A typical Steinbach piece includes one or more examples of at least two objects, laid out on two formica shelves in contrasting positions. Because of this omnipresence of the object, the outcome of a selection process effected by the artist, we naturally think



Haim Steinbach,  
*Untitled (women's wood  
shoes, shoe display  
stands)*. Assorted  
materials (wood,  
plywood, sheets of  
metal laminate).  
67.3 × 85.1 × 34.3 cm.  
Collection: Musée d'art  
contemporain de  
Montréal.  
Photo: Denis Farley.

of Duchamp. But unlike the case of the “ready-made,” putting this work into concrete form calls for the construction of elements (the supports) on which the choices that have been made are then arranged. ■ We might also be reminded of minimal art, as well as conceptual art: in the emphasis placed on presenting these objects, devoid of their original meaning, diverted from their original function, intended , rather, for aesthetic contemplation, the artist imitates galleries and museums, to a certain extent, in the presentation strategy they propose. ■ This recently acquired work by Steinbach — one of the artist’s favourites in a recent exhibition — thus takes up a familiar presentation. A pair of shoes is set out on one of the two formica shelves in the work, and two shoe display stands on the other. Although there is an obvious complementarity here, there is also a contrast between the manufactured object, connoting an infinite series, and the handcrafted object, which is therefore one of a kind, a sort of archetype, but which also refers to the real object, a multiple, with infinite industrial production potential. Moreover, because of the emphasis that has been placed on the presentation function expressed, for example, by the selection made of these objects, Steinbach sums up and underscores an important part of the artistic endeavour he has been engaged in for more than 10 years, which is sustained by all the consumer society offers him, as well as by the constant proliferation and turnover of consumer goods exacerbating the desire they give rise to.

# Pierre Granche

Works In and Out of the Musée's Collection

L I S E L A M A R C H E

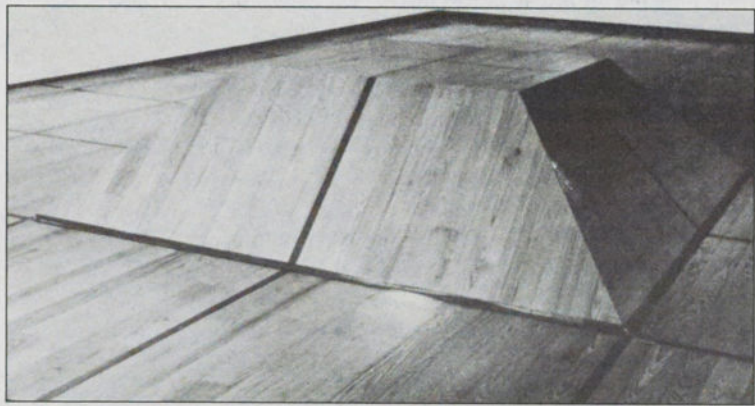
**P**IERRE GRANCHE has exhibited since 1969, and since 1973 has produced "environmental sculptures" (an expression he preferred over "public art," now more readily called "installation"). Summing up a 20-year career in a single page is mission impossible for anyone who does not have an indestructible spirit of concision. One easy way out might be to establish a dictionary-type entry in which the succinctness and dryness of the sentences wipe out all uncertainty:

*Granche, Pierre, Québec artist (Montréal, 1948). Produces temporary and permanent works for various sites. His main tools are topology and the truncated pyramid plus, since the mid-eighties, some figures (animals, Egyptian women, city, etc.).*

