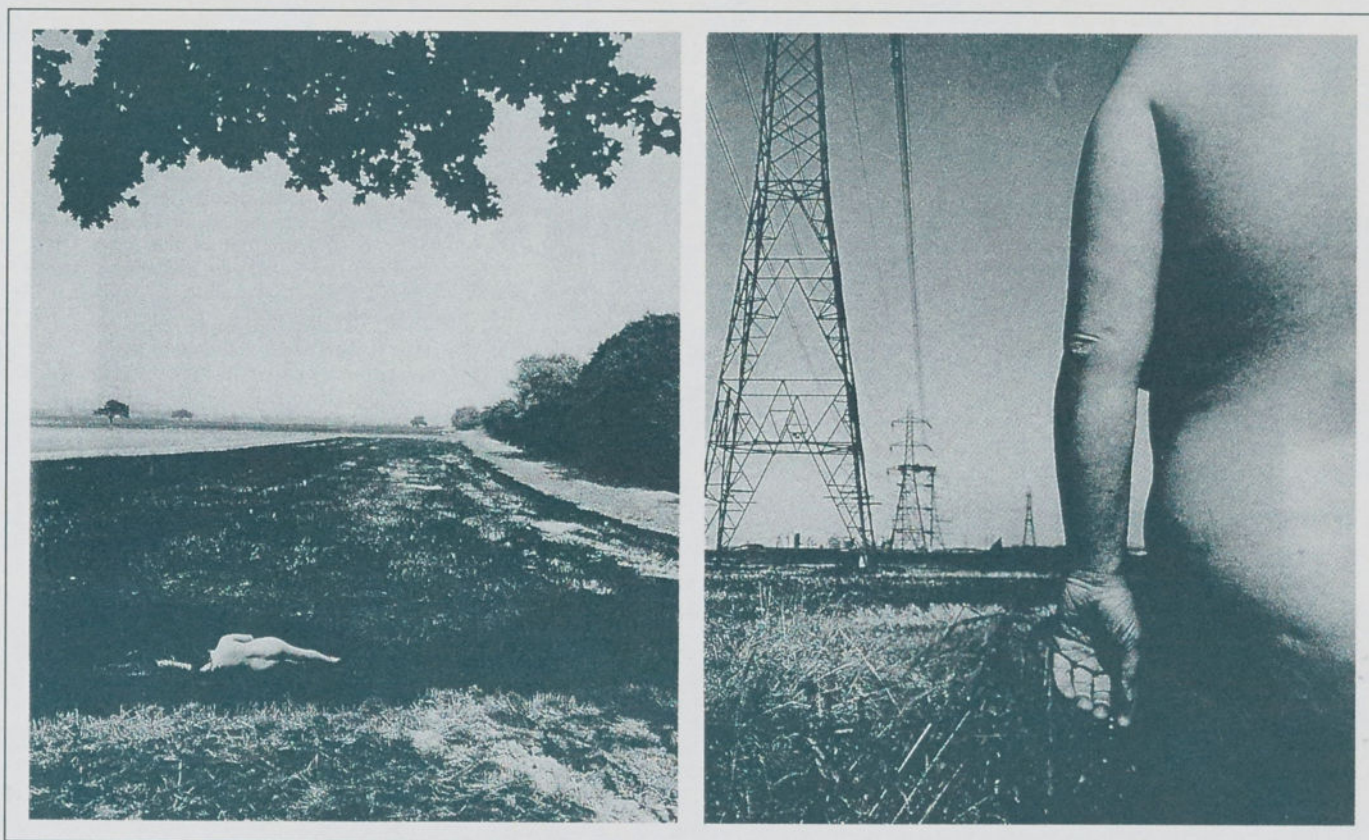


Exhibitions

LE CORPS VACANT

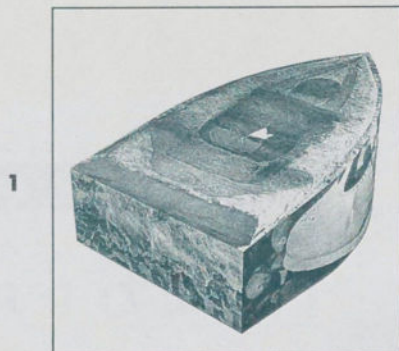


JO SPENCE Lives and works in Wembley, England. ■ A photographer and theoretician, Jo Spence is the originator of therapeutic photographic practices. *Phototherapy* — “photo theatre of the self” — allows a psychological balance to be achieved through play. *Industrialization* is a photo from the *Remodelling Photo-History* series. It is a work done in collaboration with Terry Dennett on the female nude. Through juxtaposition, the photographs play on the relationship between the nude and nature, and create a feeling of ambivalence.

Perhaps
Narcissus,
the looked-at
looker,
sought
in himself
the elusive
Other.

PHOTO: Jo Spence,
Industrialization,
diptych from the
*Remodelling
Photo-History* series,
1982, produced in
collaboration
with Terry Dennett.
Black and white print.
51 × 68.5 cm.

