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**FIRST ENCOUNTERED** the work of John Baldessari through the *American Narrative/Story Art: 1967-1977* catalogue published by the Contemporary Arts Museum in Houston. I immediately liked the simplicity of the works, the artist's subtle sense of humour, his deadpan side that allowed self-quotations and references to art to be incorporated, without being ponderous. The images

context in order to juxtapose it to other images closely corresponds to the fragmentation of significance, the shattering of the single, overall, definitive meaning, that characterize so many current works.

All this is plainly related to the artist's *work method*, his liking for minor, commonplace stories, on the one hand, and his use of framing and editing techniques

provided inspiration for Baldessari's montages during the eighties. This information tells us more about the *making* of the works and the selection of details incorporated into the groupings produced by the artist. The outline of an image may even act as a "stencil" to frame other images, almost by force, as in his 1981 *Shape Derived from Subject (Snake): Used as a Framing Device to Produce*

ment. To my surprise they covered the walls. In addition a print was also made without my direct supervision, and I also made a 30-minute videotape of the action of my writing the phrase repetitively for the duration of the tape." The lithograph based on the project formed part of two exhibitions of the NASCAD lithography studio in 1971, presented at the Art Gallery of

## THOUGHTS ON JOHN BALDESSARI

seemed direct, without any great affectation, "sparse", you could almost say. It was as if a work's effect lay neither in the text nor in the image, but in the point at which the two join.

In Baldessari's work, the virtual aspect and the bareness leave plenty of room for the viewer's imagination. *Semi-Close-Up* (1967), for example, takes up an excerpt from D.W. Griffith's stage directions for his movie *Intolerance*. It describes a very brief moment during which a girl looks after a geranium. Paradoxically, Baldessari does not provide us with any illustration of this moment; only a text is painted on the canvas, using a style of lettering that conveys the anonymity of the hand-painted characters of an advertisement. Everything else has to be imagined, as in the works of Lawrence Weiner, in which an activity or story is suggested solely by the text.

Baldessari's work seems to have gone through various stages of contemporary art: after a past in painting, the transition (almost imperceptible?) from the conceptual, in which a systematic organization prevails, to narrative art, where the system is transformed into a sequence, and on to the juxtaposition of images alone. There now seems to have been a certain loss, or at least a breaking-apart of narrativeness as we usually understand it, that is: introduction, development and then denouement. And yet, in his pieces from the eighties, Baldessari draws most of his images from the reservoir of film and television narratives. The fact of isolating the image outside its

borrowed from film and the written media, on the other. John Miller developed this cinematic aspect of Baldessari's work in his essay for the *Ni por ésas* catalogue, published by CAPC/Musée d'art contemporain de Bordeaux in 1989. Baldessari eloquently shows us how the image may be given authority by the text, as well as how it is possible to *reduce the meaning of the image* by introducing text. The representation of the gaze or the face is an important element in Baldessari's work, all the more so when it is obliterated by coloured discs in more recent pieces, or emphasized by arrows and arranged in a spiral sequence, as in *A Movie: Directional Piece Where People Are Looking*, from 1972-1973. The way he frames the image, more tightly or more ambiguously by the application of a mask, heightens the dramatic moment, as in the *Violent Space Series* produced in 1976.

Conversely, his book entitled *Close-Cropped Tales* (1981) creates situations verging on the comical by cutting back the "empty" space around the subjects. The dramatic intensity is imprisoned, so to speak, in a bubble of powerlessness; its repetition page after page leads to an impoverishment that brings out the limitations of the media approach. The catalogue written by Coosje van Bruggen for The Museum of Contemporary Art, Los Angeles, shows us some of the images that

*New Photographs*.

In writing this article, I was curious to see how Baldessari's work had been disseminated in Québec and the rest of Canada. Readers will probably recall the inclusion of a 1984 piece, *Soldier and Starving Person*, in the selection of works put together by Roger Bellemare for the *Stations* exhibition in Montréal, in 1987. The following year, Baldessari made a contribution to the Toronto exhibition *Waterworks* with a splendid project: the portraits, in silhouette, of some employees of the filtration plant where the exhibition was held were presented, in the space occupied by the pools, facing the photographs they came from.

Baldessari's presence in Canada, as revealed in the documentation of his career, apparently dates back to early 1970, with the travelling exhibition 995,000 presented at the Vancouver Art Gallery by the Seattle Art Museum Pavilion and the Seattle Civic Centre. The following year, the project "I Will Not Make Any More Boring Art" was produced at the Nova Scotia College of Art and Design. Baldessari wrote the following on this subject, as reported in Coosje van Bruggen's catalogue: "As there wasn't enough money for me to travel to Nova Scotia I proposed that the students voluntarily write 'I will not make any more boring art' on the walls of the gallery, like punish-

Ontario and the National Gallery of Canada.

Works by Baldessari were also included in the *Narrative in Contemporary Art* exhibition presented at the University of Guelph in 1975. Some of his video pieces were shown, as well, at Video Culture Canada in Toronto in 1984, under the program "New American Video Art: A Historical Survey, 1967-1980," coordinated by the Whitney Museum of American Art. All in all, his presence here has been relatively discreet, which might be surprising when we consider the great affinity of Baldessari's work with that of such Québec and Canadian artists as Ian Baxter of Vancouver, Pierre Boogaerts and Serge Tousignant (for their more conceptual work of the seventies), and Dominique Blain, through the choice of images, scale of the works and use of juxtaposition.

John Baldessari's sense of humour extends to his own life, as is seen in the interview published in the 1981 catalogue produced by the New Museum, which offers two "definitions" of that singular being, Baldessari the artist. Combining the qualities of appropriation and of association of image and text present in his creative work with his own life experience, Baldessari also drew up, for the *Ni por ésas* catalogue, a "biography in pictures" in which he revisited the landmarks of his existence, enhancing certain details we might think pointless or about which we smile, when faced with a shaky plausibility. There, once more, is a little of that Baldessari I like so much.

