

A New Acquisition

A WORK BY JACQUES HURTUBISE

PAINTER Jacques Hurtubise holds a very special **S U Z A N N E** place in the history of Québec art. His work, sometimes gestural and spontaneous, other times geometric **L E M I R E** and hard-edge, defies all categories or labels. His painting constantly wavers between the heritage of Automatism and the geometric rigour of Plasticism. ■ *Géraldine*, a work recently added to the permanent collection of the Musée, thanks to a gift by Yves Gauthier, illustrates this original, specific contribution made by the painter. Executed in 1965, *Géraldine* is part of the series of paintings that bear women's names, and that extended over more than 20 years of the artist's output. The personification of his paintings from 1965 on is significant, as it leads him to a point of balance

Jacques Hurtubise,

Géraldine, 1965.

Acrylic

on canvas.

101.6 × 114.3 cm.

Collection:

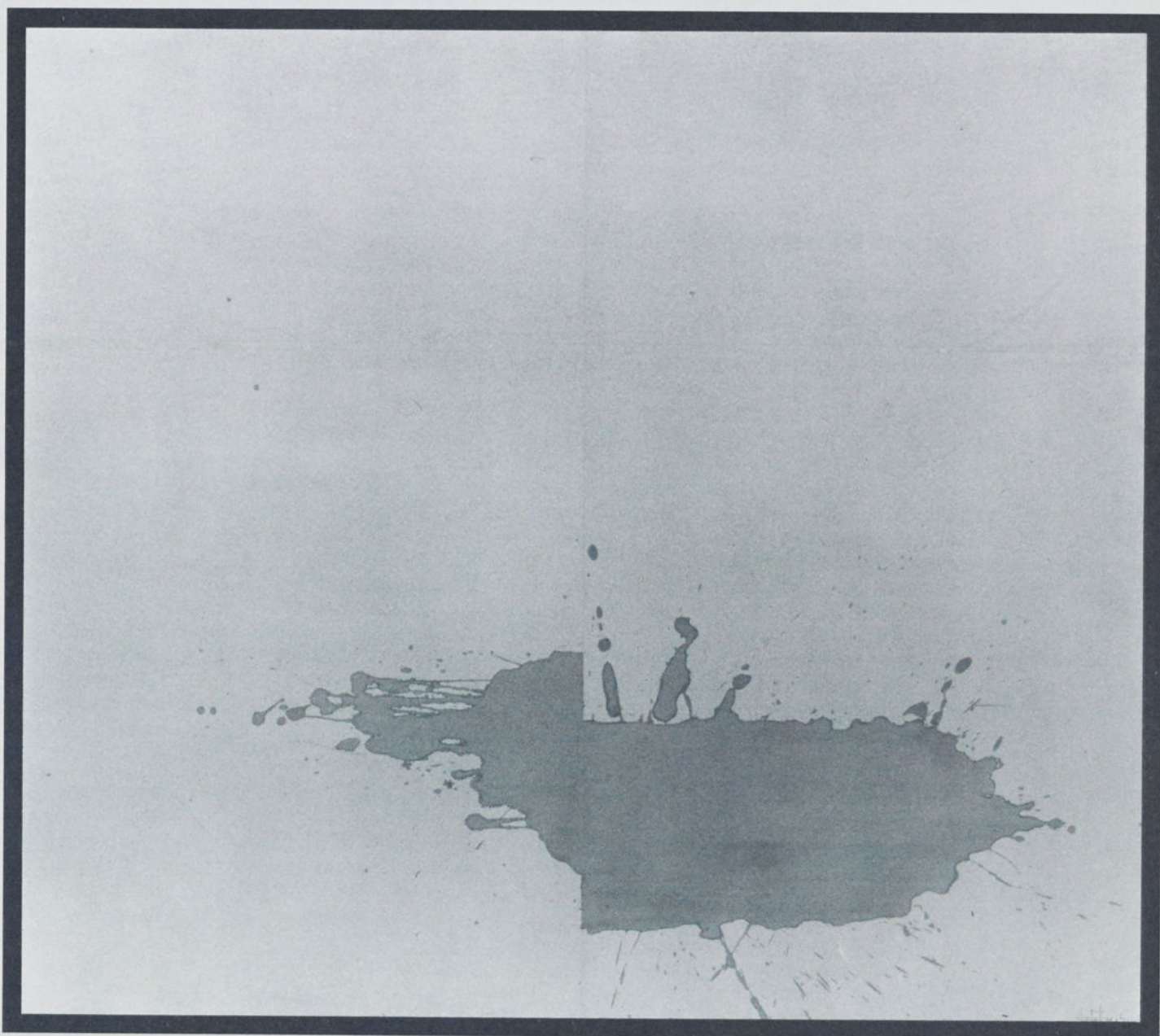
Musée d'art

contemporain

de Montréal.

Photo:

Denis Farley



in his art, namely the synthesis of two diametrically opposed elements: spontaneity and rationality. In *Géraldine*, we see a burst of turquoise on an orange ground. Make no mistake, however. This patch in the middle, which seems, at first glance, to be the product of chance, is not a splash of painting brusquely executed on the surface of the canvas. It is actually a spot that was traced out and reproduced using masking tape. Consequently, this spot is not, as we might believe, the result of a spontaneous, dynamic gesture, but is manufactured and reconstructed through a laborious, meticulous tracing effort. Standing before the painting, the viewer is able to see that the spot has no thickness, no spurts, no pours. The painter used the masking tape technique, in advance, to apply his colours in flat tints by means of a roller which eliminates all textural effects. With its emotional content removed, the spot produced by Hurtubise in 1965 has kept only its evocative silhouette. By dividing his painting vertically into two equal parts, Hurtubise has fun confounding the viewer's eye by cutting and shifting, by a few centimetres, this central spot. The painter thus offers us a brilliant demonstration of his mastery of a motif that is, by definition, intractable. *Géraldine* is a valuable acquisition for the collection, and it joins a body of 18 works by Jacques Hurtubise, two of which date from 1965, a pivotal year in the painter's career.