ACCORDING to one version of the myth of **DANIELLE** Narcissus, the young man had a twin sister who looked just like him. When the girl died, **LEGENTIL** Narcissus was heartbroken. One day, leaning over a pool, he thought he saw his sister and was comforted by the sight. Although he was not fooled for long by the illusion, he adopted the habit of looking at himself to overcome his sorrow.¹ ■ Narcissus looking at his reflection in the pool is probably humanity's first self-portrait. The version recounted here bears some similarities to *Le corps vacant*, an exhibition produced by Vox Populi and presented at the Musée d'art contemporain de Montréal as one of the events surrounding Le Mois de la Photo à Montréal. The exhibition is part of the section called *Autobiographie*, which is the main theme of the second edition of this major event. ■ *Le corps vacant* includes works by men in search of their identity (Johnide, Prian Piitz) in a society where the media impose a male code of behaviour. We see the same thoughts expressed by the women participants (Helen Chadwick, Dorit Cypis, Anne Noggle, Sandra Semchuk, Jo Spence), with the difference that the medium of self-portrait allows them not only to place themselves as individuals, but also to link up with feminist demands. Lastly, a historical section takes us back to the sixties, with the photographs of Austrian artist Rudolf Schwarzkogler, and to the turn of the century, with unpublished works by Edvard Munch. ■ Perhaps Narcissus, the looked-at looker, sought in himself the elusive Other. ■ 1. Pierre Grimal, *Dictionnaire de la mythologie grecque et romaine*. Paris, Presses universitaires de France, 1951, p. 308 ■



HELEN CHADWICK Lives and works in London, England. ■ Helen Chadwick's installations comprise both photographic and sculptural elements. The pieces here are taken from the project *Ego Geometria Sum* (1982-1984) and refer to the different stages in human development. Their poetry is somewhat reminiscent of that which we see in the works of Montréal photographer Roberto Pellegrinuzzi.



DORIT CYPIS Lives and works in Minneapolis, Minnesota. ■ Dorit Cypis's artistic approach may be described as performance, installation and photography, all at once. Strongly committed to challenging the social conditioning of women (beautiful and available), she questions the female form as it is represented in Western art, and proposes that women take back control of their bodies.



JOHNIDE Lives and works in Toronto, Ontario. ■ Johnide works from family photos and media images, which he shoots as slides, sometimes colours, and rephotographs when they are projected on a screen. The process may be repeated over and over again. The artist is interested in family and romantic relationships. *Forever Seduced by Glamour* is the story, in three times, of a man who fails in his relationships because he cannot transcend their superficiality.



EDVARD MUNCH Norwegian artist (1863-1944). Lived and worked in Paris and Berlin. ■ Edvard Munch, an originator of the Expressionist movement, is known essentially for his painting and printmaking. The National Gallery of Art in Washington devoted a major retrospective to him in 1978. His work as a photographer, however, remains little known. ■ A series of photographs (*Destiny Photographs*) produced in Berlin between 1902 and 1907 is presented here, along with a series of self-portraits running from 1908 to his death in 1944. Like Sandra Semchuk, the artist writes out his life on film and, like Anne Noggle, he unrelentingly documents physical decline.



ANNE NOGGLE Lives and works in Albuquerque, New Mexico. ■ After a career in aviation, Anne Noggle turned to photography just before the age of forty. That is when people become "photographable," she says. "They are empty until they reach their forties." She seeks, on their faces, the traces left by life. Tenderly and humorously, she puts us in touch with the body's aging and death.



BRIAN PIITZ Lives and works in Toronto, Ontario. ■ The triptychs created by Brian Piitz juxtapose self-portraits and examples of masculinity as proposed by the media. Using sequential, fragmented images, the artist explores the concept of maleness, as did choreographer Paul-André Fortier in his work *Les Mâles heures*.



RUDOLF SCHWARZKOGLER Austrian artist (1941-1969). Lived and worked in Vienna. ■ Rudolf Schwarzkogler is associated with the trend of Body Art (particularly through his "aktionen") which developed in Vienna during the sixties. Deeply rooted in the expressionist tradition, the photographs presented here, called "photo-aktionen," illustrate the artist's last performances. Schwarzkogler hoped "to bring art and life into line, to understand life's ritual as an art and vice versa."¹ ■ 1. Rudolf Schwarzkogler, *Catalogue* published by the Krinzinger Gallery, Innsbruck, 1976.



SANDRA SEMCHUK Lives and works in Richmond, British Columbia. ■ This series of self-portraits by Sandra Semchuk spreads over a period of 15 years. Self-portrait is interpreted in its broadest sense and includes family and friends. As if making entries in a diary, Semchuk records the physical and psychological changes in her life. Countering the image imposed by the media, she advocates autonomy in the search for identity.

1. Helen Chadwick, *Le Bateau* – 2 ans from the *Ego Geometria Sum* series, 1982-1984. Photographic emulsion on plywood. 38 × 24 × 91 cm.
2. Dorit Cypis, *On the nature of experience* series, 1990. Colour print (1 of 18). 50.8 × 66 cm.
3. Johnide, detail of the installation *Forever Seduced by Glamour*, 1990-91. Colour original. Photo: Roger Harris.
4. Edvard Munch, *Edvard Munch sur la véranda du 53 Am Strom, Warnemünde*, 1907. Self-portrait. Black and white print

(Continued)

LE CORPS VACANT

from the original negative (86 × 87 mm). Collection: Munch Museet, Oslo.
5. Anne Noggle, *One of Us*, from the *Recent Follies* series, 1985. Black and white print. 46 × 51 cm.
6. Brian Piitz, *Untitled*, triptych from the *Male/Self* series, 1987-1988. Colour original. 43 × 65 cm.
7. Rudolf Schwarzkogler, *Aktion 3*, Vienna, summer 1965. Black and white print. 30 × 40 cm. Collection: Georges Bogardi.
8. Sandra Semchuk, *Self-portrait, mother unexpectedly died*, 1981. Black and white print.



AT THE MUSÉE d'art contemporain de Montréal, every visitor is considered a potential researcher. This needs no further proof — the museum's education services are well known for programming original activities and producing tools that facilitate such a research approach. This department has made a particular name for itself with its unusual visits, in which visitors take part in experiments aimed primarily at making contact with the work, exchanging views among participants and opening minds to contemporary art and to the science of running a museum.