We would then know enough about him to take part in a trivia contest, but we would remain on the threshold of his work. Curious creatures that we are, we would like to see some of the sculptures,<sup>1</sup> and an adventurous curator would no doubt like to organize a retrospective. Impossible, since many of Pierre Granche's sculptures no longer exist. There is no use complaining about vandalism or accusing the public authorities of negligence: in some cases, these absences today were intended by Granche. For example, the sculpture *Assimilation/Simulation* (1978), shown at the Musée d'art contemporain de Montréal as part of *Tendances actuelles au Québec*, no longer exists except on photograph, as a record.<sup>2</sup> Visitors to the *Tendances actuelles au Québec* exhibition will recall the sculpture. For a while, that is until the Musée moves downtown, we can visually reconstruct the piece by transposing the photograph on to

posium or as part of the program for integrating works of art into architecture (the so-called "1%" program, not to be confused with the other 1% claimed more recently by the cultural sector for the benefit, it seems, of cultural industries considered more cost-effective than the visual arts), what other way is there to see works so closely connected to the site or buildings that they have been nicknamed "chameleons"<sup>3</sup> than to see them on the spot? If our foolhardy curator were an art historian as well, of the kind that no longer exists (regrettably, denizens of specialized libraries often sigh), and if the fancy took him or her to go over the route in chronological sequence, we would have an incredible journey to make that would include, among other stops: city of Montréal North (*Hommage aux travailleurs*, 1973); Complexe Desjardins<sup>4</sup> (*Interrelation sculpturale d'un système cubique*, 1976); Université de Montréal<sup>5</sup> (*Topographie / topologie*, 1980); Chicoutimi (*Lieu in-fini*, 1980); Saint-Marc-sur-le-Richelieu (*Topologie / topographie*, 1981-1983); Université Laval (*Égalité/équivalence*, 1991), and so on, right up to the new home of the Musée d'art contemporain de Montréal on St. Catherine Street (untitled and undated, for the moment). Our trip ends, for now, under the sign of *Odyssée 2001*, something that will certainly not displease Granche, who is as comfortable with Thales as with Euclid.<sup>6</sup>

This journey from work to work, and from site to site, would allow us to see the solids of Granche's sculpture — at the expense, however, of the hollow parts, which nevertheless count for something. You mustn't think that I have suddenly rediscovered



ABOVE: Pierre Granche and the model of the work that will find a home on the site of the Musée downtown. Photo: Denis Farley. BELOW: Pierre Granche, *Assimilation/Simulation*, 1978. Nails, screws, glue, urethane and paint. 76.5 x 305 x 305 cm. Photo: Musée d'art contemporain de Montréal.

the floor. In a few months, we will really have to imagine.

The way Granche's works are scattered geographically would require conscientious curators and art lovers to follow an absurd route that would take them from Namur metro station to the Richelieu River, from the old École des Beaux-Arts on Sherbrooke Street to Université Laval in Québec City, via Sorel-Tracy, before ending up in Chicoutimi. And indeed, what other way is there to see Granche's *in situ* sculptures, produced for a sym-

preliminary drawings) escape our grasp, whereas they are repeated starting points for the sculptor. We see only the tip of the iceberg, which should help explain our amazement at seeing rise up, out of nothing (we think), unexpected figures: a dog, column or cloud.

Let us take the case of the sculpture at the Musée's new building. The original scheme, dating from 1985, for which Granche won the competition, has had to be significantly revised three times (in 1985, 1988 and 1990), with more than mere modifications to the details, because the very location of the work changes with the architecture. The *in situ* experience has made Granche tolerant of these shifts in direction which he tends to see more as new challenges. And everything we have not seen, because it is not exhibited, will be in his sculpture to come. There will also be movements of things seen — parts of the *Profils* installation (Galerie Joliet, 1985), of *Pomme* (Musée d'art contemporain de Montréal, 1985-1986), fragments of *Gravité/cité/ennuagé* (*Les temps chauds*, Musée d'art con-

temporain de Montréal, 1988). Will we be surprised to find masked Egyptians, mute Cerberuses, a flat, radiating downtown, open and closed spaces, grids, and who knows what else? Especially since life goes on, the life of changes in plans, the little life of the grant-givers and the studio work over which critics, however attentive, have no hold. Fortunately. And so, who can know what Granche's work for the new building will be? We are doubtless deluding ourselves if we think, as always, that we are holding the work in our eyes when we are seeing the photo of the model. But, as René Payant has already noted, the installations of Pierre Granche are "uncontrollable." We shall see. *Lise Lamarche teaches in the department of art history at the Université de Montréal. Her first course on modern sculpture was given in collaboration with Pierre Granche. She contributes articles on sculpture and written "snapshots" of the "art world" to cultural periodicals, and examines the 1950s with students at seminars at the Université de Montréal and Concordia University.*

