

Exhibitions

LA COLLECTION : TABLEAU INAUGURAL

PAULETTE GAGNON



Jean-Charles Blais,

Idée en l'air, 1984.

Glycerophytic painting

and mixed media

on torn posters.

318 x 404 cm.

Collection: Musée d'art

contemporain de Montréal

Photo: Denis Farley

© Jean-Charles Blais 1992

Vis*Art Droits d'Auteur Inc.

OVER THE YEARS, the Musée d'art contemporain de Montréal has acquired a unique collection, an amassment of truly quality works. Each element contributes to strengthening the collection as a whole. This multifaceted collection includes an impressive number of works, some 3,300

pieces. Since 1964, the year the Musée d'art contemporain was created by the Québec ministère des Affaires culturelles, the development of a permanent collection has been one of the greatest challenges faced by its successive administrations, given the budgets earmarked for acquisitions and the difficulties involved in making suitable aesthetic choices. The first initiative was to acquire works by the Montréal Automatists, to lay down a foundation rooted in Québec's artistic heritage. Considered choices followed, with primary emphasis on Québec art, although still ensuring representation by Canadian and international artists. Openness to the context of international art makes it possible to situate our own artistic production here, together with a large number of major works, whose status remains indisputable. The Borduas fund, a gift to the Musée from the National Museums of Canada in 1973, and the Lortie Collection, acquired in 1971, are two such examples. The unique capital represented by gifts can only be appreciated in relation to or in dialogue with the strengths of the

As a tool of knowledge, the collection is rich in meaningful works of contemporary art. Essential and vital, it is the very heart of the Musée's existence.

collection. ■ As a tool of knowledge, the collection is rich in meaningful works of contemporary art. Essential and vital, it is the very heart of the Musée's existence. Displaying the most powerful works makes it possible to reconstitute the history of the collection and offer a perspective of the some of the key areas of our art history. The richness of the collection - the quality and relevance of its works - is an incentive to follow its evolution and to investigate the successive steps involved in its compilation. But unfortunately, the development of the collection cannot keep pace with the institution's needs; the collection does have its shortcomings. The point is therefore to see if the presentation of this collection accurately reflects the initiatives and creative ambitions inherent in it. Hence the need to present coherent groupings and to make choices that enhance the nature and specificity of the collection. We have carefully considered this issue with the intent to distinguish some of the trends which have marked the development of contemporary art, through the collection's highlights.



The exhibition *La Collection : tableau inaugural* proposes an overview of mainly Québec works from 1939 to today, punctuated, in synchrony, with Canadian, European and American works. The 320 works by 246 different artists have been assembled into 15 separate groupings, taking either a historical or a thematic approach.

The collection will thus be divided into segments, each displaying a particular set of problems. With the aid of selected works, the thematic exhibition traces the development of aesthetic concerns from the explosion of Modernism in Québec in the 1930s to the latest trends, and gives rise to a broader confrontation of the works. Despite certain historical shortcuts and inevitable

LA COLLECTION : TABLEAU INAUGURAL (continued from page 1)



ABOVE: Alfred Pellán, *Mascarade*, 1942. Oil on canvas, 130.5 x 162.2 cm. Collection: Musée d'art contemporain de Montréal.
 © Alfred Pellán 1992. BELOW: Cindy Sherman, *Sans titre # 153*, 1985. Colour print, 1/6, 171 x 125.5 cm.
 Collection: Musée d'art contemporain de Montréal. Photos: Denis Farley

gaps, these groupings show how the enhanced value of the work of art has distinguished the trends of different stages of our art history, and how the concepts of new aesthetic languages have been developed. At the dawn of a new century, bodies of work such as *Entre l'objet et le projet*, *La représentation et les codes culturels*, *Les genres: évidences et détournements*, *Densité du matériau, espaces incontournables*, and *Une éthique de l'esthétique, les dimensions du corps*, are at the leading edge of art, where artists remain both witnesses and interpreters.

The meaning of a work of art and its aesthetic impact is greatly determined by its environment. In this first presentation of the collection in its new home, the exhibition of the works and its supporting catalogue contributes greatly to reducing the distance between the viewer and the work of art, in such a way as to affirm and to contribute to the development of reflection and dialogue. As part of the dynamics of the presentation, the most contemporary bodies of work will be exhibited in several parts, whereas the historical section will be on permanent display.

This exhibition, through its presentation of the works and the flexibility of its interpretation, like a trip back in time and a step forward into the future, is a renewed appreciation of the potential of art work itself.

Josée Bélisle, Manon Blanchette, Paulette Gagnon, Sandra Grant Marchand and Pierre Landry are the curators of the exhibition.

Beginnings, Departure

Art brings action and thought, indeed consciousness itself, back to its origins. In other words, art does not just bring us back to the origins of the world, or the origins of humanity. It also conjures up the foundation, the essential, the point of convergence towards which we all may make our individual and collective way, to get involved in things, to understand ourselves, to bring this added awareness to make life bearable, to humanize it, to ennoble it. Art is the most human of all activities because it makes the essence of doing, speaking and living spring forth. Artists are perhaps the most human of humans, because they invest so much of themselves, their actions, their creations, in their cultural endeavours, their quest for meaning, their unending questioning of the value of existence. ■ The Musée, which welcomes these artistic creations and which, in its own way, brings them to life and allows them to prosper, is therefore involved in cultural work. It humanizes the human. Of course, life would go on without this institution, and the mere presence of a museum does not guarantee anything at all. Yet, if the Musée operates as it should, if it fulfils its unique and essential mission, it can inspire the community and the individual by taking a step towards awareness and the preservation of ethical and aesthetic sensitivity, toward everything that gives reason and meaning to the will to go on. ■ The necessity and fragility of this profoundly cultural vocation requires vigilance and protection. The move of the Musée d'art contemporain de Montréal to its new, perfectly suited downtown location attests to the importance placed on art by the Québec community and on this institution that is entirely dedicated to it. The Musée gives Québec a marvellous meeting place for art and life, artists and the world, people and objects, past and present. ■ The Musée will never be the same again. More accessible, better equipped, it will henceforth serve culture and cultural workers with even more vigour. The art world, like everyone else, is hungry for social life, encounter and communion. By approaching its public, and acquiring the appropriate means for welcoming the public, the new Musée is fully assuming its vocation. Specifically, the Musée d'art contemporain de Montréal is confirming that it is not just stone, copper and wood: this new departure brings it closer than ever before to bringing art and life together into a single location, the signifier of a project designed to arouse, in each and every individual, curiosity, doubt and questioning of present, past and future.