The inauguration of the Musée's new downtown home will allow this research approach to be taken a little further. For that occasion, the department will offer visitors a succession of audio and visual circuits and a series of meetings with professionals directly connected with the opening exhibitions.

The Musée d'art contemporain de Montréal brings out, and fosters, the artist's presence in society. The opening program has therefore been designed to bring visitors into contact with artists through their works, of course, but also through their writings, their voices, and their different fields of investigation.

There will be something for everyone, and visitors will be able to conduct their "research" as they like — alone or in a group, depending on the time they have available. The department has, among other things, planned meetings with the artists, discussions with professionals involved in the art field, audiovisual documents, printed publications, and more. The circuits will take over all of the Musée's public spaces, from the galleries to the Media Centre, and even including the restaurant. Daytime visitor-researchers will especially enjoy the noon-hour activities, while night owls will appreciate the



SEEKERS/FINDERS : *Visitors and Their Musée*

D A N I E L L E L E G E N T I L



ABOVE: *La peinture: je touche*, 1988. Activity for Families and Friends. Photo: France Aymong
BELOW: *Architectures, archistoire, archisculpture*, 1989. Activity for Families and Friends. Photo: France Aymong

evening film presentations.

During the opening exhibition entitled *Pour la suite du Monde*, the process followed by the various artists will be highlighted, through the *Prochain épisode...* series of lectures by artists which will precede the exhibition, for example, or through the accompanying video that will

be made on the occasion of the artists' visit to the museum and the mounting of the exhibition. The accompanying brochure will emphasize the artists' approach and the curators' concept. A multidisciplinary symposium planned for September 1992 will continue the deliberations initiated by the meetings with the artists and by

the film screenings scheduled shortly after the opening.

For the other major opening exhibition, entitled *La Collection: tableau inaugural*, a videodisk presentation will be offered in the interpretation area on the main floor. An audioguide will also provide comments on this exhibition.

At the Musée d'art contemporain de Montréal, visitor-researchers remain the focus of the educational activities. And in their new downtown location, the members of the museum's education services will be able to welcome even more visitor-researchers and, above all, to satisfy them with an even wider selection of activities.

Hundreds of visitors are already familiar with the activities for families and friends, designed to allow all audiences, young and adult, to gain a better understanding of certain artistic practices revealed in the exhibitions. The Musée will continue to offer these weekend activities intended for all and related to both the collection and temporary exhibitions. However, individual events and activities intended for different types of audiences will now have greater importance than before. In addition, two rooms will be specially reserved for holding workshops that will take up or develop a particular aspect of the visit and, in a broader way, encourage further thought about contemporary art and the field of museology.

On Saturdays and Sundays, there will even be an express visit which will pursue similar objectives to those of the regular visits and will follow the same approaches. Visitors may also take advantage of the availability of professionals in the galleries.

Finally, the education services will institute a multidisciplinary studio, a space where visitors will be invited to become familiar with various artistic disciplines and practices.

PROCHAIN ÉPISODE... is a series of lectures organized in connection with the opening exhibition *Pour la suite du Monde*. This exhibition will bring together works by internationally known contemporary artists who are taking a new look at ethical issues. Some of these artists denounce abuse, inequality and intolerance; others take a stand on respect for oneself, for others and for the environment, both urban and natural.

The Musée's education services are offering the public an opportunity to become familiar with the processes followed by the art-

PROCHAIN ÉPISODE...

A lecture series to be followed with interest

D A N I E L L E L E G E N T I L



Mark Lewis. Photo: Denis Farley



Dennis Adams. Photo: Michel Pétrin

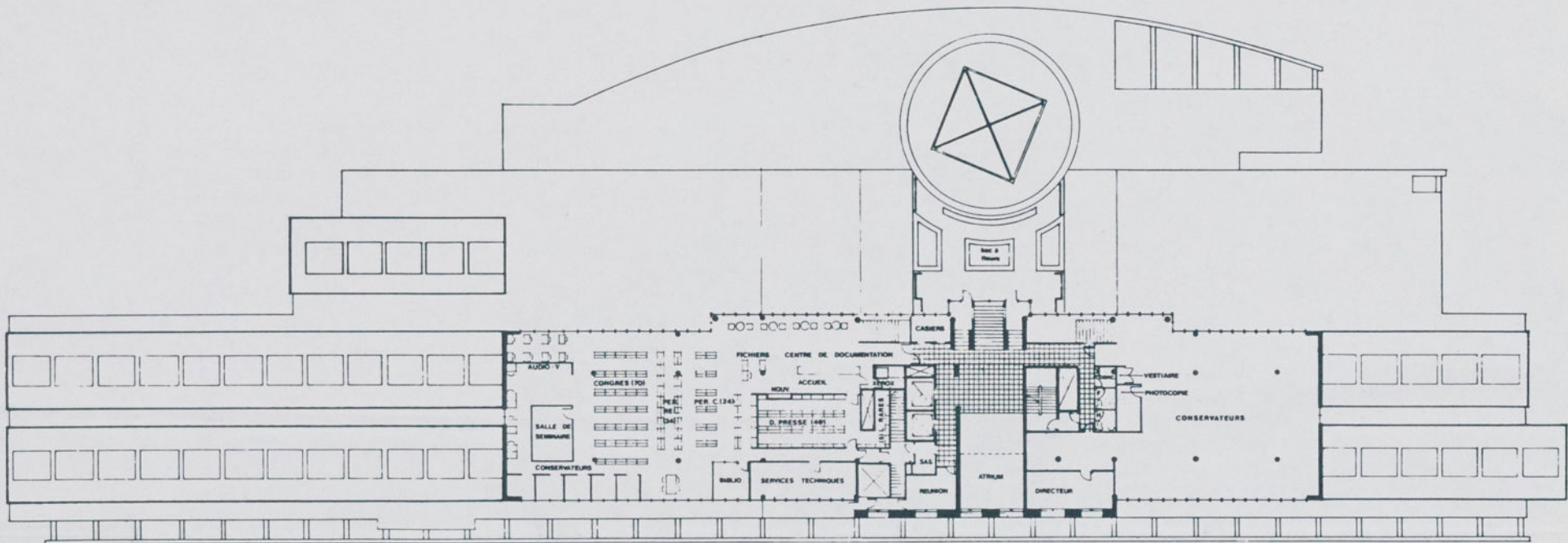
ists, both those from Québec and those from elsewhere in the world. Taking advantage of the artists' visit to the Musée, aimed at selecting a site for their respective works, we are inviting each of them to speak about their work and the issues involved in the exhibition. This past May, Dennis Adams and Mark Lewis launched the dialogue, which was continued in June by the Gran Fury collective and by Liz Magor.