D E N I S L E S S A R D

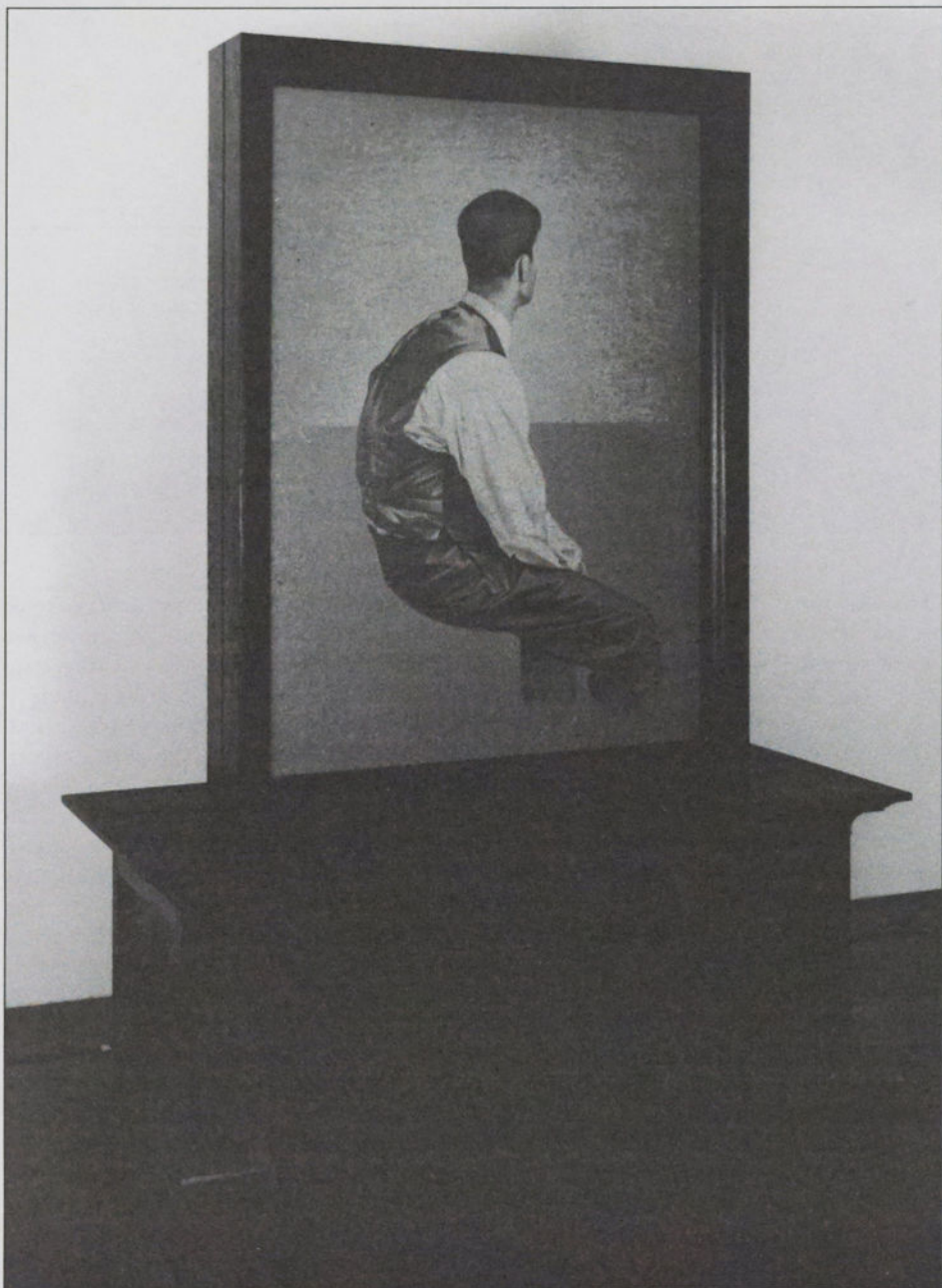
DENIS LESSARD is a multidisciplinary artist who lives in Montréal. He has given performances and exhibited his visual work in Québec and elsewhere in Canada. He has also authored catalogue essays and articles for such magazines as *Parachute*, *Vie des Arts* and *Vanguard*.

In Baldessari's work,  
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John Baldessari, *Double Man and Seal*, 1988. Black and white photographs, mounted on board. 121.9 x 281.3 cm (overall). Collection: Bob and Linda Gersh, Los Angeles. Photo: Fredric Nilsen. (The Museum of Contemporary Art, Los Angeles)

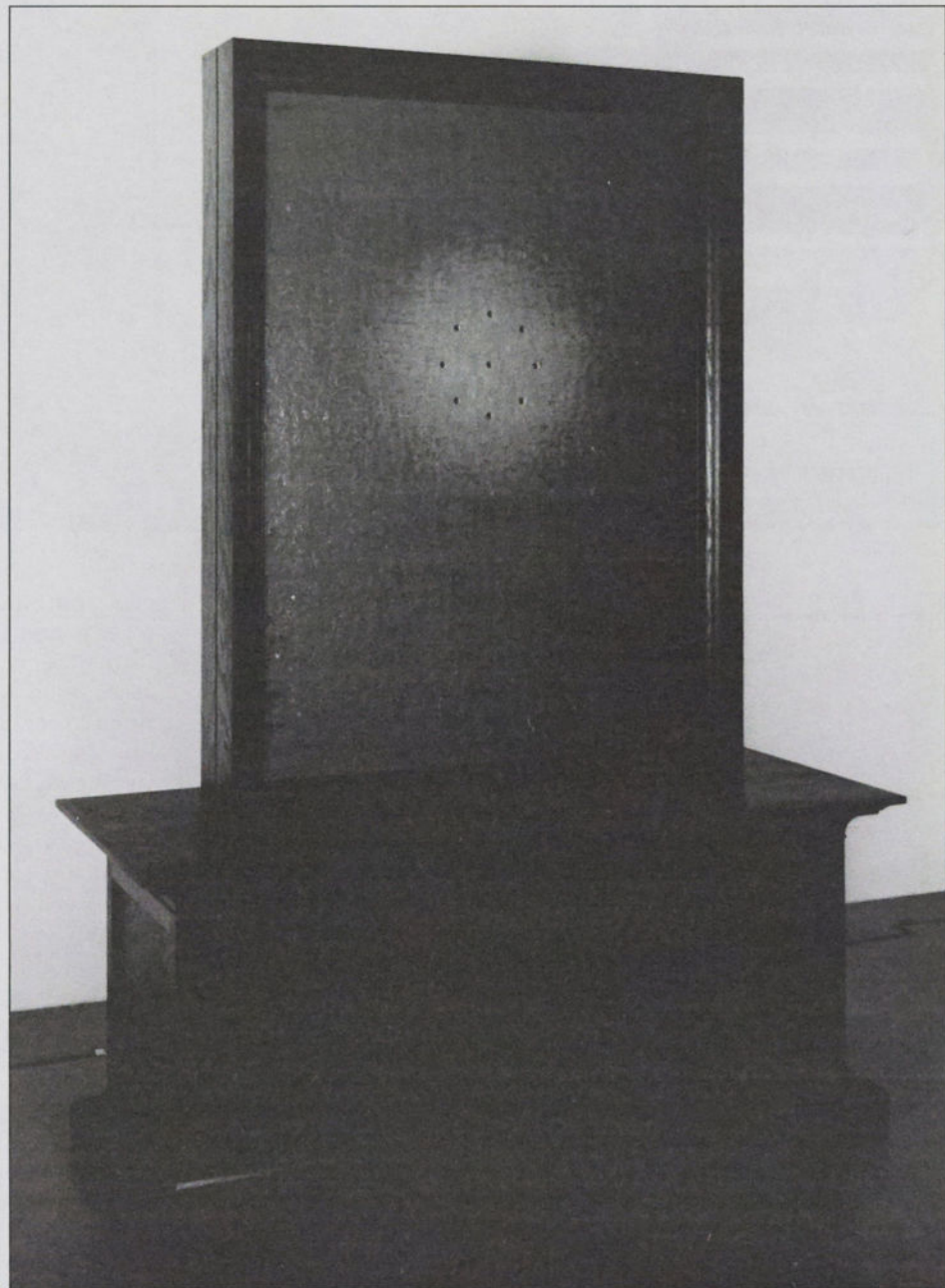


**P**IERRE DORION'S *RELIQUAIRE* (1990), which the Musée d'art contemporain de Montréal acquired on March 27, 1991, powerfully and intensely reveals that critical space in a work where confrontation and exchange are presented using the devices of self-



representation. ■ The work takes the form of an altar and its reredos. Placed on top of a “precious” chest, the picture is painted on both front and back sides. On one side, the artist is shown in profile, sitting in space, his feet fading into the pictorial material, his head turned towards the horizon. His look draws us into the trap of the work, namely to see the other side of the picture. There, we find only paint and the representation of cracks of old paintings with, in the centre, a halo edged with holes made through the canvas and its support. The composition attracts our eye, infinitely, like the deceptive fascination of a lure. ■ For some 10 years now, Pierre Dorion has invited us to join in this aesthetic of reference, this manipulation of the relationship between art and its exterior. His actions and methods persuasively involve us in a critique

of the exhibition site, which becomes the material, support and allegory,<sup>1</sup> both realistic and illusionistic representation,<sup>2</sup> and the painted work and its history.<sup>3</sup> His 1990 series of self-portraits questions, among other things, his own artistic practice and



his productive strength through games of self-representation. ■ This *Reliquaire* “preserves” memories of the artist like so many speeches on art and history. It consequently puts the museum's functions, and its very symbolism, into perspective. ■

Pierre Dorion was born in Ottawa in 1959. He lives and works in Montréal. The work *Reliquaire* was first exhibited at the Jack Shainman Gallery, New York, from September 8 to October 9, 1990. It was also presented in Bologna from May 28 to September 8, 1991, at the Galleria Comunale d'Arte Moderna, as part of the *Anninovanta* exhibition. The work was purchased from Galerie René Blouin in Montréal. ■

1. *Peintures/Paintings* with Claude Simard in 1983, *Installation* with Sylvie Bouchard in 1984. 2. *Portrait des échevins de Paris*, 1985. 3. *Paysages urbains*, 1987, 1988.