Ron Martin, *Bright Red*
No. 3, May 1972. Acrylic
on canvas. 213.4 x 182.9
cm. Collection: Art Gallery
of Ontario. Photo: Art
Gallery of Ontario



Exhibitions

THE ANATOMY OF DOUBT

Notes on Radical Skepticism in Critical Late Modernist Painting

"... He himself [Cézanne] was never at the center of himself: nine days out of ten all he saw around him was the wretchedness of his empirical life and of his unsuccessful attempts, the leftovers of an unknown party. Yet it was in the world that he had to realise his freedom, with colors upon a canvas. It was on the approval of others that he had to wait for the proof of his worth. That is the reason he questioned the picture emerging beneath his hand, why he hung on the glances other people directed toward his canvas. That is the reason he never finished working. We never get away from our life. We never see our ideas or our freedom face to face." – Maurice Merleau-Ponty, *Cézanne's Doubt*¹

WHILE IT IS OBVIOUSLY impractical to tackle the central tenets of modernist practice *en toto* or even fractionally in such a short space, one might point to a remarkable but little-acknowledged fact: the hegemony of radical doubt within a variety of contemporary Canadian abstract practices. A method of systematic doubt would seem in fact to be endemic to many forms of a later and more critical Modernism. For instance, if we were to choose quite arbitrarily artists from different generations, all of whose abstract practices could be subsumed under the rubric of criticality, whatever their disparities – from Claude Tousignant to Ron Martin – we can readily see that their work is empowered by systemic doubt.

What is meant here by "doubt"? Simply put: the skepticism that leads an artist to create a radically open object that is powerfully new and which engages the observer on multiple levels: somatic, attentional, imaginative and so on. This doubt foregrounds operations for the artist that are part and parcel of the perceptual process itself, and hence helps guarantee the openness of the made object itself – as a mode of egress from the status of a mundane existent into a reflective thing. Descartes, in pursuit of absolute knowledge, forsook his opinions and sought to subject all his cognitions to a rigorous doubt. It is a radical doubt of this order that enlivens the practice of a critical Late Modernism.

Clement Greenberg once wrote:

"I identify Modernism with the intensification, almost the exacerbation, of this self-critical tendency that began with the philosopher Kant... The essence of Modernism lies... in the use of the characteristic methods of a discipline to criticise the discipline itself – not in order to subvert it, but to entrench it more firmly in its area of competence."²

But we might say that the doubt evinced by practitioners of a later and more critical modernist practice can be traced back to the philosopher Descartes. The self-questioning praxis that is synonymous with late Modernism has its roots in a radical Cartesian doubt. And *contra* Greenberg we now find that the use of the characteristic methods of a discipline to perform a critique may well transcend "entrenching it more firmly in its area of competence" – the phrase "area of competence"

somewhat archaic and insipid – and becomes a wilfully subversive enterprise in which doubt is foundational.

In the case of, say, Claude Tousignant, we can see that his practice is sustained by the pursuit of an *objectival* status for painting – "objectival" meaning only that which remains of the painting *as an object* when it is stripped of all possible subjective-relative indices; emptied of all referents to things outside itself yet standing alongside those things with all the simplicity and dignity of a thing in its own right – when that pursuit is sustained by his methodic doubt.

Tousignant may be a formalist. But he is a formalist with a conscience. For his work is always contingent upon a lived reality. And, if the methodic removal of all subjective or "expressive" content from his work is his salutary goal, it is so precisely because he wants an object whose existence he may have cause to doubt – hence the desire to realise it in the first instance. Tousignant wants an autonomous structure that will offer his viewers "first-level perpetual information," as was the case, according to him, with the seminal paintings of Piet Mondrian. He wants his viewers to have the possibility of an existential experience, which simply means to appraise the object openly and in terms that are authentically its own *as an object in the world*.

Tousignant has sought since the 1950s to eliminate all those anemic presuppositions native to painting before the incisive autocritical activity – both theory and practice – of Mondrian. As was the case with his friend and fellow-traveller, Guido Molinari, Tousignant believed that Mondrian irrefutably demonstrated that those presuppositions were no longer necessary or of the essence in non-objective painting. Tousignant decided, in a moment of radical Cartesian skepticism, to vanquish those very suppositions that might, for him, deflect the objectivity of a given painting with enervating subjective referents. Only by eradicating these presuppositions altogether and from the outset was Tousignant able to seize upon both the autonomy of the painting as an object in its own right and its immanent Being. Yet even his most recent works, such as Cézanne, Malevich, and Matisse – all from 1990 and all of which qualify as a new form of environmental sculpture – are founded upon this same radical doubt that has not lessened in intensity over the course of the last several decades.

Tousignant would perhaps agree that, as Gaston Berger has held: "... Doubt is neither the simple introduction to problems to be resolved nor the opportunity for dialectical exercises. It is an ordeal we must undergo personally: one cannot make use of another's doubt."³

In the case of a painter from another generation, namely Ron Martin, we have no doubt that he, too, would agree with the foregoing remarks. After all, a radical Cartesian skepticism is central to his entire methodology, his intentionality, even, if we can still speak of such a thing, his "style," chameleon-like as it is.

Martin's stellar contribution to modernism was to systematically exacerbate the brute facticity of paint as pure matter while imbuing it with all the morphology of real being, and to invoke a genuine anthropology of the imagination in the assimilation of it. His Black Paintings could never have been executed if his doubt was not so fertile a ground from which to sow some small measure of certainty.

Martin was able to invest real libidinal value in his heavy-bodied acrylic painting environment. This painting always points to the body – our own bodiliness, that is – and always enjoins us to adopt significant variants in our "point-of-view". According to James Street Fulton:

"The alteration of the point of view, like universal doubt, runs counter to our natural inclinations and is less a theory to be understood than an "exercise to be practised". Like Cartesian doubt, it first results in the disclosure of a kind of indubitable being that is in some sense subjective."⁴

In his recent Color Extension Paintings, Martin's foundational doubt swells the very surface of his paintings themselves so that, rather than silence the true experience of the observer's body as lived, they make it sing. These beguiling paintings are objects that belong to an embodied being; that efface the traditional distinctions between the work of art and the human subject; that are containers for unconscious projection. They pivot upon the observer's own reflexive apprehension of self. They solicit projective identification. As such, they are reflective and syncretistic paradigms.

We might well point out that those who see something "dogmatic" in Martin's work are simply wrong. Dogma is here a mirage. His doubt is so radical that it frees him from the spectre of dogmatism. In the end, Ron Martin's doubt is of the same order as Pollock's and Cézanne's: it enables his art. And thus there's no doubt it's what keeps him going.