The series will resume in October with the return of the Québec artists who, last spring, were busy all over the globe in the service of their art.



The Media Centre

The Documentation Centre of the Musée d'art contemporain de Montréal closed its doors to the public on June 24. Between now and spring 1992, when it is scheduled to reopen, the staff will be busy preparing the centre's collections for the new spaces and services anticipated at the downtown location. ■ The Documentation Centre was established in 1965 to locate, organize and transmit the information needed to achieve the Musée's objectives. Through the nature, scope and diversity of its collections, it has become a favourite spot for consultation about contemporary Québec and Canadian art.



Plan of the Media Centre downtown

MICHELLE
GAUTHIER

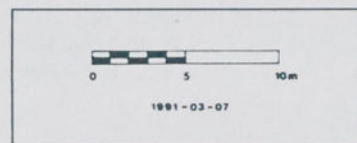
Some far-reaching changes have occurred in recent years in the organization of this sector of activity at the Musée. The computerization project begun in September 1990 entails a gradual, total reorganization of its collections. Furthermore, in an effort to group together, in one place, all of the museum's documentary resources, the audiovisual materials have been transferred there, along with the archives on public events. The already extensive documentary collection (exhibition catalogues and monographs, periodicals, slides and ekta-chromes, audiocassettes, videocassettes, films and documentary files) has become so diversified that the term "Documentation Centre" no longer truly fits the reality. It has therefore been replaced by the name "Media Centre," which is better suited to a concept of information recorded on all kinds of media and conveyed by new technologies.

NEW PREMISES, NEW SERVICES

In the Musée's new home, the Media Centre will occupy a space of 450 square metres (three times its present area), on the second floor of the building. Those interested may use the facility, without charge and without appointment. Hours are expected to be as follows: *Tuesday and Thursday, from 11 a.m. to 8 p.m. Wednesday and Friday, from 11 a.m. to 4:30 p.m. Saturday, from noon to 6 p.m.* This availability during evenings and weekends would respond to a need which was widely expressed by users, and which we

would finally be able to satisfy.

The reading room, lined with windows looking out onto the surroundings of Place des Arts, can accommodate some 50 people for on-site consultation of the reference material, which focuses on art from the forties to the present. More than 20,000 exhibition catalogues, mainly Québec and Canadian, 575 periodicals, including 290 subscriptions, and 8,000 thematic documentary



files constitute the highlights of these collections.

Users may avail themselves of the services of a specialized staff in helping them in their documentary research, guiding them in using the catalogues, indexes and equipment, and advising them about access to outside resources.

In directing inquiries to the reference desk, users have a variety of consulting equipment at their disposal: microform readers (for microfiches and microfilms), disk and audiocassette players, audiovisual work stations, and light tables. A small room may be reserved for film screenings. It will also be possible, for a modest fee, to make use of a photocopy service for printed material and microforms. Computer printouts of documentary tools (lists of acquisitions, thematic bibliographies, research guides, selective dissemination of information),

will round out the initial services to be offered.

NEW RELATIONSHIP WITH THE PUBLIC

The Media Centre of the Musée d'art contemporain de Montréal hopes to take advantage of the current transition to a more accessible location to intensify its role in the field of research on contemporary Québec and Canadian art. The efforts that first went into enriching and organizing its collections are now aimed at allowing the community to benefit from the often unique resources connected with the mandate of the Musée d'art contemporain de Montréal. For 15 years, the Media Centre has been receiving a great deal of data through an international network for inter-museum exchanges. Furthermore, a number of Québec and Canadian artists and exhibition centres, aware of the importance of disseminating their work, send in documentary files on their activities and regularly update their files. The Media Centre intends to strengthen this collaborative effort, which is even more essential in a field in which staying on the leading edge of current developments is a daily challenge.

The other dimension of this challenge lies in the quality of the dissemination services. Following a user study conducted in 1990, a program of new, highly specialized services, tailored to the public's needs, will be gradually be set up once the initial phase of reorganization and installation in the new premises is complete. Stay tuned...



THE MUSÉE'S PUBLICATIONS

LUCETTE BOUCHARD

SINCE IT WAS FOUNDED in 1964, the Musée d'art contemporain de Montréal has published over 170 exhibition catalogues, about 30 accompanying brochures, a number of information leaflets and two periodicals: *Atelier*, from 1972 to 1981, and *Le Journal du Musée d'art contemporain de Montréal*, now in its second volume. While it was under the auspices of the ministère des Affaires culturelles, until 1987, the Musée enjoyed the services of the Éditeur officiel du Québec. As a provincially owned corporation since then, the Musée has built a publications service which is responsible for planning and producing all of the Musée's publications.