#### A New Acquisition

## A Work by Pierre Dorion

M I C H E L H U A R D

LEFT AND RIGHT: Pierre Dorion, *Reliquaire*, 1990. Lacquered wood, oil on canvas. 240.7 x 176.6 x 75.3 cm. Collection: Musée d'art contemporain de Montréal. Photo: Louis Lussier





n this issue of Le Journal, we have

gathered five articles by different authors, presenting the work of Barbara Stein-

man, Gilbert Boyer, Dominique Blain, Irene F. Whittome and Melvin Charney, who

are among the seven Québec artists taking part in the Musée's opening exhibition

Pour la suite du Monde. We have already presented Geneviève Cadieux, in Vol. 1,

No. 1, 1990, as well as Martha Fleming and Lyne Lapointe, in Vol. 2, No. 4, 1991.

**LIKE A MONUMENT**, the work of Barbara Steinman commands attention through the weight of the absence it conjures up, which could just as easily be described as a loss, even an obliteration. One of the recurring considerations in this artist's work deals with what History has ignored and continues to ignore, what History has liquidated, too — as if the ordinary person, one who does not make history, were nothing, nothing but a void, emptiness. In short, what Steinman's work is about is indifference to human life. No one is singled out, no name is given. Rather, it is anonymity, the anonymity of a group, a nation, a people that, precisely because it is shown this way, touches, at some time or other, the failings of our consciousness.

In this way of thinking, solitude and isolation are what occupy the space of *Chambres à louer*, produced in 1980. We see two nearly identical scenes: two chairs, placed perpendicular to each other and covered with a white sheet, stand in front of a window and a radiator; in front of the window, there is a venetian blind; in the window, a video monitor where we may see, in one case, the everyday activities on the street in real time and, in the other, a montage of bucolic images. In addition to the relationship between inside and outside, private and public, a certain kind of passivity on the part of the viewer is also called into question which, supported by the white cloth and the title of the work, expresses abandonment and idleness. It is actually the deserted house or that occupied by the roomer, recognizable by, among other things, the transient nature of his home, that is referred to here, thus evoking the passage of a human life of which there remains only the fact that it passed, and passed unnoticed.

In a more powerful way, anonymity is once again the focus in *Cenotaph* (1985), a work the artist produced and presented the same year at Cent Jours d'art contemporain. In a small, dimly lit room with walls covered with flat, black paint, stands a wooden obelisk, the point of which, made of plexiglass and mirrors, contains the projected image of a flame. At the base of the obelisk are three granite plaques, on which a sentence from Hannah Arendt's *Totalitarian System* is engraved: "The radicalism of measures to treat people as if they had never existed and to make them disappear/is frequently not apparent at first glance." On the floor, we see the reflection of this sentence; on the wall, two arches/windows, showing the projected faces of people, either unknown or disappeared, surround the monument. These faces, precisely because they are unknown to us, demonstrate the gap separating large-scale History from indi-

vidual memory and, in fact, allow the concealed pain, the pain of being forgotten, to reemerge. The work speaks to us of disappearance, or even suppression — that form of provoked and, in Steinman's view, abnormal, absence — which, despite the sanctuary-like atmosphere, is expressed in an undisguised tone. In just the light produced by the video projection of the flame in the pyramid of plexiglass and the photo projection, we can barely make out these forceful yet unknown faces, whose photographic grain is reminiscent of that of tombstones, this dark, imposing monument and this same sentence which, repeated by its reflection, supports the political and social character of the work. Here, it is not only the unknown, but also those left out of official history that form the very heart of the work, whose subject recalls the absurd, vile disappearance of people.

It may be in the same spirit,

moreover, that the artist produced *Day and Night* for the Canadian Biennial of Contemporary Art in Ottawa, in 1989. Above an inner courtyard and in the four bays of two, facing gal-

### A Québec Artist

## BARBARA STEINMAN

### THÉRÈSE ST-GELAIS

BELOW: Barbara Steinman, *Icon*, 1990. Installation. 195.6 x 165 cm. Courtesy: Galerie René Blouin.

leries, hang four, slightly different photographs of a homeless person who can only be fully seen by going from one gallery to the other. Reflecting on the way museums show us their objects, in front of which we generally

remain stationary, this presentation forces us to move about and, consequently, to repeat the daily action of the homeless person who, contrary to what defines him, has a fixed address here. In addition to this role reversal, we have a reverse situation in which what is usually hidden — homelessness — is displayed.

Steinman's work often examines the question of territory, which is lacking, lost or temporary and, in any case, always displaced. And so we have these works in which the notion of passage dominates. In *Borrowed Scenery*, a work conceived in 1987 and exhibited at Aperto, in Venice, in 1988, the displacement takes shape in three words, each accompanied by a photograph in which boats form the common link between them. Attached to the words "immigrant," "tourist" and "refugee" are three different types of boat that summon up the relative precariousness of each of these situations. In front of these

pictures, there stands a wide table with salt raked across it; incorporated into the table, five video monitors, all showing images of water; projected on the table, maps and diagrams. In speaking of displacement, *Borrowed Scenery* evokes both territorial limits, and the limits of language, in both of which a power is exerted that defines them — their fixedness as well as their haziness.

There is, in these latest works by Steinman, an arrangement of images and texts that not only casts new light on a given subject, but also includes the light source itself. The projected photo or video is, in fact, the origin of the lighting necessary to grasp the possible meanings of the work, including its commentary on the media capabilities of photographs and videos.

More recently, this time dealing more with aesthetic history, the artist made *Icon* (1990) for an exhibition at the Museum of Modern Art in New York. Still concerned with connecting a certain past — and thus a certain history — to a present that is displayed through technology, Steinman exhibits a photographic enlargement of the bas-relief of a 16th-century madonna shot by a sophisticated camera that scrutinizes the condition of the work. In the same gallery, we see two pieces of frosted glass placed in front of video screens, and a transparent screen showing a detail of the first image revealing a double figure of the madonna. Only the centre, oval part of each of the glass sheets is transparent, revealing two test tubes. The one on the left is empty, the one on the right is filled with and emptied of a dark liquid that looks like blood, although the projections are in black and white. One indication to this is given — a voice that regularly repeats: "Take a deep breath" and that refers us to the context of a blood test. The sciences of art restoration and medicine are to be found side by side, as indicated by the microscopic eye fixed on their respective subjects, implying the similar, serious character of the two professions. Test tube, blood, medicine, video, photo, art — terms that, both today and associated as they are here, make us think, as well, of the drain of population being experienced by the artistic community, which medicine is not able to stop.

Homelessness, disappearing population, and search for a constantly displaced territory all have their place in Steinman's spaces, which the photographic and video light not only makes present, but displays from an angle that was hidden until now.

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# Gilbert Boyer

ROBER RACINE

**THEY SAY THAT CATS** have many lives. I suspect Gilbert Boyer of showing us each of those lives through a specific work. Since 1974, the artist has presented installations in numerous Québec galleries. But it was in 1986, with the *350 degrés autour de l'objet* project conceived and produced with Louise Viger, that we were offered a first cat's life.