As Martin's confrère, Montreal abstract practitioner Jean-Marie Delavalle has said: "If you're too sure of yourself, you won't go very far. Real artists always doubt. You must always question what you do..."

Finally, if we look at the work of a younger generation of abstract practitioners specifically based in Montreal, and including Yves Bouliane, Daniel Villeneuve, Michael Smith, Yvonne Lammerich and Marc Garneau, among others, we can readily see that this radicalised doubt is a nurturing force that sustains their work from series to series.

Doubt is a hereditary trait in the genealogy of Modernism and one that has apparently not been appreciably weakened through generations of inbreeding. Critical Late Modernism, in particular, has rediscovered the primacy of doubt as a methodological guarantor against stagnation. Indeed, as long as the painter is prepared to surrender himself/herself to the exigencies of methodical doubt, it seems certain that the project of a later more critical modernism will continue to redeem itself from sameness and resist the prospect of taxonomy and exhaustion.

1. Maurice Merleau-Ponty, "Cézanne's Doubt" in *Sense and Non-Sense* (Evanston, Ill: Northwestern University Press, 1964), p. 25.

2. Clement Greenberg, "Modernist Painting" in *The New Art: A Critical Anthology*, ed. Gregory Battcock (New York: Dutton, 1973), p. 67.

3. Gaston Berger, *The Cogito in Husserl's Philosophy* (Evanston, Ill: Northwestern University Press, 1972), p. 106.

4. James Street Fulton, "The Cartesianism of Phenomenology", in *Essays in Phenomenology* (The Hague: Nijhoff, 1969), p. 70.



CONTAINER CONTENT

W

orks of art can

easily live without museums. The opposite, while possible, would soon become tiresome: an art museum without works would be a body without a soul. The idea of a rich, diverse collection that is inaccessible to the public is just as shocking, since exhibiting works for the public's benefit is one of the fundamental reasons for a museum's existence. In this sense, a museum is a statement of a firm desire, the desire to bring together, in one place, art and life. The Musée d'art contemporain de Montréal adds to this idea, by seeking to bring together current works and current publics.

■ Our move to downtown Montréal, in 1992, will finally allow this vocation to be fully realized. New buildings, and contemporaries by the millions. To satisfy them, two exhibitions and two outstanding artistic performances are planned. Works of art and artistic events, at the Musée, as is proper. And that is what the following articles are all about. ■ In the future, until that eagerly awaited day, these middle pages will be entirely devoted to giving information on the opening of the Musée. Every issue will bring us one step closer to the final materialization of the project for bringing works and publics into contact. But above all, this same Journal will regularly offer proof that, before even taking on a material form, the Musée starts out as a project for enlightening life, another way of working "Pour la suite du monde," for tomorrow's world.

Marcel Brisebois



BY HIGHLIGHTING the strengths of the collection, this exhibition suggests a historical, thematic approach to the various trends that marked developments in contemporary art. This journey through Québec art from 1939 to the present is punctuated, in synchrony, with Canadian and international, European and American works.

The pieces selected attest to both the undeniable vitality of an art firmly rooted in its territory and an obvious openness to the world.

The exhibition *La collection: tableau inaugural* will occupy the four galleries reserved for the permanent collection and the sculpture garden. This presentation is

planned around various groupings of works that reveal the main lines in the history of contemporary art in Québec, as well as the paths along which the Musée's collection has developed. These groupings evoke certain move-

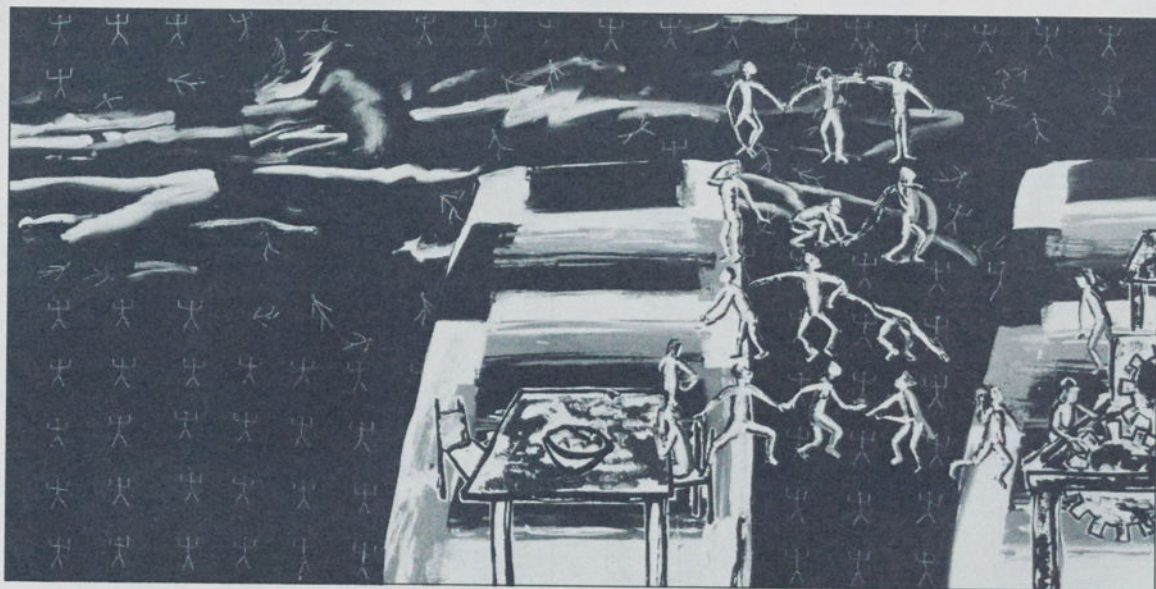
La collection: tableau inaugural

ments and trends and give rise to a broader confrontation of the works. The most contemporary bodies of work will be presented in several parts, whereas the historical section will be on permanent exhibit.