Marcel Brisebois
Director

Message from the Minister

From Cité du Havre to Place des Arts, the road has been a long one for the Musée d'art contemporain de Montréal. But the dream has become a reality. Today, the institution occupies a choice site in the quadrilateral that makes this downtown location a unique cultural attraction in North America. ■ The ministère des Affaires culturelles is proud to be associated with the new Musée, a true showcase for our artists, many of whom have gained a reputation which now exceeds our borders, telling the world who we are, where we are coming from, and where we are going. ■ These works, often provocative because they are so forward-looking, will exemplify this century, as did the bulls and bisons of the Lascaux caves, de Vinci's Joconda and the Impressionist paintings, reflecting a world view we cannot do without. ■ The Musée d'art contemporain de Montréal's move to its new location gives me the opportunity to pay tribute to the members of its current team, as well as to those who preceded them, and who, for the past twenty-five years of its existence, have believed in the Musée's future. ■ Some did the actual pioneering work, but all have made a marvellous contribution to shaping its history, dedicating themselves to expanding the influence of the Musée, despite its poor location. ■ Now we must look toward the future and make the Musée d'art contemporain de Montréal a world of discovery for the public, and a source of influence for the creators whose works will fill these walls. ■ Now situated in the heart of Montréal's cultural centre, the Musée d'art contemporain de Montréal will be able to more successfully fulfil its role of sensitizing Montrealers and visitors, by dynamically outlining the essential role of the artist in society. ■ I would therefore invite our artists to use and exploit the resources of our "new" museum, and as the end of this century approaches, to continue to encourage their contemporaries to question the world that nurtures and supports them.

Liza Frulla-Hébert
Minister of Cultural Affairs



Exhibitions

POUR LA SUITE DU MONDE

GILLES GODMER

RÉAL LUSSIER

Nam June Paik, *India Invented the Wheel, but Fluxus Invented India*, 1991. Antique cart, old television cabinet, KTV 9-inch colour television monitors, 2 Sony MDP 333 laser disc readers, 2 Nam June Paik laser discs. 406.4 x 160 x 233.6 cm. Courtesy: Carl Solway Gallery, Cincinnati.

THE EXHIBITION *Pour la suite du Monde* is one of the events marking the inauguration of the new building housing the Musée d'art contemporain de Montréal. It is indeed an extensive exhibition, as attested by its scope, and the number and quality of its local and international participants. Another outstanding aspect is the issues it has chosen to address. Presenting the work of artists whose approach focuses on social and moral issues, *Pour la suite du Monde* is aimed at reaching as many people as possible, precisely when the Musée itself is physically approaching its public. ■ As an extension of the changes that have taken place in our societies over the past thirty years, the decade which has just ended has been marked by a new and unprecedented awareness of the many problems confronting us today. These problems, involving our quality of life, indeed our very survival, are related to environmental, social and other more personal troubles which lead individuals, and the societies in which they live, to undertake an urgent quest for balance. ■ Whether or not the work of certain artists reflects these concerns, it appears, however, that due to the special position they occupy in society, artists are often in the forefront of those who feel these upheavals most keenly. ■ In this sense, *Pour la suite du Monde* is an exhibition of contemporary art illustrating many of these concerns. Attention is thus paid to the moral issue that is making increasing demands of today's artists and that is manifested through various denunciations of abuse, inequality, intolerance, or in the greater value attached to respect for others, for nature, for quality of life, and in the focusing on new attitudes which these problems inspire in the artists. ■ Specifically, this exhibition presents the work of artists whose approach suggests

a questioning of our values and the way they are changing and resulting ethical problems, all of which taken together, contributes to laying the basis for renewed humanism.

If social issues - as exemplified by the nature of the subjects addressed in the works: poverty, urban violence, racism, sexism, intolerance in any form, etc. - seem to be prevalent, it is because there is a need to deal with the human condition today. More than ever, individuals are confronting themselves, others, the natural environment, with even more urgency than in recent decades.

Furthermore, although the exhibition seems to put the artist forward as a full member of society, it also stresses the position of the institution, whose role has historically seemed somewhat isolated in the community, and rather absent in terms of social commitment. If this exhibition wishes to question, among other things, the role played by the artist in society today, it also wishes to question that of the museological institution which, as an integral part of society, should also have a voice in the debates shaking society today.

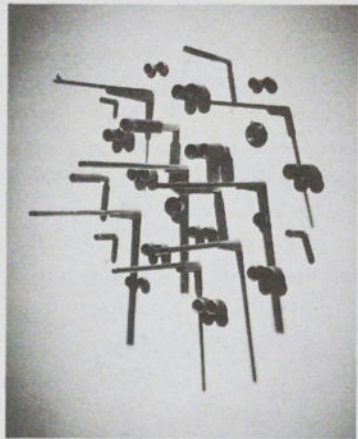
On the other hand, this exhibition is an opportunity to attract attention to a certain number of works whose concerns are indicative of a particular direction in contemporary art; bringing them all together, and the analysis that will follow, will stimulate and prolong their potential for reflection. While most are installed in the new museum galleries, some take their place in the city itself, to reach a wider audience and to address each member of the public directly.

One such example is the contribution of artist and architect Melvin Charney, who expresses his constant concern for the urban environment. His work focuses specifically on the relationship between the individual and living conditions. The New York collective Gran Fury continues its work on increasing public awareness and criticizing government AIDS policy. The group's work in Montréal denounces the social and political aspects of U.S. conduct and its potential impact in our own country.

The project by Chilean artist Alfredo Jaar deals specifically with the boat people, by involving members of Québec's Vietnamese community and taking place in commercial locations. The work presented by American artist Adrian Piper produces a question-

ing and discussion of our perceptions of others and ourselves. More specifically, the artist explores the innermost sources of racist attitudes.

Muntadas suggests a questioning of the loss of meaning of words in the public arena, while Liz Magor's installation provides a



ABOVE: Dominique Blain, *The Probe* (détail of the installation), 1991. Collection: Tom Patchett

BELOW: Chéri Samba, *Les Années 90*, 1991.

Acrylic on canvas, 150 x 195 cm.

Courtesy: Galerie Jean-Marc Patras, Paris and

Annina Nosei Gallery, New York.

kind of historic rear view. Using, among other things, a series of photographic images, she questions the interrelations between the English, French and Native communities before 1759.