What these artists set out to do was to reveal and take apart, through a subtle kind of staging, the machinery of the art system: invitations, posters, magazine articles, catalogues, exhibitions, advertising inserts, etc. — "the accessories," they would say.

All the time they were developing this project, this game, its two creators were obsessed, stimulated and inspired by a particular figure, the eponymous tomcat in *Views on Life of the Tomcat Murr*, written by E.T.A. Hoffman in 1819, the story of a writing cat who wants to become famous by publishing his memoirs.

Starting then, poetry became a permanent part of Gilbert Boyer's art. "One summer night, I went looking for my runaway cat. In Point St. Charles, in the beam of my flashlight, a plaque suddenly appeared on a wall. It commemorated the murder of a missionary priest by the Iroquois. It contained a viewpoint and a silence that disturbed me. I would often go back to see that raw memory."<sup>1</sup>

So began the project called *Comme un poisson dans la ville*, produced in Montréal in 1988. This work consists of 12 marble plaques on which the artist engraved brief sentences: a secret, a story, personal observations, climate, geography, poetry. Each of them is attached to the facade of a house selected by the artist in the Plateau Mont-Royal neighbourhood — bringing him from Tomcat Murr to his own cat, who led him to murder...al discovery.

The city thus becomes an open notebook in which strolling readers will discover, if they look up, discreet dreams, enigmas of time, sundials giving the arbitrary time of a daydream. In his texts, the artist uses the pronoun "I". His words become alive, present, embodied. They no longer commemorate the home of a servant to the king, the inauguration of a monument or the memory of a sacrificed missionary, but rather a questioning of the moment, a thought given by those passing in front of an open letter to all. The reader is what he reads.

Matter has a history. Words have theirs. The bringing together of these two histories creates a third, fourth, hundredth, thousandth. There are words that are worth a thousand pictures. The words used by Gilbert Boyer are some of those. To discover them, you have to walk, stroll, get lost, encounter your own city by browsing from street to street, from house to building. You have to listen to the resonance of Mont-



Gilbert Boyer, *L'Abri*, 1991. Granite disc. Photo: André Clément. Artist's collection. Courtesy: CIAC

réal, a city in D major, and indicate the wave to follow if you are to tremble before the great height of the sky, similar to the white space of words.

Public art today is spectacular, unavoidable, sometimes in disharmony with the place that receives it — a little like someone who talks too loud. In response, Gilbert Boyer proposes infinitely discreet murmurs and whisperings; the restraint of civility; the secrets of intimacy. Consequently, the only difference between the ochre of the brick and the bluish colour of the marble is contained in the engraving of the inscription, the etching of the idea. The 12 plaques of this permanent installation, like the 12 tones of the tempered musical scale, are the words of an ethics of secrets.

*Ces mots encore chauds. Une petite fille emmitouflée relit une phrase gelée sur le mur.*<sup>2</sup> G. Boyer, 1988, Corner Saint-André and Cherrier.

After completing this piece, the artist continued his thoughts on the art market and art history with several installations, including *L'Art de la parade* (1989), *Amérique poste restante* (1990), and *L'Art de galerie* and *La Collection de galeries*, presented in Montréal and Paris, respectively, in 1991. However, these pieces relate more to Gilbert Boyer the artist than the writer. The frozen sentence placed at the corner of Saint-André and Cherrier streets, in the image of the "frozen words thawing" alluded to by Rabelais in *Le Quart Livre*, constantly melts in

him to let its content, its warm breath escape.

Rabelais' frozen words could be the legitimate ancestor of the phonographic cylinder and record. The idea of circularity is a constant, moreover, in Gilbert Boyer's work.

For the *La Montagne des jours* project presented on Mount Royal for the 1991 Cent Jours d'art con-

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*In your dreams,*

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*what language*

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*do you speak?*

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*The Tomcat Murr.*

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temporain event in Montréal, the artist used five granite discs, measuring five feet in diameter. There as well, he engraved, on each of them, words and sentences that work in concentric circles — a sentence-groove, sentence-loop to be read from right to left, from left to right, from the middle outward and vice versa. The discs are laid on the ground, distributed along the path, barely perceptible from a distance. The mountain's landscape remains unchanged. Unlike the plaques of *Comme un poisson dans la ville*, which required strolling readers to look up, here they must gaze at the ground. But the artist does not insist. No signs indicate to the solitary passerby that, here and there, there are *pools* of words

that merge with the ground, the grass, the coloured leaves, which will soon be covered with snow and ice. The texts will react to the seasons, the different lights, the climate. They will offer themselves to us like far-off Rabelaisian echoes. But Gilbert Boyer's tales have nothing to do with the author of *Gargantua*. They make everyday reality, snatches of conversation, children's dances, the dream world of our youthful games all sparkle, like this disc placed near Beaver Lake. "[...] Want to go on the swings? Last one there's a rotten egg. I can go higher than the sky. Aeiouy."

Reading while standing up, hands in pockets, moving around a text, alongside the road, in the cool morning air, listening to the wind in the leaves, the birds singing, close to the breathing of a jogger or the gentle crunch of bicycle tires on the gravel — all this creates a different way of communicating with a text. The ground and the mountain become a gigantic binding in which the bookmarks for the pages are human beings.

From Plateau Mont-Royal to Mount Royal, Gilbert Boyer leads us on a trail across the city, in search of his cat dreams.

1. Excerpt from the *Comme un poisson dans la ville* leaflet provided to the public, in which the artist explains his project as well as the routes to be followed to locate all 12 marble plaques attached to city buildings.  
2. "These still-warm words / A little girl all bundled up / reads over a sentence frozen on the wall"

Rober Racine is an artist who lives in Montréal.



**SIX YEARS** elapsed between Dominique Blain's first artistic activities that attracted notice and her participation in *Un archipel de désirs*. The latter exhibition, held at the Musée du Québec for its reopening, presented Québec works that had received appreciation on the international scene, particularly during the eighties, with the ambition of orchestrating their "consecration".<sup>1</sup> If consecration was, indeed, achieved, it would come early for this 34-year-old artist who is far from having displayed all her talent. However, a flawless journey through the mysterious ins and outs of the international circuit might have earned her the inside of the Canadian pavilion at the 1990 Venice Biennale, just as legitimately as the glass exterior circumference was awarded to Geneviève Cadieux. This journey led her from museum to museum, from France to Belgium and on to Germany (*Médium: Photocopie* and *Montréal-Berlin*), from the Saidye Bronfman Centre (1986, 1987) to Cent Jours d'art contemporain (CIAC 1989, 1990), from Los Angeles to Chicago, where her *Primitive Rooms* installed a kind of museum of Man (September-October 1991).

The connection between the 1991 exhibition in Québec City and the 1985 event at the Musée d'art contemporain de Montréal stems from the fact that we find the same work in both (with the addition of five units), namely the emblematic "flags" of the *Stars and Stripes* suite,

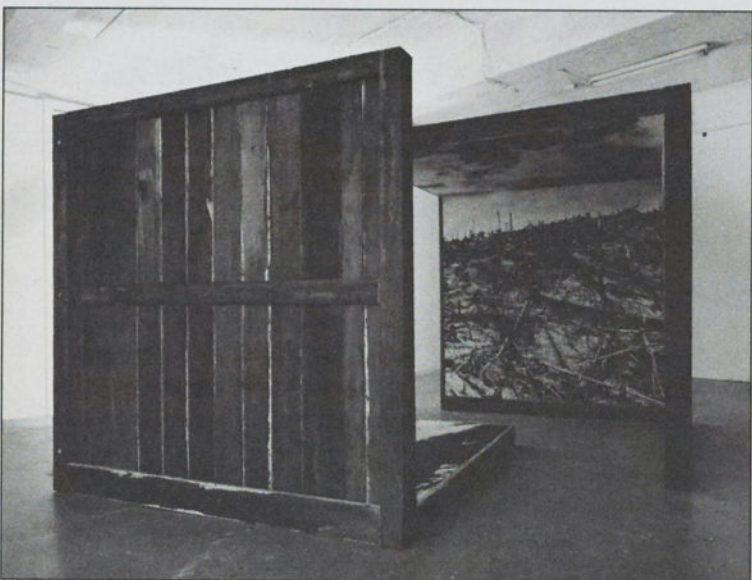
"Today, the very principle of the Cartesian method must be methodically called into question — the separation of different types of object, of different types of notion (clear, distinct ideas), the separation of the object and the subject." ■ Edgar Morin, "La Nature de la nature", in *La Méthode I*.