Whether they accompany an exhibition, present a newly acquired work or give information on the Musée's activities, these publications contribute to the institution's mission: to promote contemporary Québec art and to ensure a place for international contemporary art.

The publications of the Musée d'art contemporain de Montréal are an ideal tool for disseminating the research conducted by the museum in the fields of art history and museology. Published in French and English, they reach artists, researchers and the general public.

Over the past few years, the Musée's publications have won a number of awards, for both content and form. In 1985, the Société des musées québécois paid tribute to the quality of the catalogue *Les vingt ans du Musée à travers sa collection*. Since then, several other works, including the catalogues *La Magie de l'image*, *Jean-Charles Blais*, *Gérard Garouste: peintures et dessins*, *Quatrefoil: installation de Murray MacDonald*, *À propos d'une peinture des années soixante*, and others, have won awards for excellence from the Société des graphistes du Québec. Last year, *Le Journal du Musée d'art contemporain de Montréal* was awarded a certificate of excellence at the 22nd Design Excellence Competition of the Typographers International Association in the United States.

The museum's move downtown constitutes a significant event in the development of the publications service. Different collections of publications, focusing on issues related to the dissemination of knowledge, will come into being.

A comprehensive catalogue that will accompany the exhibition *La Collection: tableau inaugural* will be a major addition to publications on the museum's collection. Notes on the 250 works selected for the exhibition will be presented, along with essays by the curators, Josée Bélisle, Manon Blanchette, Paulette Gagnon, Sandra Grant Marchand and Pierre Landry, which will explain the aim and organization of this exhibition 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."¹

The exhibition *Pour la suite du Monde* will give rise to the publication of a catalogue in two volumes. The first volume will contain essays by



the curators, Gilles Godmer and Réal Lussier, and the 11 authors invited to express their thoughts on the themes of the exhibition, which suggest a "questioning of our values and the way they are changing, as well as the resulting ethical problems."² The contributors to this publication will be Victor-Lévy Beaulieu, Marie-Andrée Bertrand, Douglas Crimp, Félix Guattari, Thierry Hentsch, Albert Jacquard, Johanne Lamoureux, Edgar Morin, Patricia C. Phillips, Eléonore Sioui and Jacques Testart. The second volume of the catalogue will document the works created in situ.

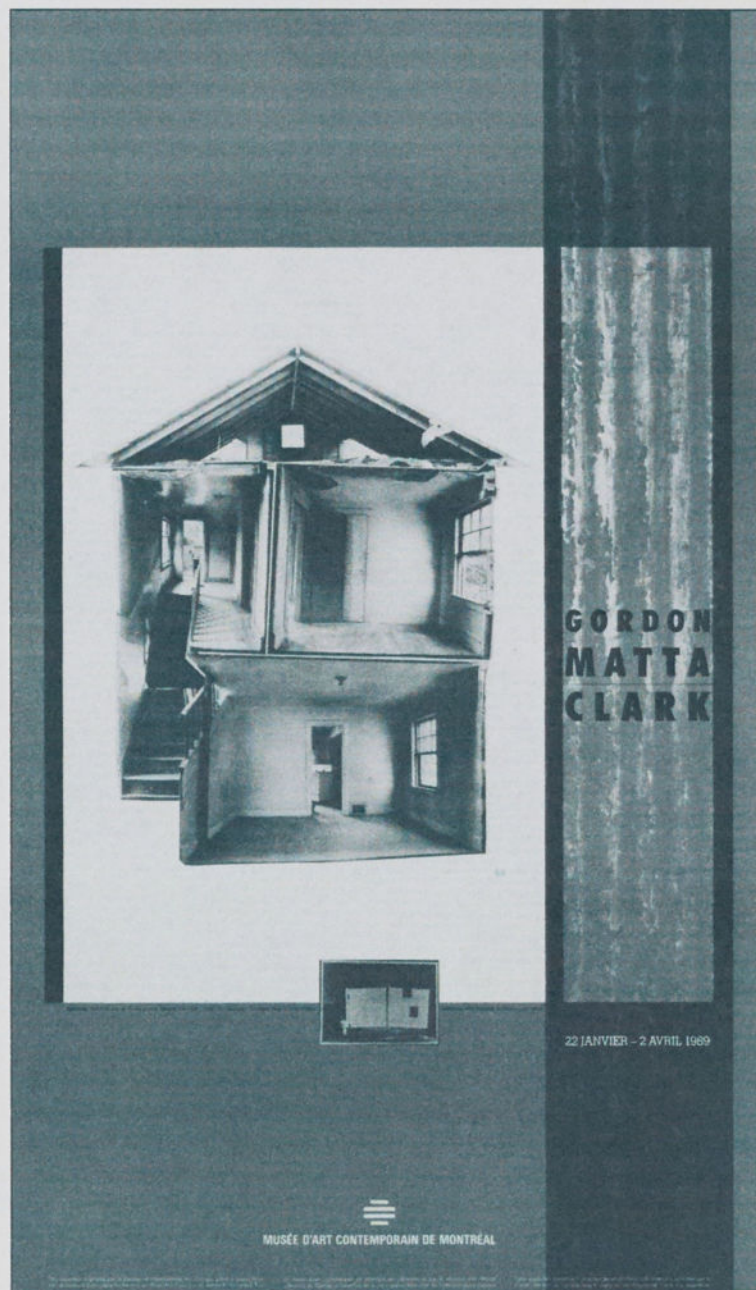
The multimedia events presented for the opening, namely the opening concert bringing together the musicians of the Nouvel Ensemble Moderne and those of the Société de musique contemporaine du Québec and the new work by Théâtre UBU, *Luna Park 1913*, will also be accompanied by explanatory publications, including a special issue in Théâtre UBU's *Almanachs* collection.