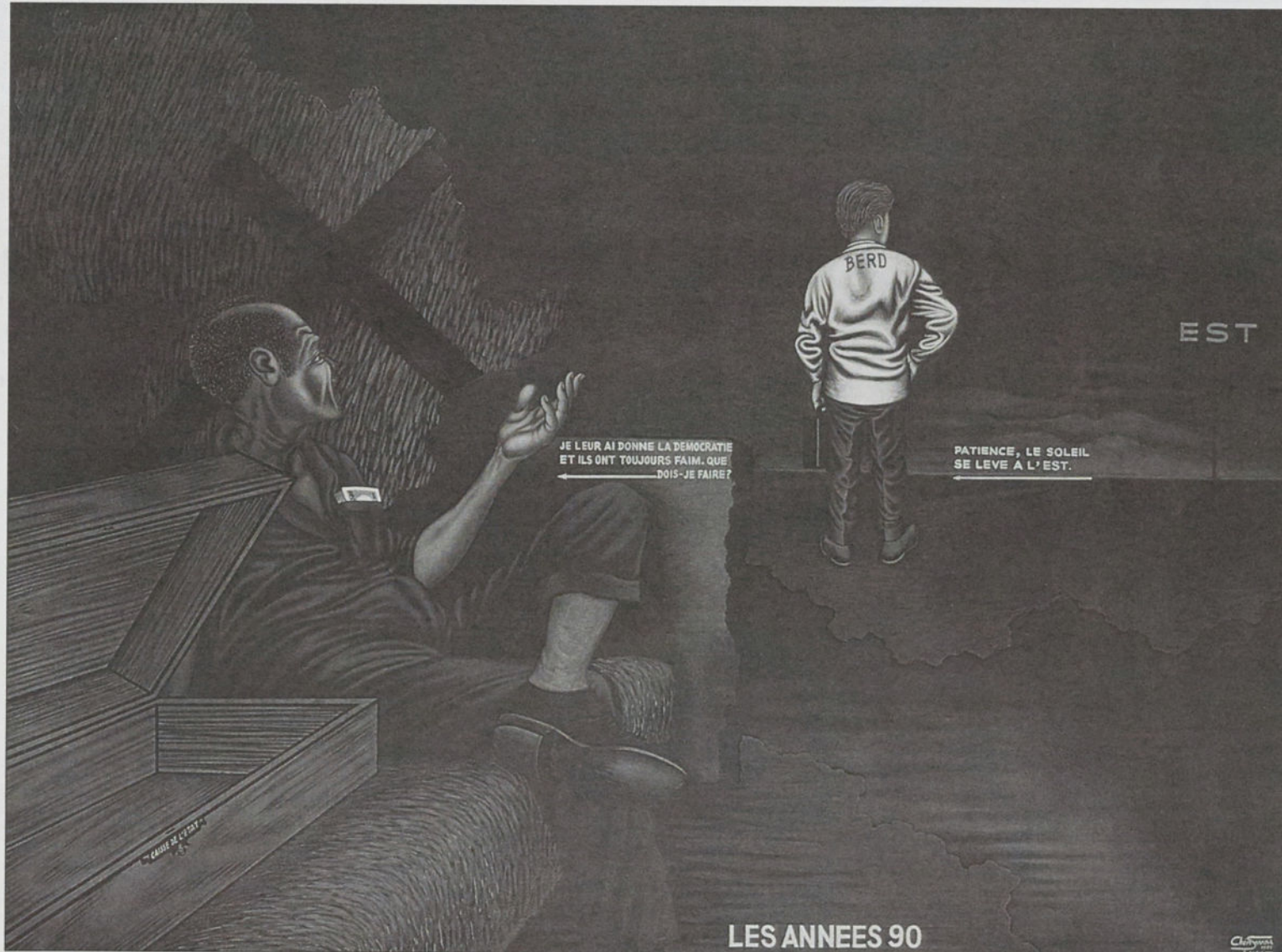
Pour la suite du Monde brings together 29 participants - artists

Wall, Irene F. Whittome and Krzysztof Wodiczko (originally from Poland and now living in the U.S.). The international artists are Dennis Adams (U.S.), Ida Applebroog (U.S.), Christian Boltanski (France), Gilbert & George (from Italy and England

respectively, now living in England), Leon Golub (U.S.), Gran Fury (U.S.), Hans Haacke (born in Germany and now living in the U.S.), Mona Hatoum (born in Palestine and now living in England), Alfredo Jaar (born in Chile and now living in the U.S.), Cildo Meireles (Brazil), Muntadas (born in Spain and now living in the U.S.), Marcel Odenbach (Germany), Nam June Paik (born in Korea and now living in the U.S.), Giuseppe Penone (Italy), Adrian Piper (U.S.), Chéri Samba (Zaire), Alan Sonfist (U.S.) and Bill Viola (U.S.).

Investing the city with some of their work on the occasion of the inauguration of the new building - more than 25 years after the founding of the Musée, and this, due to the insistence and wishes of Québec artists - this exhibition is an opportunity to remind us of the important role played by artists in the life of the Musée and the community at large, thus confirming the necessary, but all too often underestimated position of artists in our society.

(Gilles Godmer and Réal Lussier are the curators of the exhibition.)



THE MUSÉE D'ART contemporain de Montréal has retained the services of the Québec firm Plouk Design for the interior design of its new building. Christian Bélanger and Jean-Guy Chabauty, the two founding members of this young company, both hold degrees in design from the Université du Québec à Montréal. Their proposal for integrating the furnishings into the architecture of the new building won over the jury at the competition organized in the fall of 1991. ■ The design of the new Musée has been planned in a spirit of cohesiveness and continuity. The designers have accomplished a tour de force by creating distinctive and functional furnishings that are gracefully integrated into the architecture as a whole, thus leaving more space for the works of art on display. They chose to keep to the essentials, maintaining a balance between form and function. The concept places particular emphasis on the integration of the furnishings into the architecture of the new building. The result is an imposing, spare and powerful overall effect. ■ Based on the design of the benches in the main lobby, exhibition galleries and lounges, Plouk Design has created much of the furniture for the restaurant, Media Centre, conference rooms and educational workshops. They were also mandated to design the restaurant dishes, t-shirts for the Musée's boutique, and uniforms for reception and security staff. The

uniforms were designed in association with fashion designer Marie Saint-Pierre. ■ Half-moon-shaped furniture whose base is modelled on the colonnade on Jeanne-Mance Street has been harmoniously integrated into the lobby where all the entrances converge. This furniture can also be found in the small lounges adjoining the exhibition galleries

to the architectural and museological context. Fifteen original, brightly coloured benches bearing the names of artists furnish one of the educational workshops near the main lobby, where school groups gather for lunch. The restaurant, on the same floor as the exhibition galleries, has also been decorated in sparkling colours. Some of the 60 seats are arranged