#### A Québec Artist

1. Comments of Louise Déry, "L'Art québécois et les perspectives internationales," Musée du Québec, September 21, 1991. *Un archipel de désirs: Les artistes du Québec et la scène internationale*. May 7-Sept. 29, 1991. 2. *Écrans Politiques*, Musée d'art contemporain de Montréal, Nov. 17, 1985-Jan. 12, 1986, France Gascon curator. 3. René Payant, "Dérives," *Vedute*, Laval. Éditions Trois, 1987, p. 529. 4. See Monique Brunet-Weinmann, *Médium: Photocopie*, Stuttgart. Georg Mühlecke, publisher, 1987, p. 58. 5. As does Barbara Steinman, with her installation in *Un archipel de désirs*, entitled *Borrowed Scenery (Paysage d'emprunt)*, 1987.

## DOMINIQUE BLAIN



TOP AND BOTTOM: Dominique Blain, *Empty Box*, 1989. Mixed media. 213.3 × 213.3 × 213.3 cm. Artist's collection. Photo: Richard-Max Tremblay

which in my view represented, along with the piece by Laurie Anderson, the high point of *Écrans Politiques*.<sup>2</sup> Seeing it again in Québec City after these six years, and especially with the very great distance created by our entering the present decade, which has already changed the face of the world, called for a rethinking of the place and significance of the work of Dominique Blain, in the context of today's art.

With the emergence of a generation of artists born with the consumer society and the Quiet Revolution, which distinguishes itself from both formalism and committed art, while not rejecting either the contribution of one or the motivation of the other, a tendency had been noted to "produce an artistic questioning of the political [as distinct from politics] as an artistic practice, by indirect methods... without militancy or activism."<sup>3</sup> It seems to me, today, that the work of Dominique Blain is one of the first artistic manifestations of what has since been called "soft ideology," which ties up, without exactly coinciding, with the end of ideologies. The flexible canvas banners of *Stars and Stripes* act as the emblem of this "soft" ideology that sets up, as equivalents, a smiling line of budding starlets and the military order of a squadron of fighter planes. This equivalence likens the titles of

Miss World and guarantor of world "peace" (see also *Peaces*, 1985) to the same strategies of "hard" ideological domination.

It is an effective art, without either aggressivity or violence, and yet the aggressivity and violence of behaviours constitute the motivation and underlying reason for the work. The way it is formed and placed projects the denunciation of those behaviours all the more effectively since it creates a distancing, a reserve that awakens, in the viewer's subconscious, the desire to get beyond that distancing, to abolish it, and so to see it more closely. In this sense, the visual symbols, and more specifically the treatment of the eyes as highlights of the image, are worthy of detailed analysis. Lowered, blindfolded, turned away, the eyes rarely look at the viewer. When they do, the strength of the image is tremendously magnified: the single eye of the Indian in *Empty Box* (1989) exerts a hypnotic fascination.

In the manner of commercial advertising and ideological propaganda, but turning their methods and technique against them to drive out the totalitarian-advertising principle that governs all systems, including those of the art world, Dominique Blain's work entails manipulating powerful images and large, simple ideas: against racism, sexism and colonialism, for peace, nature, life, etc. But at a time when omnipotent advertising cultivates and complicates its narratives and its iconography in order to always convey the same simplistic message — "buy this" product or promise — the metaphors and icons<sup>4</sup> of Dominique Blain express a kind of art without any explicit message, an art that is open to the point of appearing ambiguous, in the viewer's interpretation. We find in it what we put into it ourselves, what we know but have forgotten, the same as when we unexpectedly rediscover papers stored in boxes or photographs in old albums. Her work calls upon memory as much as the subconscious.

That is why the aura which the distance of time has conferred on these black and white illustrations from magazines current in another time (World War II, colonial wars, Cold War) acts like a trigger of the imagination, telescoping the distant past (1945), recent past (1961 in Vietnam) and present (1991 and the Gulf War). The material used for the work is drawn from a stockpile of newspapers from all geographical and ideological sources, which have become socio-historical documents, evidence on the mass-media-image civilization. The artist submits them to transposing types of manipulation; they are cut out of context, enlarged, pasted, photocopied, touched up, rephotographed or coloured before being given formal structure according to figures of

## Soft Ideology Art

rhetoric that assign them new meanings through proximity, juxtaposition, opposition (CIAC 1990), symmetry, substitution, or repetition (*Parchemin*, 1987). The method of elocution is metaphorical, semiotic and proxemic since, unlike Barbara Kruger or Jenny Holzer, Dominique Blain keeps to iconography and leaves writing to literature.

Respectful, perhaps without wanting to be, of the *Ut pictura poesis*, Dominique Blain's plastic work is literally a "wordless poetry" composed of metaphors, emblems and symbols. She creates her own allegories — for example, the stand bristling with microphones reproducing an agglutinated mass of mouthless faces stigmatizes mass-media communications. In contrast to this exercise of power and collective alienation, which actually stifles the individual (*South African Gold*, 1987), Dominique Blain presents inner communion in concentration and silence. Words, texts and books are important to her as long as they are removed from their contexts, diverted from their semantic intentions by the plastic syntax that transfers them to another code of values or, at least, that deconstructs the dominant code.

That is why the staging, framing, boxing, "packaging," form the main part of Blain's work, where critical distance is established, where the initial code is overturned (*Colonial Box*, *Empty Box*, the *Bikini* trunk, etc.). The installation thus finds an inner necessity that justifies it, the "parergon" without which the "ergon" would not exist. The artifact here is not an artifice; it gives the document a different meaning and function. It transforms the original source into an original work of art, which becomes a monument in *Model for Memory*.

Western civilization is on trial in the work of Dominique Blain. We will have to see how she adjusts to the repercussions of its current implosion, its movable complexity, without giving in to the temptation to simplify. Her *Primitive Rooms* tackles the question of refugees,<sup>5</sup> the return of the great human migrations. It proposes, instead of a "museum of Man," a "museum of Humanity" (in its two senses of "all human beings" and "moral benevolence," something to be relearned...).

Monique Brunet-Weinmann, a historian and critic with Vie des Arts since 1974, has contributed to a number of international magazines and published two monographs, *Médium: Photocopie* (1987) and *Louis Jaque* (1989). As an independent curator, she does work for the Galerie de l'UQAM and in the United States.

MONIQUE  
BRUNET-WEINMANN



# IRENE F. WHITTOME

*From movement to transgression*

LAURIER LACROIX



Irene F. Whittome, *36 = 9/1981-1991* (detail), 1991. Photographs, wood, metal, rope, moulded paper, wire. 36.8 x 43.2 x 20.3 cm each. Photo: Richard-Max Tremblay. Courtesy: Galerie Samuel Lallouz

**F**OR ARTIST Irene F. Whittome, a Vancouver native who has made her home in Montréal since 1968, the essence of the creative act is defined by the fact of returning, in transformed state, what has been borrowed. That is the certainty on which her work has been founded for close to 30 years now. Drawings, paintings, prints, sculpture-assemblages and installations give evidence of this approach of giving back. It is not a question of restoring; all that reaches us is snatches or fragments of the world, which are certainly evocative but whose partial meanings escape us. The artist must reinvest the meaning of what she finds or retains of whatever she is bombarded with. In this manipulation, there must be a break, a break that gives new information to the old traces, that fills them with other messages.