1. A good visual introduction to Granche's work up to 1984-1985 may be found in the catalogue for the exhibition *Pomme. Si Euclide avait croqué...* (Musée d'art contemporain de Montréal, November 24, 1985 – January 12, 1986).

2. One of the guest curators of the exhibition *Histoire en quatre temps* (Musée d'art contemporain de Montréal, 1987), René Payant, selected this work (this trace?) as one of the major "markers" of Québec art.

3. René Payant analysed this aspect of the work in an essay that is essential for an understanding of Granche's art, entitled "Entre-lieux," first published in *Parachute* magazine (No. 31, Spring 1983) and republished in *Vedute. Pièces détachées sur l'art, 1976-1987*. Laval, Éd. Trois, 1987, p. 323-333.

4. Thanks to the "care" of a person in charge at Complexe Desjardins, this sculpture has been taken out of the circuit. The piece was removed in the winter of 1991 without the artist being notified. The disappointed visitor may ponder, at his or her leisure, what is meant by "resource management."

5. Before seeing this sculpture on Édouard-Montpetit Street, it would perhaps be wise to wait for it to return to normal life, and for its lustre to be restored.

6. I am referring to two "exhibitions" by Granche: *Thalès au pied de la spirale*, 1988, at the Toronto Sculpture Garden, the model for which belongs to the Musée d'art contemporain de Montréal, and *Pomme. Si Euclide avait croqué...*, 1986, also at the Musée.

# An Interview with Marina Abramović

our final separation, and each to walk 2000 km, towards the other, to say goodbye. Perhaps it was also a way of putting off the moment of admitting to ourselves the reality of our failure.

What is remarkable in this exhibition that shows works which, for the first time, were conceived separately by each of us, during this long,

Marina Abramović, for years your life and your art have been one and the same. Your performances, your artistic practice, your emotional life, your thoughts, your dreams, have been joined and bound together in remarkable continuity. Looking at such a total adventure, I wonder whether it is reasonable for me to extract, from this whole, a single detail that, nevertheless, seems quite striking to me. You said, one day, near the Great Wall: "After the walk, I would like to have a life full of laughter." Were you referring only to the difficulty of that particular undertaking?

No, not only to that. And I don't mean laughter just in its literal sense. To me, it's a symbol of change, just as the Wall is a symbol of transition. It underscores the advent of a completely different personal attitude. On this side of laughter, on this side of the Wall, it's a new life for me now. Bodily suffering was seldom absent from the work I did before with Ulay, but the Great Wall Walk was, physically and mentally, the toughest time of my life.

After Ulay and I met in 1976, we really wanted to accomplish something extraordinary. We wanted, not just to lose ourselves in one another, but to become a third person, a single, hermaphrodite being. That was the meaning of *Relation in Time*, the performance in which we stood for 17 hours, back to back, with our hair intertwined. For years, we conceived our art jointly, each forgetting our separate egos, no one saying "I". But losing one's identity is an impossible task. No one can speak for another; deep down, perhaps we already knew that, at the very beginning, in 1976, when in *Talking about Similarity*, I tried to answer questions from the public on behalf of Ulay who had sewn his lips together.