to promote calm and reflection. The 54 work areas provide each person with a square metre of space, more than in traditional libraries - a necessity for handling art documentation and research materials. ■ The boutique, located between the Musée and Place des Arts, offers a window on national and international design and contemporary creativity. It will carry a selection of items for the home, table, office and leisure. The emphasis is placed on top-of-the-line products designed exclusively for the Musée, but everyday items like watches, umbrellas, and designer t-shirts will also be carried. A large area will be reserved for publications: newspapers, magazines, books, catalogues, posters, photographs and slides featuring contemporary artists and their works. ■ All of the furniture and accessories designed for the Musée have been created here in Québec by Québec artists and technicians, with the exception of a few lamps and restaurant chairs imported from Italy. This is another way in which the Musée d'art contemporain de Montréal is achieving its objective of encouraging young Québec creators. ■ The results of this creative partnership are impressive. The Musée has been enhanced by an added distinctive quality, perfectly adapted to its new form and function. The design is a reflection of an institution which encourages innovation, creativity and originality, but at the same time, represents the strength and stability to preserve as required.

THE ART OF DESIGN

S T É P H A N E B A I L L A R G E O N

at the esplanade level. These are basically benches and bench seats, also in the shape of a half-moon. The supporting structure is made of bleached oak, like the gallery flooring. The bench seats are upholstered in green leather with copper and brass buttons in the form of the institution's logo. ■ All of these exclusive designs are distinguished by their references

around the rotunda, giving customers an opportunity to view the activities inside the building. The other seats provide a unique view of the Place des Arts quadrilateral and an opportunity to contemplate urban life in a lovely setting. ■ The Media Centre has been designed to encourage serious research. The warm tones of this glassed-in space

Inside the Musée

STÉPHANE BAILLARGEON

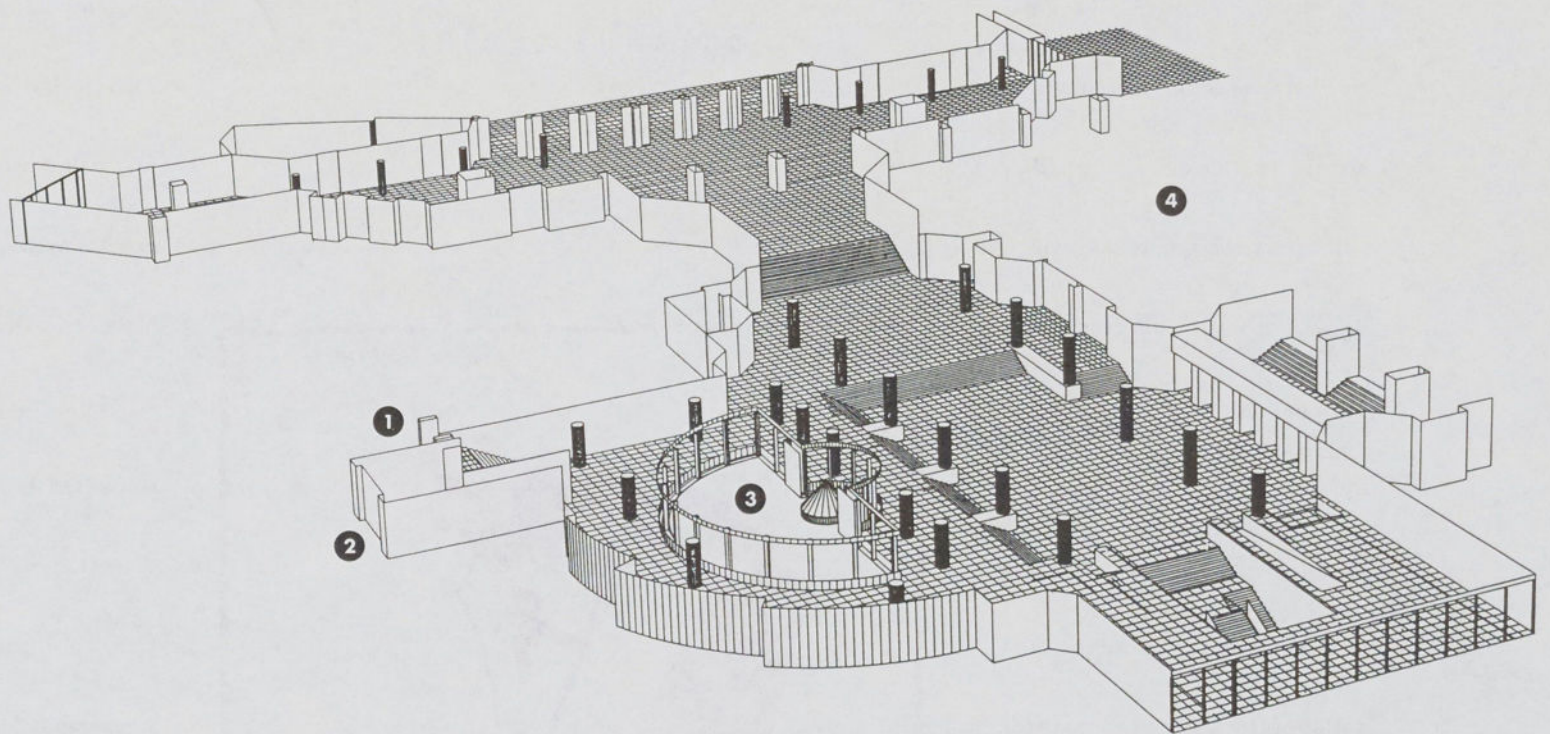
ARCHITECTURE is also the art of design. For instance, new construction must match its site and meet specific functional requirements. In the case of the new Musée d'art contemporain de Montréal building, there was a need to maximize the space allocated at the Place des Arts site, and meet the museological needs of the institution, stemming from the Musée's mandate to collect and promote contemporary art.

A successful compromise has been reached. The new Musée has been harmoniously inserted into the downtown quadrilateral: it stands proudly and asserts its own personality, with its original shapes, clean lines, obvious volumes. The total area of the building is 15,000m², spread over five floors and a basement.

The architecture firm of Jodoin Lamarre, Pratte & Associés elected to turn the building to face St. Catherine Street, where the main entrance is located, and the main lobby of Place des Arts. At the Métro level, a sculpture-installation by Pierre Granche offers the public its first contact with contemporary art. A semi-circular work entitled *Comme si temps... à partir de la rue*, it lies in an outdoor crater, open to the elements, in an urban basement pierced by the changing light of day.