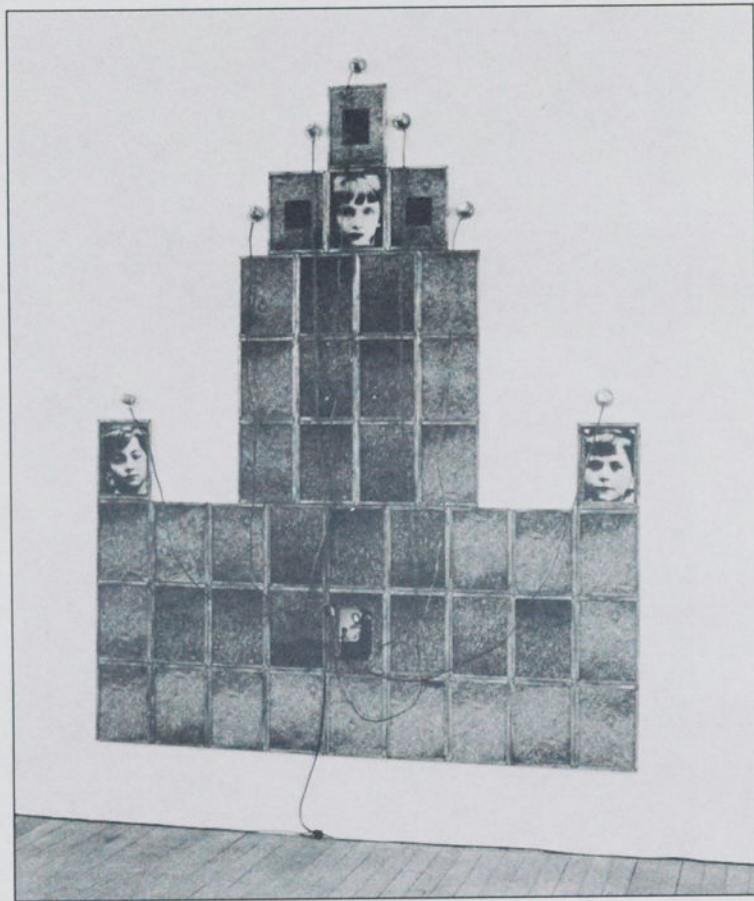
The collection will thus be divided into segments, each displaying a particular set of issues.

The groupings will be explained in the different chapters in the very complete catalogue that accompanies the exhibition. Basic research on each of the works chosen for the collection will also be presented in the catalogue notes. This publication, combined with the exhibition, will provide researchers with a new tool for learning about the collection, and a wider general audience with a greater appreciation of the works highlighted.

The curators responsible for this exhibition are Josée Bélisle, Paulette Gagnon, Sandra Grant Marchand and Pierre Landry.



ABOVE: Alfred Pellán, *Mascarade*, 1942. Oil on canvas. 130.2 x 162.1 cm. Collection: Musée d'art contemporain de Montréal
BELOW: Carol Wainio, *Plural Possibilities*, 1982. Acrylic on masonite. 122 x 244 cm. Collection: Musée d'art contemporain de Montréal. Photo: Denis Farley



POUR LA SUITE DU MONDE

IN THE CONTEXT of a growing awareness of the problems of all kinds facing our societies today, this exhibition presents the work of artists whose approach suggests a questioning of our values and the way they are changing, as well as the resulting ethical problems. Specifically, it will tackle the moral issue that is making increasing demands of today's artists and that is manifested through various denunciations of abuse, inequity and intolerance, or in the greater value attached to respect for others, for nature, for quality of life, and in the focusing on new attitudes which these problems inspire in the artists.

■ Gilles Godmer and Réal Lussier are the curators of this exhibition.



ABOVE: Christian Boltanski, *Monument*, 1986. 45 photographs and 7 electric lightbulbs. 164 x 134 cm (approx.). Collection: Musée d'art contemporain de Montréal. Photo: Galerie Chantal Boulanger
 BELOW: Gilbert & George, *Red Morning Bhuno*, 1977. Photomontage (25 photographic prints). 300 x 250 cm. Collection: Musée d'art contemporain de Montréal. Photo: Ron Diamond

Dennis Adams,

Ida Applebroog,

Dominique Blain,

Christian Boltanski,

Gilbert Boyer,

Geneviève Cadioux,

Melvin Charney,

Martha Fleming &

Lyne Lapointe,

Gilbert & George,

Gran Fury,

Leon Golub,

Hans Haacke,*

Mona Hatoum,

Alfredo Jaar,

Mark Lewis,

Liz Magor,

Cildo Meireles,

Muntadas,

Marcel Odenbach,

Nam June Paik,

Giuseppe Penone,

Adrian Piper,

Cbéri Samba,

Alan Sonfist,

Barbara Steinman,

Bill Viola,

Jeff Wall,

Irene F. Whittome,

Krzysztof Wodiczko.

** to be confirmed*

To celebrate the Musée's arrival in downtown Montréal, the multimedia events sector will be organizing dance, music, theatre and multidisciplinary performance shows to be held in the two spaces¹ set aside for this kind of event. ■ Of the different projects

that will mark the opening of the Musée, we would like to mention here the opening concert and a new work by Théâtre UBU.

FOR THE FIRST time in its history, the Musée d'art contemporain de Montréal will bring together, on the same stage, the musicians of the Nouvel Ensemble Moderne (NEM) and the Société de musique contemporaine du Québec (SMCQ). Under the artistic direction of Lorraine Vaillancourt (NEM) and Walter Boudreault (SMCQ), this concert, in which two conductors will lead more than 30 musicians, will inaugurate the new Théâtre du Musée. In presenting this event, the Musée wishes to achieve two objectives: demonstrate the quality of our musicians specializing in contemporary music performance and affirm the vitality and originality of the music of our composers. The Musée is commissioning a short piece from six Québec and Canadian composers selected by a committee formed at the Musée and made up of Manon Blanchette, chief curator, Suzanne Lemire, head of multimedia events, and Suzanne Trem-



OPENING CONCERT



blay, researcher. The jury selected Serge Arcuri, Linda Bouchard, Jean Derome, Michel Longtin and Robert Normandeau, from Québec, along with Alexina Louie of Toronto. A work from the international repertoire will also be on the program, *Hoquetus* (1979), by Dutch composer Louis Andriessen. The NEM and the SMCQ will vie musically with one another in a joint performance of this work.

Like the overture, the musical form placed at the beginning of an opera to prepare the audience for the dramatic nature of the work to follow, this event is intended to predispose the Musée's audience to the risks presented by artistic creation and to bring the public to more openly welcome new art forms that transcend the traditional.

1. A 350-seat theatre which the Musée will share with the Société de la Place des Arts, and a multipurpose hall with about 200 seats, which can be turned/converted into an exhibition space.