**When, after eight years of preparation and procedures, the Chinese authorities finally gave their permission for your joint project for the Great Wall Walk, your emotional reality had changed, and you and Ulay had decided to separate. And yet you wanted to carry out the Great Wall project.**

Yes. A great many people around us had joined in the effort to help us carry out this project which was originally intended to be an almost mythical consecration of our union. Since we had decided to separate, and knew that nothing would ever be the same afterwards, that the work we had until then conceived and produced together for all those years would henceforth be an individual task for each of us, expressed without the other, we decided to make this last joint endeavour the very site of

## Exhibitions

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solitary walk, and produced without the other's knowledge, is that it actually presents our separation as still being part of our union, as its final act.

**In the pieces you are presenting today, which you refuse to call sculptures, the real artistic content is immaterial, it is actually a kind of energy, stemming from the minerals, which you want to make accessible to the public. Spirituality seems to be at the heart of your work. In your many performances with Ulay, what were the respective places held by spirituality and experimentation?**

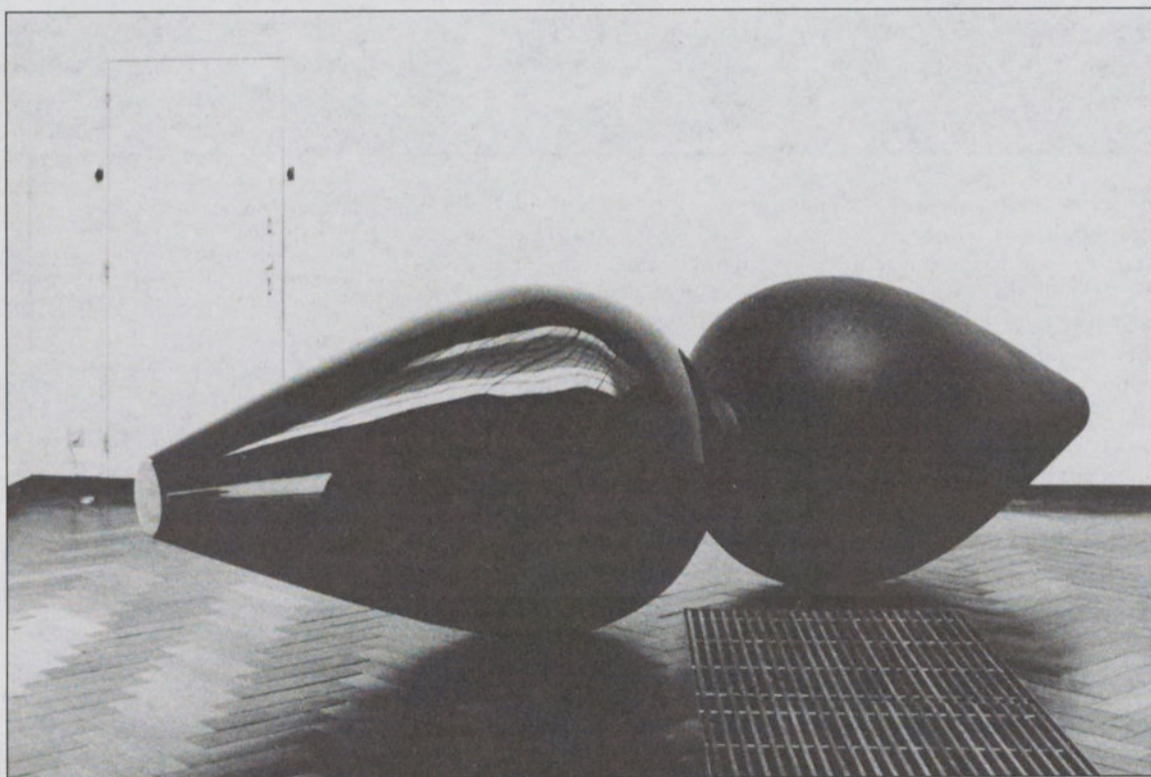
Spirituality comes from experimentation, never the opposite. In the first performances, the part played by the body was extremely important. We were trying to go beyond suffering, to push physical endurance to its limits. It was through these experiments that we gained an awareness, little by little, of the power of the mind. We learned that, through it, we were able to control the body. During the time we spent in the desert, in Tibet, immersed in other cultures, we realized that this power of the mind was a faculty forgotten by our own culture. That's why our performances gradually lost their violence and become, no longer physical confrontations, but exchanges of energy.