Light also plays an important role in the building's main lobby, opening up to an immense skylight. This monumental space serves as a visual reference point for the visitor, who can at a glance take in the upper floors bathed in natural light. The lobby also gives direct access to the visitor areas: information counter, cloakroom, boutique and workshops.

Two superb theatres, different but complementary, open onto the lobby. First the theatre, also accessible from Place des Arts, which will share the auditorium with the Musée. The amphitheatre has fixed and foldaway seats and can accommodate, depending on how the seats are arranged, up to 400 people. The adjustable stage is suited to activities such as concerts, lectures and screenings. The multipurpose room, which can accommodate about 200



people, is located just down from the hall. A large rectangular hall with a high ceiling, it lends itself well to dance recitals, theatre, artists at work and exhibitions.

From the hall, visitors can feel the attraction of the upper floors. Their attention is drawn to the restaurant on the first level, the esplanade, with 15 of the 60 places arranged around the rotunda. The eight exhibition galleries featuring an "enfilade"-type circulation pattern, are also on this level. These are huge rectangular spaces, which can be divided and arranged to suit the events. The four galleries on the north side of the building, near de Maisonneuve boulevard, are to be used for temporary exhibitions organized by the Musée. The four other galleries to the south are reserved exclusively for the permanent collection, the largest collection of contemporary art in Québec. The usable area in the new building compares favourably with contemporary art museums in Chicago and Los Angeles, for instance. The designers of the new Musée building in fact benefitted from the experience of recently-built museums around the world. All of the galleries have been designed to

ensure proper exhibition and conservation conditions for the art works: temperature and humidity levels are computer-controlled; carefully aimed and filtered natural light will not damage the works. Visitors will never see any empty galleries, since each room can be arranged and visited separately, without interrupting ongoing exhibitions.

The upper floors of the building, which are smaller, are occupied by the Musée d'art contemporain de Montréal's own departments. The second floor houses the curatorial department, the archives, and the Media Centre. Visitors, researchers and students are welcome to consult the books, magazines, catalogues, slides and thousands of other documents which comprise the largest library dedicated to contemporary art in Canada. Management, administration, education, publications, communications and marketing offices are on the upper floors. The mechanical room is at the top, on the roof. This clever architectural device, modelled on the neighbouring shapes of Place des Arts, made it possible to minimize the space required for utilitarian

purposes (heating, electricity, etc.) in the rest of the building.

There is also a basement, which most visitors will probably never see. This is where the institution's technical services are located. The new Musée d'art contemporain de Montréal is now equipped with the latest technical equipment for receiving, conserving and processing works of art. Using these leading-edge museological services, the works are received, unpacked, photographed, restored and stored to meet the highest existing standards.

The new building will be directly accessible from the Métro by an entrance at the building's north end, just beyond the temporary exhibition galleries, near the sculpture garden. This access alone gives the Musée the means to fulfil its ambitions of exhibiting its art and exposing it to the public. Art and the public: without one or the other, the Musée would be nothing more than barren stone. The Musée d'art contemporain de Montréal's mission falls directly between these two poles. The relocation itself, in this perfectly adapted building, will only take on its true meaning when they come together.

View of the passage between the Musée and Place des Arts
Illustration: Bélanger Legault

1

Entrance to the Cinquième salle

2

Entrance to the Musée

3

Sculpture-installation by Pierre Granche

4

Place des Arts



Sculpture-installation by Pierre Granche integrated into the new Musée d'art contemporain de Montréal.
Photo: Denis Farley

FROM JUNE 3 TO 28, the Musée d'art contemporain de Montréal will present a work by Théâtre UBU entitled *Luna-Park*. Denis Marleau, artistic director of Théâtre UBU, will direct the production which draws its inspiration from early twentieth-century Russian Futurist literature and the opera *Victory over the Sun*. The first performance of this abstract opera, the product of close collaboration between painter (Malevich), poet (Kruchenykh) and musician (Matiushin), caused a scandal in St. Petersburg in 1913. ■ In focusing on the sun as their theme, the authors wanted to defy one of the universal mythical images of figurative thinking. *Victory over the Sun* is a victory over the past and the old aestheticism. ■ *Luna-Park* was commissioned by

Multimedia Events

LUNA-PARK

SUZANNE LEMIRE



the Musée from Théâtre UBU, of its productions, but more which is celebrating its 10th particularly through its affinities anniversary this year. The with the visual arts. Théâtre company has carved out a special UBU's repertoire includes plays place for itself in the Québec influenced by artists like Sonia De- theatre world through the quality launay, Arp, Picabia, Man Ray,

Duchamp, Picasso and Schwitters.

In fact it was at the Musée d'art contemporain de Montréal that Théâtre UBU presented its very first performance, *Le coeur à gaz et autres textes dada* 10 years ago, as part of the Sonia Delaunay retrospective.

■ The *Luna-Park* creative team consists of Denis Marleau, artistic direction and production; Jean Derome, music; Pierre Granche, scenography, Guy Simard, lighting; François Saint-Aubin, costumes; and actors Carl Béchard, Pierre Chagnon, Germain Houde, Pierre Lebeau, Danièle Panneton and Daphné Thompson. ■ *Luna-Park* will be the first event held in the 200-seat multipurpose room, which will accommodate a variety of activities such as dance recitals, plays, music and exhibitions.

Kazimir Malevitch, *Victory over the Sun*, 1913
Serigraph, 10/100. 42 x 29.5 cm
Collection: Musée d'art contemporain de Montréal



Marie Chouinard. Photo: Bau-Wa



Geneviève Letarte. Photo: Louise Oligny

LES MUSES AU MUSÉE

SUZANNE
LEMIRE

LES MUSES AU MUSÉE is a vocal art event bringing together nine women artists from different disciplines (music, singing, dance, theatre). Each will create a 5 to 10-minute performance using her voice as the only instrument.

As performers and creators, these women have been selected for their originality and determination to promote true artistic quality in their respective fields of endeavour.

Personifying the nine Muses in the classical tradition, artists

Lou Babin, Nathalie Choquette, Marie Chouinard, Catherine Jauniaux, Pauline Julien, Geneviève Letarte, Maggie Nicols, Pauline Vaillancourt and Karen Young will draw their inspiration, respectively, from Erato (love poetry), Polyhymnia (lyric poetry), Terpsichore (dance), Melpomene (tragedy), Clio (history), Calliope (eloquence), Thalia (comedy), Urania (astronomy) and Euterpe (music). As an interesting side note, the word "music" comes from the Greek *mousikê*, which means "art of the

Muses." In the classical tradition, although each Muse had her own speciality, they inspired song and language arts in general. Thus Terpsichore is the Muse of dance related to song, as personified by choreographer-performer Marie Chouinard.