The Musée's publications service will see that the education and public relations services have all the documents needed to greet and

inform visitors. The accompanying brochures and *Le Journal*, true instruments of popularization, will be published regularly and distributed free of charge.

A directory of the Musée d'art contemporain de Montréal's catalogues, entitled *Répertoire des catalogues* will be available when the museum opens downtown. This publication will promote the marketing of these catalogues and, at the same time, will facilitate research on the Musée's many exhibitions, their authors and the participating artists.

A network of inter-museum exchanges has, for several years, helped disseminate the Musée's publications. In addition to this specific distribution, these publications will now be sold in a number of major bookstores, including the museum's own store downtown.



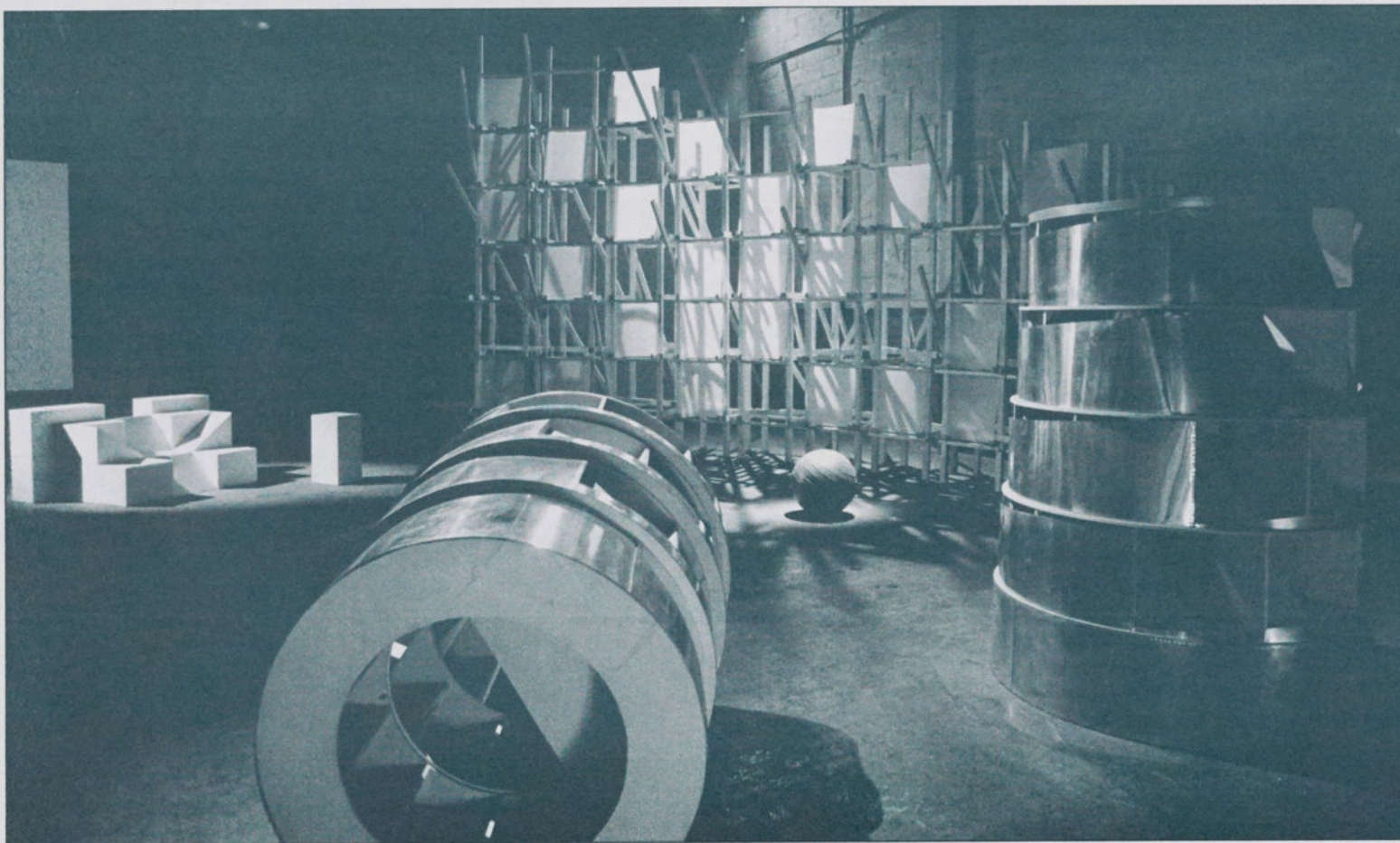
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1. *Le Journal du Musée d'art contemporain de Montréal*, Vol. 2, No. 2, 1991, p. 3.
2. *Ibid.*, p. 4.