The importance of the physical position — sitting, standing, lying down — for the mental disposition; the influence of the types of minerals contained in the soil, and of the orientation of the lines of magnetic force, all this is something I discovered by experience, and on this exhausting walk along the Great Wall. Like the need for intense spiritual preparation before producing a work of art.

**Don't you think that, in our relations with very old cultures, we tend to be less critical of expressions of their spirituality than we are of the spiritual dimension of our own culture?**

Yes, that's possible, but Ulay and I never wanted to model ourselves on the traditions and beliefs of other cultures, nor to adopt them. We simply took elements from those cultures that we knew, from experience, were useful to us, like an enrichment, and we hope many other people will do the same. We wanted to be a bridge between cultures...

I personally learned from the Australian Aborigenes, the Tibetan monks, the old people I stayed with, at the foot of the Great Wall, the importance of the mind, of the energy that flows... and the unimportance of objects. That's the whole meaning of this exhibition. A new life began for me in those difficult travels along the Great Wall; I am living it today, right now, and I am "emptying the boat." Tomorrow's art will not be made up of objects but most likely of pure energy conveyed to a public that will have learned how to receive it.



Marina Abramović, *The Lovers*, 1988-1989.  
Colored polyester. 170 x 185 x 150 cm.  
Photo: Stedelijk Museum, Amsterdam.

## TO WALK AS A WHOLE

**M**ONTREAL CHOREOGRAPHER Lucie Grégoire will lead a series of walks which visitors are invited to join as participants. This activity, planned by the Musée in connection with the exhibition *The Lovers: The Great Wall Walk*, is designed to provide an opportunity to explore some of the many meanings walking takes on, as an action that involves the whole body and mind and that takes place in a particular context. ■ In 1980-1981, after sharing their lives and linking them closely to their artistic concerns for several years, the artists behind this exhibition, Marina Abramović and Ulay, decided to walk the length of the Great Wall of China. Each of them starting from the opposite end of that monument, they planned to meet in the middle to celebrate their union and actualize it in a marriage ceremony performed in the Chinese tradition. This walk, symbolically and historically rich, fits into the series of previous performances in which the artists were sitting, lying down or running to meet one another, their bodies colliding in passing. We might therefore imagine the action of walking along the wall as the covering of a tremendous distance separating two beings who miss one another and whose symbiotic state acts like a powerful magnet. Their hurried, determined, impatient steps would rush to their reunion point, imagined countless times. Their hearts would be sad at the

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absence of the other, who had become part of the self, but also light and happy at the thought of finally finding that other again. ■ The time between the plan and its fulfilment was enormous. Administrative and financial difficulties and political, cultural and ideological constraints were at last overcome and, at the end of March 1988, each prepared for the big departure. In the meantime, however, the walk had taken on an entirely different meaning. Abramović and Ulay had moved from their symbiotic passion to an ever more pressing need to find their individual identities and start a new life, each independently. The state of mind in which these partners now found themselves, on the point of closing an important chapter in their lives and opening another, gradually changed. The meaning of the steps, of the distance walked, of the obstacles to be overcome, the feelings and emotions driving the performers, swung the other way, utterly transforming the original meaning of this grand scheme. And so, their walk of reunion became, at once, a walk of ending, of farewell, and a walk of beginning, of opening up to oneself. ■ The act of walking itself totally occupied Ulay, like a child, who concentrated on each action to the point of eluding everything