In ancient times, music was primarily seen as song and poetry, but it also covered all of the arts related to song and lyrics, and all of the intellectual disciplines (history, astronomy, philosophy...) as thought expressed in words.

These nine modern Muses will each present an a cappella piece based on contemporary music areas of song, jazz, improvisation, etc. Joelle Léandre, an eclectic and virtuoso double bassist, will join these artists. She will present short improvised interludes on the concert themes.

This event is being presented by les Productions Super-Mémé in conjunction with the Musée d'art contemporain de Montréal on June 6 and 7, 1992. A recording of *Muses au Musée* will be broadcast on Radio-Canada FM.

OPENING CONCERT

SUZANNE
TREMBLAY

BY CHOOSING to present a concert at its opening on May 29 and 30, the Musée d'art contemporain de Montréal intends to make its inauguration a celebration for art, artists and the public. Exactly why have we decided to hold a *concert* to mark this important event? Because, although it is the fruit of a long musical evolution (the history of the concert over the past few centuries merges with the history of western music), the concert today still represents one of the best methods of musical expression and performance. Unlike the other media (radio, discs, etc.), the concert is only meaningful as a public performance. In a concert context, the performance, musicians, works and composers are not only mediators between the music and its listeners, but also become an integral part of the show itself.

To mark the creative nature of this inaugural event, the Musée has commissioned six composers to create original works: Serge Arcuri, Linda Bouchard, Jean Derome, Michel Longtin, Alexina Louie and Robert Normandeau. These composers are all involved in different areas of music (electric-acoustic, improvisation, etc.). As an added creative dimension, the musicians, not the composers, will be responsible for the first public performance of these works—their creation, in a sense. The musicians will be Québec's two

main contemporary music groups: the Nouvel Ensemble Moderne (NEM) and the Société de musique contemporaine du Québec (SMCQ).

The SMCQ, which won the 1991 Grand Prix from the Conseil des arts de la Communauté urbaine de Montréal on its 25th anniversary, is second to none in its promotion and popularization of contemporary music in Québec and abroad. Winner of the Paul-Gilson International Grand Prize for his work *Golgot(h)a*, Walter Boudreau, artistic director and

conductor of the SMCQ since 1988, has led a number of orchestras, and is a highly original composer.

Lorraine Vaillancourt is the founder and artistic director of NEM, orchestra in residence at the University of Montréal's Faculty of Music. The group was founded in September 1988. Lorraine Vaillancourt, a pianist and conductor for the past twenty years, is known for her passion for perfection. She has directed the creation and performance of a number of important 20th-century musical works both in Montréal and abroad.

Meeting on the same stage for the first time, the 30 musicians from these two prestigious orchestras will perform a work by Dutch composer Louis Andriessen entitled *Hoketus* (1977). The inauguration of the new Musée will be another major artistic event.



Lorraine Vaillancourt, NEM artistic director
Photo: Suzanne Langevin



Walter Boudreau, SMCQ artistic director
Photo: Michel Pilon



RENÉ PAYANT, a critic and professor of art history at the Université de Montréal who died in 1987, had a profound influence on the Québec contemporary art world. Through his teaching, his lectures in Canada and abroad, and

the many articles he wrote (a selection of which was published in 1987 under the title *Vedute : pièces détachées sur l'art*), Payant cast a discerning, rigorous eye on the visual arts. ■ Less well known is his activity as a collector, which takes on special importance today with the unique insight it provides into his principal aesthetic choices. The circulation of the works (paintings, drawings, photographs, etc.) which he bequeathed

R E N É P A Y A N T B E Q U E S T

to the Musée d'art contemporain de Montréal thus gives the public an opportunity to become directly acquainted with this collection, made up mainly of works produced in Québec between 1975 and 1986. Artists represented in this exhibition include Raymonde April, Pierre Boogaerts, Louis Comtois, Michel Goulet, Serge Lemoyne, Richard Mill, Guy Pellerin and Louise Robert. ■ The René Payant Bequest will be presented from July 14 to August 15, 1992 at the Art Gallery of Collège Edouard-Montpetit, Longueuil, and will continue to circulate around Québec and elsewhere in Canada for the next two years.

Pierre Landry is the curator of this exhibition.



ABOVE: André Martin, *Sans titre*, 1984. Silver print, 1/4. 51 x 41 cm. René Payant Bequest. Collection: Musée d'art contemporain de Montréal.

BELOW: Louise Robert, *N° 276*, 1975. Lead pencil and pencil on paper. 76 x 56.5 cm. René Payant Bequest. Collection: Musée d'art contemporain de Montréal. Photos: Denis Farley

EXHIBITIONS



Pierre Falardeau and Julien Poulin, *Pea Soup*, 1978. Video, black and white, sound, 94 min. Production: Les Films Pea Soup Inc. Collection: Musée d'art contemporain de Montréal. Photo: Denis Farley

LA COLLECTION : TABLEAU INAUGURAL From May 26

By highlighting the strengths of the collection, this exhibition suggests a historical and thematic approach to the various trends that marked developments in contemporary art. This journey through Québec art is punctuated, in synchrony, with Canadian and international, European and American works. The pieces selected attest to both the undeniable vitality of an art firmly rooted in its territory and an obvious openness to the world. The exhibition *La collection: tableau inaugural* will occupy the four galleries reserved for the permanent collection and will include 320 works.

POUR LA SUITE DU MONDE From May 26 to October 11

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

MUSEOLOGY Louis Couturier From May 26 to October 11

Using a video installation consisting of nine monitors, each showing different stages in the construction of the new home of the Musée d'art contemporain de Montréal, young Québec artist Louis Couturier has developed a critical consideration of the relationship between works and their exhibition site.