A WORK BY EVA BRANDL

J O S É E B É L I S L E

FOR OVER 15 YEARS NOW, Montréal artist Eva Brandl has explored, mostly by means of installation, a set of problems linked to the formation and placement of the object, which is perceived and approached following the simultaneous spectre of definition and evocation. Subtle connections to the site, to architecture, as well as to the situation and theatricality of the argument, enrich the proposed subject and weave a dense web of meanings and possibilities. ■ The Musée recently acquired *Mirabilia, ou la rumeur des merveilles*, a major piece



Eva Brandl, *Mirabilia, ou la rumeur des merveilles*, 1989. Installation. Wood, frosted glass, lead, brass, marble. Collection: Musée d'art contemporain de Montréal. Photo: Benny Chou

produced in 1989. In line with Brandl's earlier installations, such as *Shore, Off Shore* (1982) and *The Golden Gates* (1984) at the artist's studio, and *Modèle pour un temple de la raison* (1987) at the Musée d'art contemporain de Montréal, this work presents a series of concise, meaningful formal elements. The artist considers this a "piece that falls midway between architecture and model." She adds, "the disparity of scales invites a reading that fluctuates between the intimate relationship with the sculptural object and the idea of *disproportion*." The sculptural grouping is made up of an architectural facade consisting of a basswood scaffolding with plates of frosted glass, a sphere covered in lead, two cylindrical forms laminated with brass and arranged horizontally and vertically, and an assemblage of volumes of white marble. The attention paid to the nature and properties of the material is key: it initially suggests an immediate apprehension of the iconic and the plastic, then calls to mind the attributes of both the material and the immaterial, as well as the notions of durability, immanence and precariousness. Copying the plays of scenography and memory, the light alternately defines, emphasizes and dematerializes the structural components that are outlined and anchored — opaque, open or translucent. In *Mirabilia, ou la rumeur des merveilles*, we may be seeing an arena, monument or architectonics. Allusion, symbol and metaphor are illustrated in it through the fictions of dream and poetry.

of the photographic image than to form a counterpoint to an overly nostalgic conception of photography which would have meaning only for its author. The documentary aspect of Raymonde April's work demonstrates a concern for the viewer, since it presupposes an ordering of the biographical material that makes up her works. For although the artist's personal history constitutes an intrinsic component of her creative process, we could not say that the autobiographical position adopted by Raymonde April leads us to apprehend a private space. In fact, her autobiography conceals more than it reveals the artist's private life, because it is not presented as containing singular stories but, rather, as a malleable, even protean, raw material. *Le souper* (1984), for example,

Here we find this aesthetic of distance characteristic of April's work. *La géométrie* (1984), also from *Voyage dans le monde des choses* (1986), is exemplary in this regard. While the model is presented in a form that obviously sets it up as the subject of the picture, is it in fact a portrait? With respect to the conventions of the portrait, this work breaks a major taboo: it hides the face. It is, indeed, difficult to identify this visage veiled by a sheet of plastic of the kind used to store slides. But, besides the fact that it jeopardizes identification of the model's features, is this veil of plastic really devoid of information as to the identity of the person it covers? Isn't this mica paper the attribute of a photographic practice? Isn't it then all the more evocative of the activity

in the elective practice of portraiture had been applied, but such is not the case. No staging, no scenic device, no accessories — none of the stratagems usually employed by a portrait photographer when taking a shot. Instead, we have individuals with unknown identities who stand out against an equally anonymous urban background. Whereas *La géométrie* gave us an explicit use of the rules and conventions governing portraiture — use of a neutral background, adoption of a pose, central position of the subject, control of the lighting — the *Sphinx* series rejects all reference to that rhetoric, although it presents the same elusiveness of the figures and gives rise to the same sense of exclusion just when we think we have reached the essence of the subject. What is surprising,

If ever a photographic practice brought the intimate and the public into delicate, circumspect contact, Raymonde April's certainly does. Her images fascinate through their presentation designed using elements of daily life and in which friends and family are promoted to actors. They admittedly favour fiction over the flat recording of reality, but they nevertheless do not deny the photograph's power of witnessing. This "somewhat documentary side,"¹ acts less to emphasize the veracity



Raymonde April, *Debout sur le rivage*, 1984. Black and white print. Third in a series of nine photographs, 100 x 100 cm. Collection: Musée d'art contemporain de Montréal

exhibited at the Musée d'art contemporain de Montréal in *Voyage dans le monde des choses* (1986), tells us little about the position this meal holds in the artist's personal history. We guess that the figures are bound by friendship, because they are dining, talking and laughing around the same table. A detail, however: one place is empty. Who is missing? And why? It is so easy to speculate on the meaning of such an image that we suspect that this void represents a strategy for confusing the viewer's reading, or else a warning not to seek a single, sovereign meaning. Consequently, despite the familiarity of the subject, the viewers remain detached from the scene, confined to their position as observers somewhat bedazzled by the range of angles for analysis. Although her images show us friends or family, and are the subject of an exhibition, hence a public presentation, we are far from the feeling of looking at pictures from a family album. And yet April's images are plainly full of affect, and the documentary nearly-nothing we just spoke of is there to remind us of this. That, perhaps, is why they seem both near and far: near because they attract an attentive, sympathetic, even knowing look, but also far, because they reveal themselves to us with great caution.

it refers to, from the fact that it fits over the photographer(?)'s face, that mirror of passions. Once again, the autobiographical component acts as a mask interposed between the subject of the representation and the viewer. In fact, we are trapped by a familiar rhetoric which, ultimately, refuses to make sense. It is therefore difficult to look at the works of Raymonde April in a fetishist way, because none of the elements that make up her images stands in isolation. Even the method of presenting shots in series makes it impossible to value one image more than another, because of the formal and semantic interactions that arise between each photograph.

This question of fetishism seems to come up with some intensity in the *Sphinx* series (1988-1989), exhibited at the Musée d'art contemporain de Montréal in *Tenir l'image à distance* (1989). Comprising six photographs of different sizes, this series shows us figures picked out of the crowd at random. These representations are enlarged and framed, so that the figures that were submerged in the crowd now seem to emerge from anonymity. Once the camera has distinguished them from the crowd, can we speak of fetishism? That might be true if the rules inherent

however, is the effect of intimacy, of proximity created by the segregating eye of the camera. This intimacy is, in the end, illusory, since it depends on the "conjunction of calculation and chance."² Raymonde April's images are certainly precious, because they make retrenchment and secrecy their principal method of exhibition. They are images that express intimacy, without ever displaying it. Images in which fiction screens overly inquisitive looks. Images, finally, that are somewhat modest, with self-expression taking the route of standing back.