that might distract him from it. Here is the first step. Which foot does he put down first? What relationship is established between the ground and the foot touching it? And the air around? What pace does he walk at? How long does it take for the body to find its balance? ■ Different goals give rise to highly diverse feelings and thoughts about walking: we can take a walk for relaxation, a walk of protest, a walk to occupy a territory, a walk for health, a walk towards the past or the future, a walk of exploration, a walk to forget, a walk to celebrate. Varied places and contexts also produce different meanings: walk in the rain, in torrid heat, on snow, in a neighbouring street, on a dock in Venice, to a cemetery where a friend will be buried. ■ Walking has inspired Lucie Grégoire to create a number of choreographic experiments, including her 1982 piece, *Boardwalk Dance*, and her 1990 *Passages*, which explored the relations between life and death. Recently, the artist, accompanied by dance students, also invited the general public to join in a "walk" as part of demonstrations against the war in the Persian Gulf. ■ The scenario of the different walks proposed to visitors will be posted at the Musée, starting April 8. From that date, it will also be possible to obtain information about them by telephone, at (514) 873-2878.

*April 14, 1 to 5 p.m.*

In the event of rain, the activity will be held the following Sunday.

**R**IGHT FROM THE YEAR it was founded, namely 1964, the Musée d'art contemporain de Montréal has been concerned with conveying to the public its passion for and institutional interest in contemporary art and artists of our day. Very early in the history of the Musée, a program of visits (then called "guided tours") was started up, along with all kinds of selective activities designed both to spark debate

and discussion about current art and to give artists and the public a chance to place themselves in relation to art from here and elsewhere. ■ Changes in art, the art world and society in general, not to mention recent developments in museology, have transformed this sector of the Musée since that time. More dynamic than ever, it is now founded on the very nature of the museum as an institution with specific goals and approaches. Its philosophy is based on the

recognized ability of visitors to enjoy enriching experiences through their contact with contemporary art, whatever their educational background and knowledge of art history. Visitors' life experiences and personal understanding, the feelings they are able to experience, their own objectives, the sociocultural context they come from, everything they are as individuals — these are the considerations that will

## A Sector of the Musée

## EDUCATION

shape their museum experience, which is at last related to an experience of the world in general. ■ The activities provided by the education sector are designed and organized so as to foster experimentation. They tie in with the artists' practices, the concepts behind the exhibitions and multi-

ings, etc., bring current viewpoints and theories face to face and shed new light on museum life and art. Brochures, activity cards for independent visitors, audioguides, pre-visit activities, and activity booklets are further tools at museum-goers' disposal to accompany their approach. The program of tours (now called "visits") is distinguished from traditional programs by its use of exploration and experimentation

situations and the in-depth study of a large number of considerations, with the aim of fulfilling museological and social objectives. These include making the visitor increasingly responsible and autonomous, and relativizing knowledge and understanding, respect for oneself and for others, and open-mindedness. Visits focus above all on a meeting of the visitor and the work in its exhibition context and, indirectly (though sometimes literally), of

the artist and the public. Other activities provide families and the public as a whole with an opportunity for sharing, creativity and self-expression. ■ Whether alone or in a group, visitors are thus invited to take an active part in museum life, in all of the institution's public spaces. These spaces will increase in number and size in the new building, allowing an even wider variety of educational activities to be held. **F.A.**



Students Nathalie Soucy, Stephan Simoneau, Kathy Charest, Erik Prince and Tanada Tan during the activity *IxeigatnoC* on October 14, 1990.

disciplinary projects and the specific social and museum contexts in which these works are presented. By way of example, we could mention the opportunities to meet the artists, which help to establish more concrete, warmer relations between artists and their public and place the works in a more familiar context. Other activities like lectures, round table discussions, symposiums, seminars, film and video screen-

RON MARTIN  
(Continued)

when he stretched his arms vertically (crawl) or horizontally (breaststroke). ■ The large size of the paintings invites viewers to plunge into the world of Ron Martin who, as was previously described by Mark Rothko (1903-1970), seems to be saying, "I paint large pictures because I want to create . . . intimacy."