NEW WORK BY THÉÂTRE UBU: LUNA PARK 1913

LUNA PARK 1913 is a new work commissioned by the Musée d'art contemporain de Montréal from Denis Marleau, artistic director of Théâtre UBU. The idea of this project was to pay tribute to the revolutionary importance of Russian artist Kasimir Malevich, who is represented in the Musée's permanent collection by some 15 serigraphs. This new production sets out to reassess the historic inaugural performance of the first abstract opera, *Victory over the Sun*, which took place in December 1913, on the stage at Luna-Park in St. Petersburg.

The product of close collaboration between painter (Malevich), poet (Kruchenykh) and musician (Matiushin), *Victory over the Sun* brings out the strength and validity of art, which has conquered the modern age. In focusing on the sun as their theme, the authors wanted to defy one of the most



ABOVE: The team of the Nouvel Ensemble Moderne
CENTRE: The team of SMCQ
BELOW: Denis Marleau. Photo: Josée Lambert

powerful and universal of mythical images down through the ages, one that is also the most characteristic of figurative thinking. This *Victory over the Sun* is the victory over the past and the old aestheticism. The actors' bodies are transformed into so many squares, circles and rectangles,

heralding the vocabulary of Suprematist painting and prefiguring the famous painting *Black Square* (1916). *Victory over the Sun* marks a break with the prevailing theatrical notions. Its premiere caused a scandal. Recreating this event some 80 years after its first performance constitutes a bet

that the works that influenced modernism are still charged with explosiveness, that they are still able to amaze us and shake up our conformist mentalities. In this Canadian premiere, *Luna Park 1913* praises the triumph of creative energy.

Théâtre UBU has carved out a special place for itself in the Québec theatre world through the quality of its productions, but more particularly through its interests with respect to the visual arts. The repertoire of Théâtre UBU includes plays influenced by painters and artists, such as: *Cœur à gaz* (1982), which presents the magnificent costumes of Sonia Delaunay; *Lecture-spectacle Dada* (1984), a vibrant tribute to the Dada movement — Arp, Picabia, Man Ray, Duchamp, Breton; *Le désir attrapé par la queue* "Picasso Théâtre" (1985) and *Merz Opéra* (1987), after Kurt Schwitters.



THE BOUTIQUE at the new Musée d'art contemporain de Montréal proposes to offer visitors an international window on design and contemporary creativity. Following the example of the major American and European museums, the Musée d'art contemporain de Montréal will be able to utilize its boutique marketing efforts to extend its impact.

The primary aim of the Musée boutique is to offer consumers items that are in fashion in contemporary Québec, Canadian and international design. It will carry a selection of everyday objects, grouped by themes such as: home, the art of the table, work, recreation, and . . . seduction. The public will also find, in the boutique, design products made especially for the Musée.

BOUTIQUE AT THE MUSÉE

An International Window on Design

M A U R I C E

B R A U L T

The concept and organization of the boutique are indissociable from the cultural and educational mission of the Musée. The boutique will therefore contain, in addition to contemporary design products, a section reserved for publications and information: newspapers, magazines, books, catalogues, posters, photographs and slides will provide a greater knowledge of contemporary creative artists.

MARKETING BASED ON COPRODUCTION

European and American museums, including the Centre Georges Pompidou in Paris and the Museum of Modern Art in New York, have successfully shown that it is possible for their boutiques to coproduce specific industrial items that meet the needs of their clientele. The management of the Musée d'art contemporain de Montréal are firm believers in this type of collaboration with industry. A number of local manufacturers, such as Boule, Porthault and Leader, have therefore been approached to produce exclusive items for the Musée, for example: racquetball goggles by designer Martin Pernicka of Leader, a practical, avant-garde-looking backpack by Boule, and a white terrycloth beach towel bearing the Musée's emblem, produced by Porthault.

A CENTRE FOR CONTACT

Beyond its commercial vocation, the Musée boutique would like to



Photo: Denis Forley

use original events and methods to establish an area for contact with its public. Special activities such as happenings, book and record launchings, meetings with artists and designers, and so forth, will therefore be held in the boutique.

Other means will also be implemented to provide first-class service to a well informed clientele. Every design item will bear a label informing consumers of the name of its creator, the materials used and the origin of the product. A system of catalogue sales will also be set up. Finally, the boutique plans to follow a sales service philosophy in which every salesperson/advisor will be able to give customers the proper information about their purchases.

A TOOL FOR DEVELOPMENT

In France, the R.M.N. (Réunion des musées nationaux — national museums association) grouping together 33 museums, including the Louvre, Versailles and Orsay museums, has a sales department established with the principal aim of generating profits to fund important museological projects. Claude Soalhat, founder and head of this department, says: "When I started out in 1968, it was a total wilderness in France. Today, the R.M.N. sales department operates with the obligation to produce profits like a small private business, with sales that should exceed 240 million francs for 1991. More than 500 salaried

and contract workers are employed by the R.M.N., which alone generates profits that total nearly six times the amount of all subsidies it receives."

This example is a fine illustration of the desire of the Musée d'art contemporain de Montréal and its director, Marcel Brisebois, to create a sales dynamics that will further foster the growth and strength of its activities. The Musée boutique thus constitutes an ideal development tool with highly promising commercial and promotional effects in the short, medium and long terms.

One of the first tasks of the individuals in charge of the boutique will therefore be to investigate the possibility of opening other points of sale and distribution in order to expand its clientele. We might see, for instance, the promotion of some of the boutique's items at airports and in department stores, hotels or in-flight boutiques on international flights by a Canadian airline.

The boutique, which is destined to become a true window on contemporary creative design, will thus be a full, active participant in the outreach of the Musée d'art contemporain de Montréal.

Maurice Brault is a designer and consultant to the Musée d'art contemporain de Montréal in planning and organizing the future boutique.

T H E M U S É E  D O W N T O W N

MUSEOLOGY OF LOUIS COUTURIER

USING A VIDEO INSTALLATION made up of nine monitors, each showing different stages in construction of the new home of the Musée d'art contemporain de Montréal, the young Québec artist Louis Couturier had developed a critical consideration of the relationship between works and their exhibition site. His idea therefore sets out to go beyond the purely formalist approach of the work of art, which too readily eludes the historical context of its creation. The curator of this exhibition is Gilles Godmer.