This investment of meaning employs different strategies and uses different images. It is based on an analysis of what establishes the initial meaning: the code, laws, rules. Whittome has turned the notions of series, classification and taxonomy into the metaphors of her investigation. The box as a container, the dictionary, the encyclopedia and the museum become the spaces and places of simulation most conducive to creating new meanings.

Whittome's 1975 box called *Objets trouvés = objets*<sup>2</sup> presents nine long, glass tubes containing folded metal wires lined up on a background of absorbent cotton. These old objects — the worn-out labels show their age — produced in a scientific context are transposed from a functional setting and updated in a world in which the only possible meaning is achieved through contempla-

tion. The work already lies in the selection of these *objets trouvés*, in their transformation into *objets*, that is, able to act, independently of their discovery, like objects capable of receiving and bearing the meanings that emerge out of their new situations. The parallel line of test tubes on the cotton, their number and repetition, as well as their identification, become the substratum that contains a new narrative, in which memory and allegory are called upon to play leading roles.

This work is based on another work, on a content, a depth, of which it mimics and repeats certain characteristics in order to take them apart, exaggerate them and transform them. The great number of gestures, the insistence and almost ritual repetition of the same forms and the same motions inspired a number of her works from the seventies and early eighties. The *Musée blanc* and *Paperworks* series, along with

the works in encaustic, sought, using density, textures, manipulations and number, to impose a meaning through transfers and subtle alterations.

This group of works was followed by less-pronounced actions which, while remaining closer to the original nature of the elements removed, attempt to give back, not so much the meanings of the traces as the energy they carry. An animist attitude — or is it a more ecological approach? — tends to return to the initial forces of objects that will create a meaning without necessarily being part of a series. The work is based on pairs, instead, on confrontations of complementary forces.

Consequently, the objects or forms, which act as archetypes or constitute symbols, are sought out and subjected to operations that, by comparison, bring out all their importance. Chantal Pontbriand analysed *Musée des traces* (1989), then in progress, as

follows: "Our collective history, represented by the semiophores of industrialized urban life, and the artist's personal history are superimposed, giving the abstract and linear concept of traditional history the depth and texture of personal experience, restoring a real historical dialectic that has nothing to do with nostalgia or melancholia."<sup>3</sup> *Creativity; Fertility* (1985)<sup>4</sup> shows, on the backs of pages of a Latin-English dictionary, printed on one side only, graphic gestures that recall the form of the human sexes; the drawings, in lead, oil stick and acrylic, alternate in groups of four and are inserted in four rows of 10 drawings each. This frieze of tangled sexes seems the reversal, the essential counterpart of knowledge, of words carefully stacked in columns. Simple geometric forms and complex organic assemblages coexist in montages in which their contrast brings out a dualism that could well

be characteristic of all creative endeavour.

In *36 = 9/1981-1991* (1991), Whittome examines the principles that have underlain her work over the past 10 years. Fragments of works and photos of her installations are combined with fetishist objects, different objects, "found objects" that have become, with time, an integral part of the work. While the pieces cited refer mainly to the installation on De la Gauchetière Street (1982), dominated by the cross presented in a low-angled light — an experience of pure, almost mystical contemplation — the other elements refer to forms that are both simple and yet exuberant and complex, like the braid of a rope or the structure of the parts of a palm leaf (see illustration).

These installation works, presented so that they spread out frontally, are organized according to a ritual. Viewers are invited to take part in this offering. Art, for Irene F. Whittome, is an act of generosity. While it derives its reality from its ability to capture and receive, it only exists through the gesture of offering, of giving back.<sup>5</sup>

*Laurier Lacroix is a professor of art history at the Université du Québec à Montréal, where he heads the Master in Museum Studies joint program. He is regularly invited to act as a guest curator. He put together Espace/Dessin at the Saidye Bronfman Centre in the summer of 1991, was involved in preparing the exhibition Nouveaux regards Nouvelles perspectives currently on view at the Musée du Québec, and is collaborating on the hanging of the permanent collection of the Musée d'art de Joliette which will reopen in June 1992.*

*"All creation is inevitably the transgression of an emotion, through colour, form, matter, a communication reaching out to the receiver, the movement from one level of consciousness to another."<sup>1</sup>*

1. Remarks by Irene F. Whittome, noted by Annie Molin Vasseur in the feature "Art et guerre. Le Golfe," *ETC Montréal*, No. 15, August 1991, p. 8. 2. Reproduced (p. 12) in the catalogue of the *Irene Whittome 1975-1980* exhibition, organized by Jacqueline Fry for the Montréal Museum of Fine Arts in 1980. 3. Chantal Pontbriand, *The Historical Muse*, Toronto, The Power Plant, 1988, p. 37. 4. Collection of the Musée d'art contemporain de Montréal. The work was presented by Paulette Gagnon in Vol. 1, No. 5 of *Le Journal du Musée d'art contemporain de Montréal*. 5. On this subject, see the essay by Sandra Paikowsky, entitled "The Gift," in the *Irene F. Whittome* catalogue published in 1990 for an exhibition at Galerie Samuel Lallouz, p. 65-68.



A Québec Artist

# Melvin Charney

CHRISTINE DUBOIS

**A**N ARCHITECT by training, Melvin Charney has developed, over the past 15 years or so, a body of work structured around a dialogue between architecture and the visual arts (specifically, drawing and sculpture). He uses, as he puts it himself, "so-called architectural referents in an artistic setting." He adds, becoming more precise: "Let's say that my methods are more those of a novelist than an architect. To write this novel, I use all the images the architect employs, but I shift them around completely and, in my architect-novelist kingdom, it is impossible to exhaust the meaning of form."<sup>1</sup> Charney's *in situ* works are made from selected historical, institutional and domestic elements or devices taken from urban architecture; they thus consist of a network of meaningful, already existing forms, which are reorganized to make up new networks of meaning.

At his first major venture in Montréal, in 1976, as part of the controversial *Corridart* project which he coordinated, Melvin Charney erected two house facades reproducing the Victorian homes along Sherbrooke Street, homes that had been mostly sacrificed to speculation or to an exaggerated conception of urban modernism (in addition, but for different reasons, the municipal authorities of the time destroyed, at night, and without prior warning or explanation, the "corridor of art," which was to be formed by works lining Sherbrooke Street for the opening of the Olympic Games). While this installation by Charney fits into an explicitly critical perspective, it nevertheless does not take on the appearance, in the first instance, of an anti-establishment, social or political argument. Insofar as this construction works through allu-

already see Charney's interest in so-called "ordinary," or non-monumental, architecture, along with the idea of the artist's responsibility, which is reflected, for Charney, in the ethical need to "make visible." Hence, throughout his work, this demanding effort of *deconstruction*, a deconstruction of the look brought to

social and historical component of architecture, on people's relationship with their built environment. This conception presents an indirect attack on the ideology of modernism according to which architecture (through the "international style") develops in a functionalist perspective, without concern for establishing a

become component parts of the sculptures. This piece is exemplary of Charney's work in that it derives its coherence, and its value, from the artist's rigorous mastery over all of the information involved, as well as over the singular network of meanings that arises out of the "application" of that information. It is this ability to control the work and its environment that explains, among other things, the fact that the drawings which almost always accompany Charney's installations would not be defined as autonomous project plans that would take precedence over the technical execution and that would reduce the main elements of the project to themselves alone; rather, the drawings formulate a way of releasing and extending certain expressions of volumes, certain concepts inherent in the installation or in the building so invested.