Ron Martin lives and works in Toronto. The Musée d'art contemporain de Montréal has two works by Ron Martin: *The Forgotten Gesture*, whose evocative title was

used for the exhibition *Le geste oublié* produced by the Musée in 1987, and *World Painting #34*.

- 1. National Gallery of Canada. — Canada: Ron Martin: Henry Saxe. — Ottawa: NGC, 1978. — p. 9-12.
- 2. Art Gallery of Ontario. — Spring Hurlbut, Ron Martin, John Massey, Becky Singleton. — Toronto: AGO, 1981. — p. 21
- 3. Ibid. — (p. 20.)
- 4. National Gallery of Canada — *op. cit.* — p. 10.
- 5. Art Gallery of Ontario. — Ron Martin 1971-1981. — Texts by Walter Klepac, James D. Campbell, Ron Martin. — Toronto: AGO, 1989. — p. 51.
- 6. The Oxford Companion to Twentieth Century Art. — (Oxford Paperback Reference). — Oxford University Press, 1988. — p. 471.

JEAN - PAUL MOUSSEAU  
1927 — 1991

**OF THE ARTISTS** who hovered around Paul-Émile Borduas in the 1940s, Jean-Paul Mousseau was distinguished by a prolific spirit of invention, an original approach and a total receptiveness to the various expressions of art. His studies at Collège Notre-Dame in Montréal, with Frère Jérôme (1940-1945), among other teachers, his encounter with Borduas and the classes he took at the École du Meuble (1945-1946) predisposed him to the explosion and demands of the automatist doctrine; a co-signatory of the Refus global manifesto, Mousseau took part in all of the group's exhibitions. Using his own definition of the artist as a visual researcher, he followed an exploratory path leading him to create posters, scenic effects, stage sets and costumes, as well as murals of ceramic or reinforced plastic, luminous object-sculptures, paintings of fibreglass and jewels, at the same time as an equally varied body of painted and drawn work (oils, inks, pastels and gouaches). Expressionist to begin with (1941-1943), then surrealist (1944-1946), his pictorial practice was subsequently defined by an abstraction of forms and colours determined by gestural impulse alone. The fifties led to an increasingly rigid structuring of the composition. His later work is characterized by the appearance of subtly modulated coloured strips, their organization in a diagonal design, and their insertion into round paintings. Over the years, Mousseau tried to democratize artistic expression by integrating it into the various spheres of human activity. Working in collaboration with architects, engineers, technicians and scientists, he tried new materials and laid out arrangements and colours in harmony with the progress of technology and in the image of modernity. ■ Excerpt from the catalogue *Les vingt ans du Musée à travers sa collection*, 1985. Text by Josée Bélisle.

**LAST JANUARY 5**, we learned of the passing of Gaétan Boisvert, the first president of the Société d'état du Musée d'art contemporain de Montréal and founding president of the Fondation des Amis du Musée. The boards of both the Musée and the Fondation are grateful for the valuable contribution made by Mr. Boisvert to the life of the Musée.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

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

**ADMISSION**  
**Tuesday:** Free admission for all  
**Wednesday through Sunday:**  
**\$2** for students, senior citizens and members of the Fondation des Amis du Musée;  
**\$3** for adults;  
**\$5** for families;  
Free at all times for children under 16. The proceeds will go the Musée's art acquisition fund.

**ACCESS TO THE MUSÉE**  
**By car:** Bonaventure autoroute south of University Street, "Cité du Havre — Port de Montréal" exit, then Pierre-Dupuy Avenue. Free parking.  
**By bus:** Daily STCUM bus service via line 168 from McGill, Bonaventure and Square Victoria metro stations.

**MUSÉE 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.

**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 *Le Journal du Musée d'art contemporain de Montréal*:  
\$25 (students and senior citizens: \$15).  
Information: (514) 873-4743.