The multimedia events sector covers all dance, theatre, music, poetry, experimental film and multidisciplinary performance events held at the Musée. Some of these events are presented in connection with a specific exhibition. The premiere of *Rivage à l'abandon* by Carbone 14, for example, offered an extension of the *Blickpunkte* exhibition (1989), while the recent performance by Raymond Gervais concluded his solo exhibition *Disques et tourne-disques* last February. Others are individual events, in other words, they do not necessarily link up with the exhibitions, but rather form a part of the museum's programming with their original, creative exploration of new avenues in the fields of theatre, dance and music.

HISTORICAL BACKGROUND. Right from the time the Musée d'art contemporain de Montréal was founded in 1964, a new art form appeared: performance. Performance or "action" emerged from happenings, and is basically defined by the use and expression of body language. The artist and his or her gestures (actions) become both the raw material and the work itself, before a constantly present public. Performance thus marks a break with the limits of traditional art. The usual techniques of painting and sculpture are set aside in favour of direct intervention by the artist's body in the creative process. The art object and the finished work are transformed into an event or open-ended work. This new art form remained one of the most important avant-garde forms of the seventies, and the Musée d'art contemporain de Montréal became a favourite site for it.

In March 1979, the Musée's educational program and activities organized *Hors jeux*, a series of 19 performances bringing together more than 50 Québec artists, including Claude Lamarche, Holly King, Rober Racine, Claude-Paul Gauthier, le Groupe Sonde, Jean Tourangeau, Raymond Gervais, Yves Bouliane, Yolande Villemaire and Daniel Dion. International artists also performed at the Musée from the early eighties on, among others, Robert Filiou and Ben Vautier of groupe Fluxus from France, Joan Jonas, John Cage and Meredith Monk from the United States, and dancers Min Tanaka and Eiko Koma from Japan.

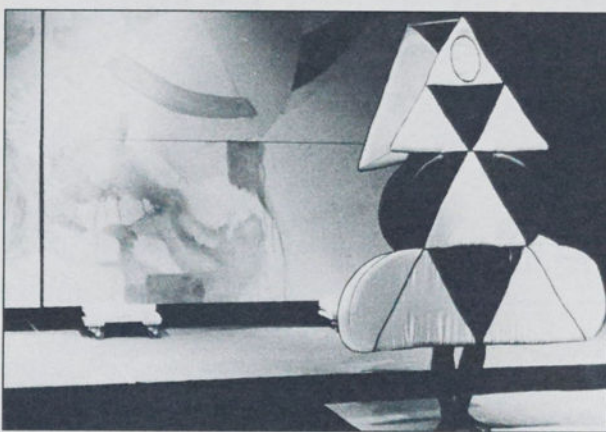
In 1982, when the museum presented Judy Chicago's famous *Dinner Party*, a series of performances on the theme of art and feminism brought us into the presence of such women performance artists as Marshalore, Sylvie Tourangeau, Ann Pearson, Marie Chouinard and Pol Pelletier.

These performances are behind the multidisciplinary events that arose in the early eighties. Performance, as we have just defined it, admittedly ran out of steam in the late seventies, and a new form of expression came into being. In these artists, we sense a desire to pool the fruit of their explorations in the same event, and so reach a wider audience. The result was group creations combining dance, music, theatre, installation, video and visual artists in a single show. One noteworthy example was the premiere of *ORANGES* by choreographer Édouard Lock, in November 1982, featuring dancers Miryam Moutillet, Louise Guillemette and Louise Le Cavalier and musician-performer Michel Lemieux. *ORANGES*, which developed a particular style of hand gestures peculiar to Édouard Lock, also contained significant visual and acoustic elements: the dancers' bodies projected, in turn, layers of red, yellow, blue, green and orange colours on a paper set wall, to the wild rhythm of Michel Lemieux's guitar chords.

That same year, the Musée was also the scene of the first performance by Théâtre UBU, *Le cœur à gaz et autres textes dada*, in a staging by Denis Marleau, as a complement to the exhibition *Sonia Delaunay: une*

rétrospective. This North American premiere of the avant-garde play written by Tristan Tzara, backed by musical excerpts by Satie and Auric and with original costumes designed by Sonia Delaunay, gave Montréal museum-goers a chance to become familiar with the spirit of dada, a radical, subversive movement that inspired artists at the time of the First World War.

OBJECTIVES. By scheduling events offering dance, theatre, poetry, music and multimedia creations, the Musée has been able to expand its audience and reach more specialized publics in each of these fields. For example, the international dance series *Mue-danse*, organized in collaboration with Tangente Danse Actuelle in the winter of 1988-1989, brought dance lovers to the museum by presenting young,



ABOVE: Carbone 14, *Rivage à l'abandon*. Photo: Yves Dubé
CENTRE: Théâtre UBU, *Cœur à gaz*, 1981. Photo: Gabriel Lefebvre
BELOW: Lock dancers, *Oranges*, 1982. Photo: Lock/Lemieux

A Sector of the Musée

Multimedia Events

SUZANNE LEMIRE

international choreographers like Sidonie Rochon and Grand magasin from France, Nicole Mossoux and the Théâtre Impopulaire from Belgium, and Stéphanie Skura and Margaret Fisher from the United States, and at the same time enabling our choreographers to come face to face with those on the world scene. The Carbone 14 performance of *Rivage à l'abandon* at the Musée drew more than 7,000 people interested in experimental theatre. Beyond attendance figures, however, the Musée believes it has a role to play in the production and circulation of these events that show creativity, investigation and experimentation. These theatre, dance and music activities attest to the vitality of our artists, and the evolution and opening up of the creative process. The Musée intends to take an active part in cultural life by promoting exchanges between different artists. Our institution thus becomes a centre for the risky venture of creation.

To give readers a clearer idea of the multimedia events that have been held at the Musée, I have selected some of the names of artists who, for the past 10 years, have been active in the areas of performance, dance, theatre, poetry and music. These lists are naturally only partial, but they clearly illustrate the commitment and energy shown by the Musée in each of these fields of endeavour.