MULTIMEDIA EVENTS

From June 3 to 28, Wednesday to Saturday, at 8 p.m. and Sunday at 4 p.m. Salle Multimédia

LUNA-PARK

Creation by Théâtre UBU based on the works of Kasimir Malevich, drawing its inspiration from the opera *Victory over the Sun*. \$20 (\$15 for students and seniors), tickets on sale at ADMISSION (522-1245)

OPENING CONCERT

May 29 and 30, 8 p.m. Cinqième salle

Brought together for the first time on the same stage, the Nouvel Ensemble Moderne and the Société de musique contemporain du Québec, under the direction of Lorraine Vaillancourt and Walter Boudreau respectively. \$23 (\$15 students and seniors), tickets on sale at the Place des Art box office (842-2112) and at the SMCQ (842-9302)

LES MUSES AU MUSÉE

June 6, 9 p.m. and June 7, 2 p.m. Cinqième salle

Event bringing together nine women artists (Lou Babin, Nathalie Choquette, Marie Chouinard, Catherine Jauniaux, Pauline Julien, Geneviève Letarte, Maggie Nicols, Pauline Vaillancourt and Karen Young) who will, one at a time, present a sound creation using their voice as their only instrument. \$15 (\$12 students and seniors), tickets on sale at the Place des Arts box office (842-2112)

LE TRÉSOR DE LA LANGUE

by René Lussier
July 2, 3 and 4, 8 p.m.
Salle Multimédia

Contemporary Music Concert in connection with the Festival International de Jazz de Montréal, integrating Québec dialogue and political speeches by René Levesque, Charles de Gaulle and Michel Chartrand. With Jean Derome, Richard Desjardins, René Lussier, Jean-François Martel, Bob Ostertag, Pierre Tanguay, Alain Trudel. \$20 (\$15 students and seniors)

Taxes included (plus \$1.06 Place des Arts box office charge)

LUNCHTIME ACTIVITIES

June 2 to 5 at 12:30 p.m.
Main lobby
Informal lunchtime get-togethers around a work
Artists involved in the exhibition
Pour la suite du Monde

Louis Couturier
Muséologie
June 10, 12:30 p.m.



Photographic excerpts from 1 of the 9 videodisks in *Muséologie*, 1989-1992. Video installation, colour. Photo: Louis Couturier

LECTURE

June 3, 6 p.m.
Cinqième salle

Malevitch, la fin de la peinture et la fin de l'histoire
Olivier Asselin, art historian and creator of *La Liberté d'une statue*

LECTURES / CONCERTS

L'ÉCOLOGIE SONORE
June 6, 13, 20, 10 a.m. (see below)
Cinqième salle

A series of three lecture/concerts: presentations, discussions and demonstration with creators, ecologists, urban planners, and directors who will present "ideas and sounds" on the theme of sound ecology on the occasion of the *7e Printemps électroacoustique*. In the context of the *Pour la suite du Monde* exhibition, in cooperation with the ACREQ - Association pour la création et la recherche électroacoustiques du Québec.

L'ÉCOLOGIE SONORE ?
June 6, 10 a.m.

Introduction to *Printemps électroacoustique*
Pierre Dansereau (Montréal), Honorary Chairman, ecologist

Les voix de l'écologie (1992)
7e Printemps électroacoustique team
An overview of today's sound ecology for narrators and 8-track tape with *Centre-élan* (1967, revised 1992)
Gilles Tremblay (Montréal)
New version of a sound installation on the theme of nature, industry and the city produced for the Québec Pavilion at Expo 67, for 8-track tape.

Panel discussion on sound ecology
Artists and the public

Souffle de bambou (1987)
Peter Bosch, Simone Simons (Holland)

LA CRÉATION SONORE ET L'ÉCOLOGIE
June 13, 10 a.m.

R. Murray Schafer (Indian River, Ontario)
A discussion on *Musique pour le parc Lafontaine*, for 150 musicians, a commission by the ACREWQ for "*Park Lafontaine as a sound theatre.*"

L'orchestre-vélo: vélocipèdes sonores (1992) Michel Smith (Montréal), Paskal Dufaux (Montréal) with video screening and demonstration of instruments

La musique de l'environnement (1992)
Knud Victor (France)
Presentation of his work including a sound work

Synthèse photosonique: la lumière sonore (1985)
Jacques Dudon (France)
with demonstration and performance

Concours de récupération sonore:

le jury d'enfants se prononce (1992)
Liette Gauthier (Montréal) and children's jury (Montréal)
Results, with performance and demonstration of sculptures

L'orchestre-vélo (1992)
Michel Smith, Paskal Dufaux (Montréal)
Performance for sound bikes

"RADIO" ET ÉCOLOGIE
June 20, 10 a.m.

Kits Beach Soundwalk (1992)
Hildegard Westerkamp (Vancouver)
Performance for voice and sound track

Droit de cité (1992)
Mario Gauthier, Claire Bourque, (Montréal)
Project *Droit de cité* for the FM network of Radio-Canada

La Ville machine (1992)
Gilles Gobeil, Liette Limoges (Montréal)
Work commissioned by the *7e Printemps électroacoustique*

Le soleil sonore
Christof Migone (Montréal)
Project *Le soleil sonore* for CKUT FM

Panel discussion
Artists and the public

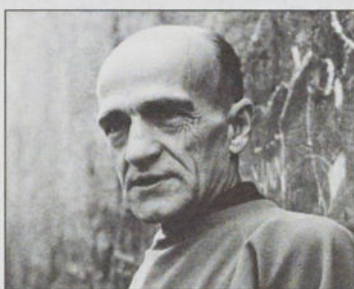
Improvisation sur la radio et l'écologie
René Lussier (Montréal), Bob Ostertag (San Francisco, California)

Reservations may be made at the reception desk.

FILMS AND VIDEOS

Dennis Adams, 1989
August 22 and 23, 2 and 4 p.m.
Cinqième salle
Video, colour, 30 min, English, interview by Kate Horsfield.
The works of Dennis Adams are clearly in the public domain. This artist is particularly well known for his shelterbus projects.

Paul-Émile Borduas, 1962
June 10, 5:30 p.m.
June 13, 4 p.m. and
June 14, 2 and 4 p.m.
Cinqième salle
16 mm, colour, 21 min, French, directed by Jacques Godbout.
A portrait of the Autonomist painter who was the force behind the Refus global.



Paul-Émile Borduas. Courtesy: National Film Board of Canada

Paul-Émile Borduas, 1962
July 15, 12:30 p.m.
Cinqième salle
16 mm, colour, 21 min, English, directed by Jacques Godbout.
This film offers a portrait of the Autonomist painter who was the force behind the Refus global.

Changing Parts, 1985
August 22 and 23, 2:40 and 4:40 p.m.
Cinqième salle
Video, colour, 24 min, English, directed by Mona Hatoum.
This video presents the struggle between Man's innermost being and his expression, between order and chaos, and shows the conflicts frequently aroused by these opposing forces.

Marcelle Ferron, 1989
July 29, 6 p.m.
August 1 and 2, 2 and 4 p.m.
Cinqième salle
16 mm, colour, 51 min, French, directed by Monique Crouillière.
The artistic, political and social development of this artist.