Charney's work has always been perceived as a highly demanding one, because of this mastery of both the overall aesthetic of his works and the networks of forms and meanings (of meanings through form) that govern them. In an installation like the *CCA Garden*, through the fragmentation/multiplication of the points of view and places of reference that make up the piece, we could be led to represent Charney's work as a synthetic collage, just as his work on facades could be considered a theoretical, abstract exploration of a major architectural theme. But that would mean disregarding the main point of his artistic intention which relates as much to the nature of *in situ* work as to Melvin Charney's conception of it — a conception in which architecture is considered a lexicon of images, a catalogue of forms, in which the work is consequently thought of as *discourse*.

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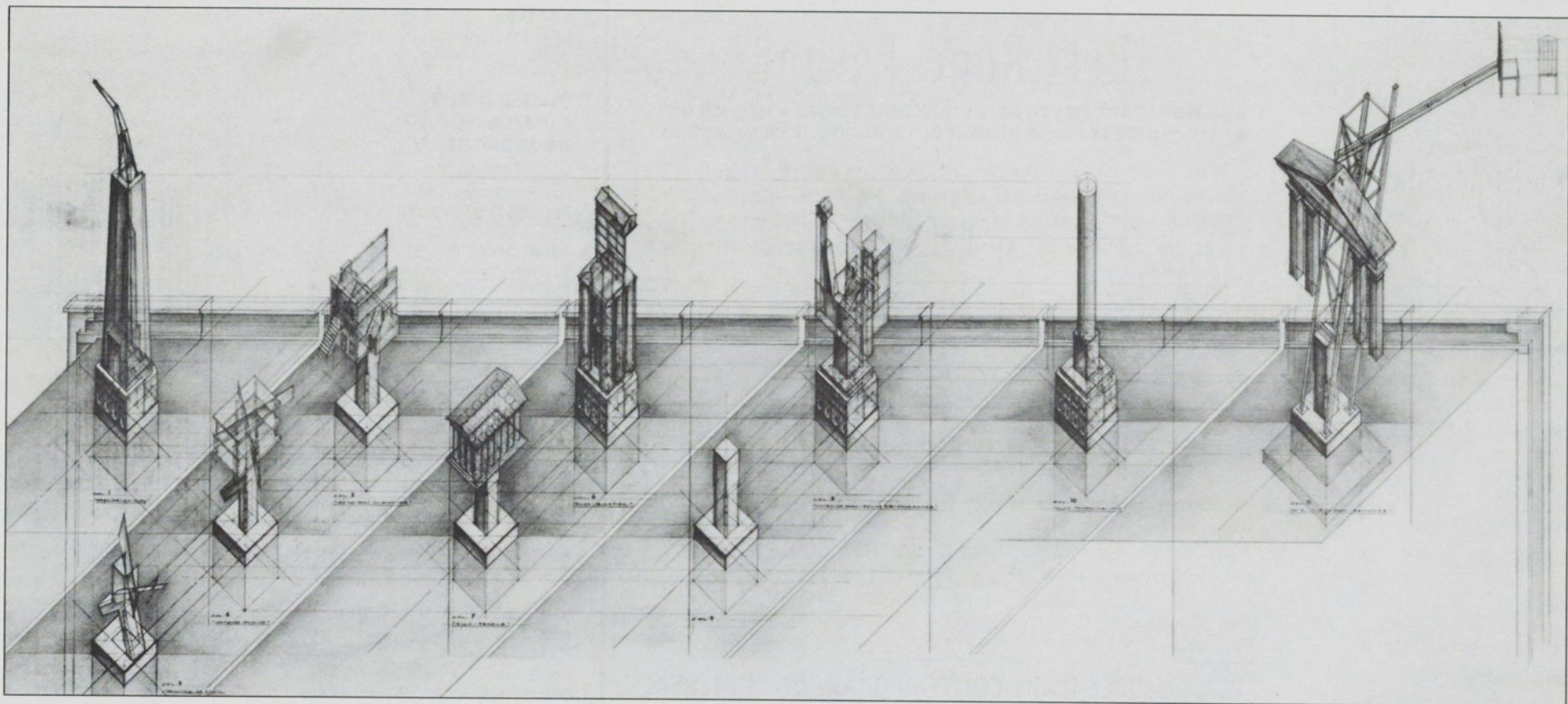
**Major one-man exhibitions by Melvin Charney not mentioned in the article: 1991 — *Parables and Other Allegories: The Work of Melvin Charney, 1975-1990*, retrospective at the Canadian Centre for Architecture. ■ 1986 — *A construction in Venice: Visions of the Temple*, Venice Biennale. ■ 1985 — *A Lethbridge Construction*, Southern Alberta Art Gallery, Lethbridge. ■ 1983 — *A Kingston Construction*, Agnes Etherington Centre, Kingston.**

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bear on these architectural forms whose everyday character gives rise to the obliteration of their own value.

In most of Charney's works, the conceptual importance attached to the facade relates to the way this element is presented as a device for introducing: the facade has the particular feature of displaying, in plan and in elevation, the outline of an "underlying" volume, while proceeding, intrinsically and structurally, with actually building this volume. This work on the facade, in that it reveals what, at the same time, it forms, subsequently continued at the Musée d'art contemporain de Montréal (1979) and the

contextual relationship with the site. This "questioning" attached to the desire to "make visible" is constant in Charney's body of work; it clearly reemerges in the *Canadian Centre for Architecture Garden* (1990), his latest work, which offers a kind of synthesis of his approach as a whole. In attempting to recast the traditional conception of a public park (a haven of greenery), the architect-sculptor thus makes use of the principal concepts of his previous works. To define his garden, Charney, going beyond the city/nature opposition, takes up and integrates various elements of quotation: those characteristic of urban green-space planning (trees,



Melvin Charney, *The Canadian Centre for Architecture Garden: Allegorical columns*, 1988. Coloured pencil and ink on vellum. 91.4 x 212.7 cm. Collection: Canadian Centre for Architecture. © Copyright: Melvin Charney 1988

sions, it is meant as an *indicator*; through the means of a restrained, even ironic language, it emphasizes — and, in the same motion, takes on — the social and emotional rhetoric that supported, that defined these homes which then reveal themselves to be something other than anonymous "boxes," dependent on the laws of the marketplace. Here we can

Museum of Contemporary Art of Chicago (1982), and at *Documenta 7* in Kassel (1982), where Charney erected a replica of the "facade" of the Auschwitz death camp, which was then reinstalled in Stuttgart (*Better they think they are going to a farm... The Stuttgart facade*).

Melvin Charney's *in situ* works develop from a reflection on the

paths and "sight" lines, an esplanade with sculptures), elements related to the "natural" history of this site (a former apple orchard, a meadow, the agricultural cadastre that previously determined Montréal's development) and, finally, details connected with the architectural history of the old district where the garden is located, which have

1. Excerpt from an interview conducted by Louis Martin, "Melvin Charney, l'architecture comme roman," *Parachute*, No. 56 (thematic issue: "Sur ma manière de travailler"), Oct.-Nov.-Dec. 1989, p. 1

*Christine Dubois is a Montréal-based art critic. She contributes to Parachute magazine and is writing her Ph.D. thesis in art history at the École des Hautes Études en Sciences Sociales in Paris.*





LAST EXHIBITION  
AT CITÉ DU HAVRE

The Musée is presenting its 507<sup>th</sup>, and final, exhibition since it opened in 1965. On January 19, the John Baldessari exhibition, organized by MOCA in Los Angeles and seen by more than 350,000 visitors on its tour, will wrap up the museum's lengthy stay at Cité du Havre.

We look forward to seeing you at 185 St. Catherine Street West, starting in May 1992.