PERFORMANCE

- Rober Racine, *Tétris 1**, 1978
- Hors-jeux*: 19 Québec performances, 1979
- Meredith Monk, 1980
- Robert Filiou and Ben Vauthier, 1980
- Marshalore, *En prison / pas en prison**, 1982
- Sylvie Tourangeau, ... *En déroute... je vole toujours**, 1982
- Ann Pearson, *Time and Timelessness**, 1982
- Marie Chouinard, *3^e partie d'une trilogie**, 1982
- Pol Pelletier, *Les saches de nuit*, 1982
- Manon Thibault, *Souffles**, 1982
- John Cage, lecture, 1982
- Joan Jonas, *He saw her burning*, 1983
- Eric Bogossian, 1983
- Tim Clark, *Lettre I. Héloïse (1100-1163) à Pierre Abélard (1079-1172)**, 1983
- Raymond Gervais, *Savitri**, 1983
- Monty Cantsin, *Bagdata**, 1985
- Marie Chouinard, *Crue**, 1986
- Denis Lessard, Don Druick and John Heward, *Moments musicaux**, 1989
- Raymond Gervais, Yves Bouliane, Rober Racine and Robert M. Lepage, *Autour du Refus global en musique*, 1991

DANCE

- Françoise Riopelle, Groupe Mobiles*, 1979
- Min Tanaka (Japan), 1980
- Eiko and Koma, (Japan), 1982
- Lock dancers, *Oranges**, 1982
- Les événements de la pleine lune, (D. Soulière, L. Bédard, H. Leclair, N. Fauteux, M.-J. Gauthier and C. Haché), improvisation*, 1984
- O vertigo danse (Ginette Laurin), 02/1985
- Silvy Paner-Raymond, *Las Lilas, zone du silence**, 1985
- Louis Guillemette and Pierre Blackburn, *Soleil noir ou la nuit blanche and La cage aux images**, 1985
- Nathalie Derome, *Le B.A.-BA d'un réel ou faire de l'ombre**, 1985
- Montanaro Danse, (Michael Montanaro) *East of Egypt*, 1985
- Sylvie Laliberté, *Beat the baleine**, 1985
- Miryam Moutillet, *In extremis, Nickel-odéon and Free Lance*, 1986
- Julie West, *ABC*, 1986
- Twist Art*, (R. Artiglière, L. Babin, S. Babin and P. St-Jak), 1986
- Dulcinée Langfelder, *Cercle vicieux and Allegretto (une marche funèbre en bande dulcinée)**, 1987
- Pierre-Paul Savoie and Jeff Hall, *Duodenum*, 1987
- Jacques Perron, Tedi Tafel and Rodrigue Jean, *Études**, 1987
- Mue-danse 1988*: International New Dance Series organised in conjunction with Tangente Danse Actuelle
- Pascale Martin and François Hiffler, France, *La vie de Paolo Ucello*,
- Stéphanie Skura (New York) *Boy meets girl, New solo work**
- Nicole Mossoux (Belgium), *Juste ciel*
- Nathalie Derome (Montréal), *La peau des dents*
- Françoise Sullivan and Jeanne Renaud, *Récital de danse 1948-1988, 1988*
- Mue-danse 1989*:
- Sidonie Rochon (France), *Veille de combat: l'ombre d'une chute*
- Alain Populaire (Belgium) *Hiai*
- Luc Charpentier (Montréal), *Puis, la dictature du pouvoir*
- Margaret Fisher (United States), *War nerves and The Bridge stripped bare...*
- Lisa Marcus and Barbara Duyfjes (Holland), *Wet Features*

THEATRE

- Théâtre UBU, *Le cœur à gaz et autres textes dada**, 1982
- Plan K (Belgium), *Quarantaine and Scène Lines**, 1983
- Théâtre UBU, *Lecture-spectacle dada**, 1984
- Opéra-fête, *fin séquence I*, from the Splendid Hotel series, 1985
- Le Pool, *Shopping**, theatrical performance in the *Space Invaders* exhibition galleries, 1986
- Mécanique générale, *Armand*, 1987
- Mime Omnibus, *Zizi et la lettre*, 1987
- Carbone 14, *Rivage à l'abandon**, coproduction by Carbone 14 and the Musée d'art contemporain de Montréal, 1990
- Productions Recto-Verso, *Parcours scénographique**, 1990
- Mécanique Générale, *Michel Hurlait**, 1990

POETRY

- Poetry reading with Claude Péloquin and Raoul Duguay, 1975
- Lucien Francoeur, *Une saison dans la vie d'un rockeur**, as part of the *Poésie Ville ouverte* event, 1983
- Geneviève Letarte, *Poésie performance*, as part of the *Poésie Ville ouverte* event, 1983

MUSIC

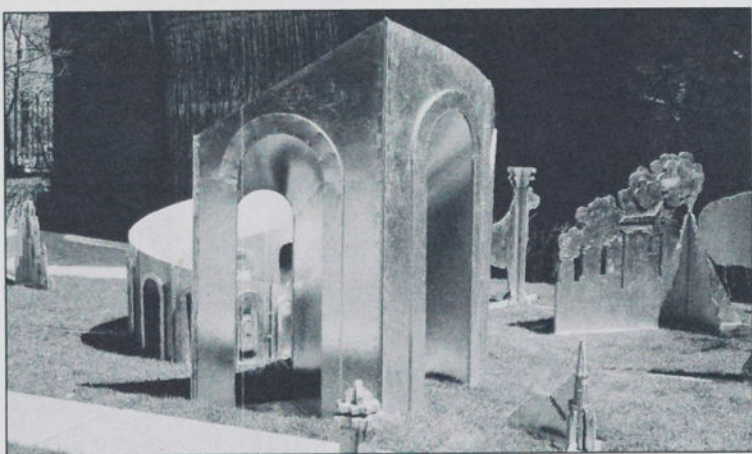
- GROPUS 7, (N. Desjardins, M. Guertin, A. Jalbert and P. Vaillancourt), 1980
- L.A.C.R.E.Q. (Association pour la création et la recherche électro-acoustique du Québec), 1980
- LE.M.I.M. (Ensemble de musique improvisée de Montréal with J. Beaudet, R. Leriche and C. Simard), 1980
- Michelle Gaudreau, *Phases métronomiques**, 1981
- Le Glass Orchestra, 1982
- QUIDAM, (J. Derome, R. Gélinais, M. Giard and D. Soulières), 1982
- Grande Aventure, (C. Dostaler, M. Ratté, C. Vendette, A. Pelchar, C. Bergeron and J. Derome), 1984
- C.M.C. (Centre for Contemporary Music in Canada, with Michael Snow, John Kamevaar, Nubuo Kubota, Allen Mattes and Casey Sokol), 1984
- Wonder Brass (D. Labrosse, J. Gruber-Stitzer, D. Roger, H. Bédard, G. Bergeron and J. Héru), 1985
- Michel Lemieux, *Solid Salad*, 1985
- Pierre St-Jack, original sound track for the opening of the *Peinture au Québec, une nouvelle génération* exhibition, 1985
- Sonde*, (C. de Mestral, P. Dostie and A. Culver), *Concert de sculptures sonores**, 1986
- Robin Ménard, *Music for passageways*, sound installation exhibition, 1986
- Derek Bailey, Yves Charuest and Michel Ratté, 1986
- Yves Bouliane and Gail Issenman, *Concert improvisé de voix et contrebasse**, 1987
- Jacques Rémus and Pierre Fournier, *Le double quatuor à cordes**, 1987
- Fast Forward, 1988
- Fred Frith and Pierre Hébert, 1989
- * first productions