1. Text by the artist, taken from *In the Impossible Self*, Winnipeg, Winnipeg Art Gallery, April 10 – July 10 1988, p. 19.

2. Régis Durand, "Raymonde April, sphynge du familier", in *Art Press*, "Spécial photo", 1990, p. 59.

Vincent Lavoie lectures in the Visual Arts Department at the University of Ottawa and contributes to *Parachute* and *Trois magazines*.

A Québec Artist

Raymonde April

A Philosophy of Retrenchment

VINCENT LAVOIE

JACQUELINE FRY
1923-1991

OVER HER CAREER, Jacqueline Fry held a number of positions: head of the Black Africa department at the Musée de l'Homme in Paris from 1960 to 1971; curator of non-Western art at the Winnipeg Art Gallery from 1971 to 1973; museologist and lecturer in material culture and ethnomuseology at the Université de Montréal from 1973 to 1976 and again in 1980; and from 1976 to 1991, professor in the Visual Arts Department at the University of Ottawa. She died accidentally in Ottawa last June 3.

Ms. Fry was interested in contemporary non-Western art, specifically art works by Canadian Native people and her research led us to cast a critical look at our way of apprehending "the art conceived and produced outside the cultural territories familiar to us."

We must express our deep appreciation for the important part she played in the current debate over the social role of all museological practices. ■ Emeren Garcia

Museum Day

Sunday May 19, 1991

FRANCE AYMONG



Action peinture, 1991. Photo: Denis Farley

MUSEUM DAY always sparks a great deal of enthusiasm with us, as is probably true in all other Montréal museums on that day. For the entire day, hordes of visitors eager to know about their cultural heritage literally take over the museum, stopping at the places and activities of their choice. Great curiosity and uncommon openness motivate them and help give this day a magical spirit.

This year, the Musée's educational services offered three activities for the occasion. The first took the form of a flying visit during which museum professionals briefly explained the viewpoints and concerns of artist Ron Martin.

The second was a lecture by artist Mark Lewis, held in the Studio du Musée, another "page" in the *Prochain épisode...* series presenting artists from the opening exhibition *Pour la suite du Monde*. In describing his approach and answering questions from the audience, Lewis aroused visitors' interest and contextualized the work he will be presenting next year.

Finally, taking advantage of the sunshine and absolutely perfect weather, visitors were invited to get a concrete introduction to Ron Martin's approach, by plunging fingers, brushes and spatulas into acrylic. In the style of Martin's paintings, enormous vertical surfaces received red paint, while other, horizontal ones were designed to absorb copious amounts of black paint.

A video produced by the Musée was also presented for the first time on Museum Day. It gave visitors a chance to see the artist in action 10 years earlier, and to follow an interview with Ron Martin conducted by critic James D. Campbell and shot during the artist's recent visit to the Musée.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

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Calendar

EXHIBITIONS

LE CORPS VACANT

From August 4 to October 27

As part of the events surrounding *Le Mois de la Photo à Montréal*, this exhibition presents the work of nine Canadian and international artists that focus on self-representation. It offers different views of the human body as an ideal screen for revealing the erosion of time, identity and the influence of sexuality.

The artists included in the exhibition are: Helen Chadwick, Dorit Cypis, Johnide, Edvard Munch, Anne Noggle, Brian Piitz, Rudolf Schwarzkogler, Sandra Semchuk and Jo Spence. This exhibition is produced by Vox Populi in collaboration with the Musée d'art contemporain de Montréal.

ACTIVITIES

UNE FEMME, UN HOMME OU UNE PERSONNE?

Following the example of the artists in the exhibition *Le corps vacant*, visitors are invited to join in an activity in which they will be, in turn, photographers, models and critics. The goal of the workshop is to spark questioning, comparing the way men and women are represented in our society with what we are and what we would like to be.

Sunday August 11, 18 and 25, from 1 to 5 p.m.

MULTIMEDIA EVENTS

JEAN HOUDE AND SERGE LESSARD

In connection with the exhibition *Le corps vacant*, trapeze artists Jean Houde and Serge Lessard will create amazing aerial games in space to give a new visual dimension to the human body. Reservations required.

September 20, 21 and 22, 1991 at 2 p.m.

MEETINGS

DORIT CYPIS AND JOHNIDE

Discussion of the use of screenings in photographic installations. Two approaches to the question of identity.

August 4 at 2 p.m.

ANNE NOGGLE, BRIAN PIITZ AND SANDRA SEMCHUK

Presentation of their respective approaches. This activity will be held in the galleries, with the public, followed by the opening at 3 p.m.

September 8 at 2 p.m.

OPENING

LE CORPS VACANT

September 8 at 3 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 be closed as of 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.

Aug.

T 1

F 2

S 3

S 4 Meeting

M 5

T 6

W 7

T 8

F 9

S 10

S 11 Activity

M 12

T 13

W 14

T 15

F 16

S 17

S 18 Activity

M 19

T 20

W 21

T 22

F 23

S 24

S 25 Activity

M 26

T 27

W 28

T 29

F 30

S 31

Sept.

S 1

M 2

T 3

W 4

T 5

F 6

S 7

S 8 Meeting and Opening

M 9

T 10

W 11

T 12

F 13

S 14

S 15

M 16

T 17

W 18

T 19

F 20

S 21

S 21

S 22

M 23

T 24

W 25

T 26

F 27

S 28

S 29

M 30

Oct.

Le corps vacant

Multimedia Events