Claudette Dionne and Lucette Bouchard.  
Photo: Jean-Marc Corbeil

# La Fondation des Amis du Musée d'art contemporain de Montréal

**THE FONDATION**, established in 1983, is an association of men and women who wish to contribute to the Musée's success in achieving its twofold mission, namely to preserve and promote contemporary art.

Through its fund-raising activities, the Fondation has donated \$264,000 to the Musée in the past three years. The Fondation's contributions help the Musée build its art acquisition fund in order to add to the collection.

In recent years, the Fondation has consolidated its efforts by focusing on three main activities: the art auction, the mailing campaign and the Bal des arts contemporains. It has also worked together with the Musée in organizing various other events.

There can be no doubt that the Musée's move to Place des Arts will help expand our circle of Friends, and allow the Fondation to further build its reputation and offer more substantial benefits and services. By becoming a Friend today, you will contribute to the Fondation's endeavours and will count among the Musée's most valuable allies.

- Exclusive privileges enjoyed by Friends include:
- subscription to *Le Journal du Musée d'art contemporain de Montréal*;
  - subscription to *Le Bulletin des Amis*;
  - invitations to exhibition openings and other special events;
  - one of the Musée's catalogues sent to you, free, on renewal of your membership;
  - 10% off purchases at the Musée's boutique;
  - 20% off Musée publications;
  - reduced admission rate to the Musée;
  - special admission rate to performances presented at the Musée;
  - special subscription rates for a variety of art magazines;
  - discounts ranging from 10% to 15% at selected bookstores and framing shops.

You will find a reply form, postage paid from anywhere in Canada, in this edition of *Le Journal*. If you wish to receive any additional information or forms, just call (514) 873-4743, or write the Fondation des Amis du Musée d'art contemporain de Montréal, Cité du Havre, Montréal, Québec H3C 3R4.

## APPOINTMENT OF LUCETTE BOUCHARD AND CLAUDETTE DIONNE

The Musée Board of Directors recently appointed Lucette Bouchard to the position of Director of Education and Documentation, and Claudette Dionne to Director of Communications and Marketing.

# Prix René-Payant

## AUX JEUNES ARTISTES EN ARTS VISUELS DU QUÉBEC – HANDED OUT BY THE FONDS LES AMIS DE L'ART DE L'UNIVERSITÉ DE MONTRÉAL

This award given by the Fonds les Amis de l'Art de l'Université de Montréal will be presented at the opening of the Musée's new building.

Worth \$2,000, this prestigious award is intended to encourage a young professional artist who has produced outstanding work on a Québec-wide level.

Eligible candidates must:

- be no more than 35 years of age as of January 1, 1992;
- have taken part in at least three group exhibitions outside a university or other teaching institution;
- have to his/her credit at least one such group exhibition in the past two years.

Applications must be accompanied by a résumé and a maximum of 10 slides, and must be sent by January 30, 1992 to the following address:

*Prix René-Payant aux jeunes artistes en arts visuels du Québec*  
Université de Montréal, Faculté des arts et des sciences  
Département d'histoire de l'art, P.O. Box 6128, Station A  
Montréal, Québec H3C 3J7 Tel.: (514) 343-6182



## MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

**LE JOURNAL** du Musée d'art contemporain de Montréal is published every two months by the Direction de l'éducation et de la documentation • Editor: **Lucette Bouchard** • Managing editor: **Chantal Charbonneau** • Contributors to this issue: **Monique Brunet-Weinmann, Christine Dubois, Michel Huard, Laurier Lacroix, Denis Lessard, Rober Racine, Thérèse St-Gelais** • English translation: **Susan Le Pan** • Secretarial services: **Sophie David** • Design: **Lumbago** • Typography: **Zibra** • Printing: **Interglobe** • ISSN: 1180-128 x • Legal deposit: **Bibliothèque nationale du Québec, National Library of Canada** • 4th quarter 1991 • The reproduction, even partial, of any article in *Le Journal* is subject to the approval of the Direction de l'éducation et de la documentation of the Musée d'art contemporain de Montréal. The articles published are the sole responsibility of their authors • *Le Journal du Musée d'art contemporain de Montréal* is available free of charge at the Musée.

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**, Chairman, **Sam Abramovitch, Robert Ayotte, Luc Beaugerard, Vasco Ceccan, Léon Courville, Jean-Claude Cyr, Claude Hinton, Louise Lemieux-Bérubé, Paul Noisieux, Marissa Nuss, Monique Parent, 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

#### JOHN BALDESSARI Until January 19, 1992

This exhibition organized and circulated by The Museum of Contemporary Art (MOCA), Los Angeles, is the most important retrospective to date of John Baldessari's work. The Montréal presentation includes more than 80 works (paintings, photographs, photomontages, videos, artist's books) from 1967 to the late eighties.

A native of California, where he continues to live and work, John Baldessari played a key role in the development of conceptual art. His work, which frequently borrows from the mass media, offers a highly incisive analysis of the visual codes arising out of both art history and North American culture. It is therefore essential to an understanding today of the many artistic approaches which, since the early eighties, have focused on the meaning and functions of the image within contemporary society.

The retrospective was produced by The Museum of Contemporary Art, Los Angeles, with financial assistance from the Murray and Isabella Rayburn Foundation; the Lannan Foundation; the National Endowment for the Arts, a federal American agency; the Pasadena Art Alliance; Stuart T. and Judith E. Spence; and the MOCA Projects Council. The Musée d'art contemporain de Montréal received financial support from the Exhibition Assistance Program of the Canada Council for the presentation of this exhibition.

### ACTIVITIES

#### WHAT'S THE POINT?

Following the example of artist John Baldessari, *What's the Point?* invites visitors to make up their own associative stories using images and dots. In his work, Baldessari takes media images or creates his own, and replaces the faces shown with dots or shifts the viewer's attention by placing such dots in the space of the picture. In so doing, the artist multiplies and "points" out questions relating to the work of art, the role of the artist, art history, and history and the social context in general.

This activity is free of charge and is held in connection with the *John Baldessari* exhibition. Children under 15 must be accompanied by an adult.

**December 8 from 1 to 5 p.m.**

### FILMS

#### JOHN BALDESSARI

*Cremation*, 1970, 9 min  
*Title*, 1973, 19 min  
*Six Colorful Inside Jobs*, 1977, 32 min  
**November 23, 24 and 30 at 2 p.m.**  
**December 1 at 2 p.m.**

### MEETINGS

#### PROCHAIN ÉPISODE...

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

Martha Fleming and Lyne Lapointe  
In collaboration with the Université du Québec à Montréal  
UQAM, Pavillon Hubert-Aquin  
Room AM 050  
**December 13 at 5 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, dial: A-U-T-O-B-U-S.

### MUSÉE HOURS

Exhibitions: daily from 10 a.m. to 6 p.m., closed Mondays.  
Documentation Centre: In preparation for the Musée's move downtown, the Centre has been closed since 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*: \$30 (students and senior citizens: \$15; family membership: \$45). Information: (514) 873-4743.

## Dec.

S	1	Film
M	2	
T	3	
W	4	
T	5	
F	6	
S	7	
S	8	Activity
M	9	
T	10	
W	11	
T	12	
F	13	Meeting
S	14	
S	15	
M	16	
T	17	
W	18	
T	19	
F	20	
S	21	
S	22	
M	23	
T	24	Closed
W	25	Closed
T	26	Open – free admission
F	27	
S	28	
S	29	
M	30	
T	31	Closed

John Baldessari

## Jan.

W	1	Closed
T	2	Open – free admission
F	3	
S	4	
S	5	
M	6	
T	7	
W	8	
T	9	
F	10	
S	11	
S	12	
M	13	
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W	22	
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S	25	
S	26	
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T	28	
W	29	
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F	31	

## Feb.