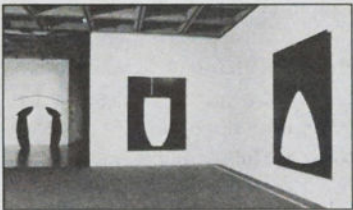
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The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the ministère des Affaires culturelles du Québec. The Musée receives additional financial support from Communications Canada and the Canada Council • Director: **Marcel Brisebois** • Members of the Board of Directors: **Mariette Clermont**, President, **Sam Abramovitch, Luc Beauregard, Léon Courville, Manon Forget, Claude Hinton, Claudette Hould, Paul Noiseux, Marissa Nuss, Monique Parent-Dufour, Robert Turgeon**. The functions of the Musée d'art contemporain de Montréal are to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities. *National Museums Act, Section 24*

Calendar

EXHIBITIONS

THE LOVERS:  
THE GREAT WALL WALK  
Until April 21



A view of the exhibition. Works by Ulay. Photo: Denis Farley.

This exhibition organized by the Stedelijk Museum, Amsterdam, presents recent works by Marina Abramović and Ulay (Uwe F. Laysiepen), produced at the conclusion of their walk along the Great Wall of China, which they performed in 1988. The pieces consist principally of sculpture, photography, video and installation art. A catalogue accompanies the exhibition.

RON MARTIN 1971-1981

May 5 — July 21

An exhibition of paintings from the years 1971 to 1981 by Canadian artist Ron Martin. Organized and circulated by the Art Gallery of Ontario, with the support of the Canada Council, this exhibition is presented by the Fraser Elliot Foundation. An extensively illustrated catalogue with essays by Walter Klepac, James D. Campbell and Ron Martin, and an introduction by Philip Monk, the exhibition curator, accompanies the presentation. **The opening will take place on Sunday May 5 at 3 p.m.**

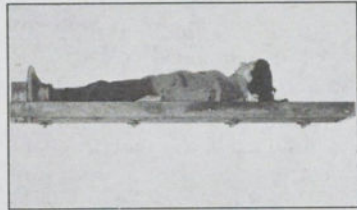
ACTIVITIES

CHOREOGRAPHER  
LUCIE GRÉGOIRE

To Walk as a Whole  
**April 14 from 1 to 5 p.m.**

VIDEOS

MARINA ABRAMOVIĆ/ULAY



Marina Abramović, *Boat Emptying Stream Entering*. Performance. Musée d'art contemporain de Montréal. Photo: Denis Farley.

Performance Anthology: 17 performances 1976-1980 (1988, 180 minutes, Time Based Arts, Amsterdam)  
**April 6, 13, and 20 at 2 p.m.**

City of Angels (1983, 10 minutes)  
Terra Degli Dei Madre (1984, 20 minutes)  
Terminal Garden (1986, 17 minutes)  
**April 7, 14 and 21 at 2 p.m.**

MEETINGS

ARTIST RON MARTIN

The Red and the Black  
**May 5 at 2 p.m.**

VISITS

RESERVATIONS: (514) 873-5267

MUSEUM DAY

May 19

april

- M 1
- T 2
- W 3
- T 4
- F 5
- S 6 Videos
- S 7 Videos
- M 8
- T 9
- W 10
- T 11
- F 12
- S 13 Videos
- S 14 Videos / Activity
- M 15
- T 16
- W 17
- T 18
- F 19
- S 20 Videos
- S 21 Videos
- M 22
- T 23
- W 24
- T 25
- F 26
- S 27
- S 28
- M 29
- T 30

may

- W 1
- T 2
- F 3
- S 4
- S 5 Meeting / Opening
- M 6
- T 7
- W 8
- T 9
- F 10
- S 11
- S 12
- M 13
- T 14
- W 15
- T 16
- F 17
- S 18
- S 19 Museum Day
- M 20
- T 21
- W 22
- T 23
- F 24
- S 25
- S 26
- M 27
- T 28
- W 29
- T 30

june

Ron Martin 1971-1981