Pierre Granche

Works In and Out of the Musée's Collection

LISE LAMARCHE

DESPITE all the attention paid to producing the *Journal du Musée d'art contemporain de Montréal*, an error was unfortunately made in laying out this article, in the French version of Volume 2-Number 1. The *Journal* apologizes to the artist, the author and the readers. A corrected edition is available at the Musée. At the same time, it would be appropriate to mention that the Musée acquired *Thalès au pied de la spirale* in 1989 and presented it on its esplanade as part of the exhibition *L'Histoire et la Mémoire* that same year.



Pierre Granche, *Thalès au pied de la spirale*, 1988. Galvanized canvas, wood. Partial view of the installation at the Toronto Sculpture Garden in 1988. Collection: Musée d'art contemporain de Montréal. Photo: WN Greer

Points of View

MOLINARI'S EARLY WORKS For a Fairer Retrospective Consideration

The article by James D. Campbell published in Volume 1-Number 4 of the *Journal du Musée d'art contemporain de Montréal* sheds particularly interesting light on the work of Molinari. However, this essay is tendentious in its documenting of the artist's early career. Mr. Campbell implies that Molinari was a *plasticien* painter right from his very first works, dated 1951. A more modest look at this period would have fit in more closely with the reality of the facts, since we know that Molinari's work was still described as surrealist by his contemporaries in 1955.

James D. Campbell is free to talk about "radicalization of painting" in relation to the only drawings from 1951. But it would have also been instructive to learn that this opinion, which concerns only its author, totally contradicts that of witnesses of the time. In reviewing current trends in young Canadian painting, in their article entitled *Tendances actuelles de la jeune peinture canadienne*, art critics Gilles Corbeil and Noël Lajoie wrote, in the May 15, 1955 issue of *Vie étudiante*: "A good many Montréal painters have not rid themselves of a whole archaic dimension which they have inherited from surrealism. Paterson Ewen's canvases, and Molinari's drawings, obey a psychological graphic style." In this text reviewing the year 1955, which was dominated, according to its authors, by the arrival of the Plasticists, nowhere else is Molinari's work mentioned, except in reference to surrealism.

The catalogue of the exhibition *Espace 55*, presented in 1955 at the Montreal Museum of Fine Arts and intended as a panorama of work by young artists of the time, also speaks eloquently of the reactions shown by observers of the day in regard to Molinari's drawings, which are in no way associated with all forms of radicalization. "A poet, Molinari weaves drawings with winged shapes which, through their discreet rhythm, speak the language of confidences..." writes Gilles Corbeil in the catalogue for the event.

How does the constant reference to Mondrian noted by James D. Campbell appear before 1955 in these drawings which were most often produced in the dark or with the artist blindfolded? It's far from clear. Some of these drawings are impressive with their intuition and exploration. The Yajima gallery showed some of them several years ago. However, they remain, as the critics of the day attest, but a revelation, inspired by surrealism, of theoretical concerns that would develop fully in Molinari's painting only after 1955.

The problem raised by these youthful works therefore remains. The entire body of work by Molinari, and the quality of his painting, would have been better served by a more objective analysis of his early career. ■ René Viau, Art critic.

RESPONSE TO RENÉ VIAU. *René Viau brings up some interesting points in his letter. However the issue of Molinari's "surrealism" is really moot. It was the vestiges of Surrealism in the work of Les Automatistes, after all, that Molinari critiqued and ensured were expunged from his own work. The paintings executed in darkness and while blindfolded have very little in common with Surrealist experimentation. They were carried out by the artist as a wilfully anarchistic act, and were inspired by a radical Cartesian doubt. I would also suggest that his early drawings and, specifically the drawings of schizophrenics — and the exigencies of the artist's own wholly personal syntax and its evolution, than they do with doctrinaire Surrealism. Molinari himself, in his seminal essay "The Blob Space or The Automatism Situation", maintained that the Canadian Automatistes, working from a Surrealist model, were driven "to realise pictorial experience at the interior of the spatial structure upheld by surrealism, which is characterised by the use of the potentialities of a three-dimensional space." This was the essence of his critique. The presumed debt to Surrealism is therefore a red herring, a dead issue. Resolutely Post-Automatiste, Post-Surrealist, Molinari was concerned, above all, with finding a wholly innovative (non-archaic) spatial structure. The genius of the early work was precisely its resistance to any allegiances — like Surrealist practice — and, moreover, its methodological evasion of their authors taxonomy of any order. ■ James D. Campbell*

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

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EXHIBITIONS

RON MARTIN (1971-1981)

Until 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.

ACTIVITIES

ACTION PEINTURE

Red and black, Stendhalian colours of drama and passion, pile up to their respective surfaces. Visitors' hands plunge into the acrylic paint, leaving gestures and traces, in the style of artist Ron Martin.

This activity for families and friends is for all, and is free of charge. It will be held outside the Musée, near the main entrance. Children 14 and under must be accompanied by an adult.

Every Sunday in July, from 1 to 5 p.m.

MEETINGS

PROCHAIN ÉPISODE / NEXT EPISODE...

Series of lectures held in connection with the opening exhibition *Pour la suite du monde*.

June 9 at 2 p.m.
Liz Magor
June 16 at 2 p.m.

VISITS

RESERVATIONS: (514) 873-5267

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.
Special rates for groups
Reservations: 873-5267
Free at all times for children under 16.
The proceeds will go to 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. For further information: A-U-T-O-B-U-S.

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. In preparation for the Musée's move downtown, the Centre will close June 24.
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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Ron Martin 1971-1981