Golub, 1985-1988
July 15, 6 p.m.
July 18 and 19, 2 and 4 p.m.
Cinqième salle
16 mm, colour, 56 min, English, directed by Jerry Blumenthal and Gordon Quinn.
A discussion of the artist's work in progress in his studio: images of pain, terror, crime.

Gran Fury, 1992
July 25 and 26, 2 and 4 p.m.
Cinqième salle
Video, colour, 21 min, English, directed by Louise Mondoux.
Interview with three members of the Gran Fury artist's collective: Tom Kalin, Michael Nesline, John Lindel.

Alfredo Jaar, 1992
June 27 and 28, 2 and 4 p.m.
Cinqième salle
Video, colour, 20 min, French, directed by Louise Mondoux.
Interview with the artist by Emeren Garcia.

John Lyman, 1959
July 29, 12:30 p.m.
Cinqième salle
Video, black and white, 28 min, French, directed by Fernand Dansereau.
Painter John Lyman relates memories of his teachers and his early career.

Antonio Muntadas, 1983
August 29 and 30, 2 and 4 p.m.
Cinqième salle
Video, colour, 28 min, English, interview by Kathy Huffman.
"You have to establish your own structure for your work, and this structure becomes part of the work itself."
(Muntadas)

Pellan, 1986
June 10, 6 p.m.
June 13 and 14, 2:30 and 4:30 p.m.
Cinqième salle
16 mm, colour, 73 min, French, directed by André Gladu
An intimist portrait that reveals the man and the artist: Alfred Pellan.

Adrian Piper, 1989
August 29 and 30, 2:40 and 4:40 p.m.
Cinqième salle
Video, colour, 30 min, English, interview by Lucy Lippard.
The artist explains her development and presents her *Vanilla Nightmare* series, her "calling card" and other performances.

Play it Again, Nam, 1990
July 25 and 26, 2:30 and 4:30 p.m.
Cinqième salle
Video, colour, 26 min, French, directed by Jean-Paul Fargier.
A portrait of one of the senior members of the video art community: Nam June Paik.

Plein d'espace, 1989
August 8, 2 and 4 p.m.
Cinqième salle
Video, colour, 58 min, English, French s.t., directed by Tina Horn. A look at artist Betty Goodwin, at an extremely productive point in her life.

There is Plenty of Room, 1989
August 9, 2 and 4 p.m.
Cinqième salle
16 mm, colour
Video, colour, 58 min, English, directed by Tina Horn.
A look at artist Betty Goodwin, at an extremely productive point in her life.

Riopelle, 1982
July 11 and 12, 2 p.m.
Cinqième salle
16 mm, colour, 54 min, French, directed by Marianne Feaver and Pierre Letarte.
A portrait of Jean-Paul Riopelle attempting to see the man behind the artist.



Jean-Paul Riopelle. Courtesy: National Film Board of Canada

Riopelle, 1982
July 11 and 12, 3 p.m.
Cinqième salle
16 mm, colour, 27 min, English, directed by Marianne Feaver and Pierre Letarte.
A portrait of Jean-Paul Riopelle attempting to see the man behind the artist.

The Singing Sculpture, 1992
August 12, 12:30 and 6 p.m.
August 15 and 16, 2 and 4 p.m.
Cinqième salle
16 mm, colour, 20 min, English, directed by Gilbert & George.
This film presents a few performances by this British artist couple.

Barbara Steinman, 1992
June 27 and 28, 2:30 and 4:30 p.m.
Cinqième salle
Video, colour, 20 min, French, directed by Louise Mondoux.
Interview with the artist by Emeren Garcia.

The World of Gilbert & George, 1981
August 12, 6:30 p.m.
August 15 and 16, 2:30 and 4:30 p.m.
Cinqième salle
16 mm, colour, 69 min, English, directed by Gilbert & George.
The artists use religious imagery and symbols of beauty and virility to defend an ideal of masculine blossoming.

ART WORKSHOPS

WEEKDAYS
June, July August
Wednesday, Thursday and Friday at 2 p.m.

Reinventing the world (duration: 1 1/2 hours)
In light of the works presented by artists involved in the exhibition *Pour la suite du Monde*, this workshop will give participants the opportunity to create a two- or three-dimensional image of the world they would like to live in.

OR

Self-portrait - silhouette (duration: 1 1/2 hours)
Participants will make a full-size self-portrait.

AGE GROUPS
5 to 8
9 to 12
13 to 16
Adults

Cost: \$2.50 children and adolescents \$5.00 adults

Information and registration:
(514) 847-6226

WEEKENDS*

Self-portrait - silhouette (duration: flexible)
June 6, 7, 13, 14, 20, 21
from 1 to 5 p.m.
Participants will make a full-size self-portrait.

Paints
June 27 and 28, July 4, 5, 11, 12, 18, 19, from 1 to 5 p.m.
Based on a set theme, visitors are invited to experiment with different types of paint: acrylics, finger paints, gouache, etc.

Sculpture
July 25 and 26, August 2, 8, 9, from 1 to 5 p.m.
Workshop participants will be given the opportunity to use a variety of materials such as clay, wood and plastic to create sculptures.

Recycled materials
August 15, 16, 22, 23, 30, from 1 to 5 p.m.
Old eyeglasses, metal bolts, springs, boards, etc. are available to be transformed into bas-reliefs, installations, collages, sculptures. The results will amaze you!

*Children under 14 must be accompanied by an adult.

TOURS

Tours of the exhibition are available at any time, or by appointment (for groups).

Reservations: (514) 847-6226

OPEN HOUSE

SATURDAY MAY 30
from 10 a.m. to midnight

SUNDAY MAY 31
from 10 a.m. to 10 p.m.

The inaugural programming was developed under the direction of Manon Blanchette, Chief Curator from 1986 to 1991.

CALENDAR

For further details, see the descriptive calendar on the previous page.

From May 26 LA COLLECTION : TABLEAU INAUGURAL
From May 26 to October 11 POUR LA SUITE DU MONDE
From May 26 to October 11 MUSÉOLOGIE (Louis Couturier)

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 St. Catherine Street West
 Montréal (Québec) H2X 1Z8
 Tel. : (514) 847-6226

Admission

Adults **5 \$**
 Seniors **4 \$** with identification
 Students **3 \$** with identification
 Children free admission (under 12)
 Groups **3 \$** (minimum 15 people)

Musée hours

Monday closed
 Tuesday 11 a.m. - 6 p.m.
 Wednesday 11 a.m. - 9 p.m.
 Free admission from 6 p.m. to 9 p.m.
 Thursday to Sunday 11 a.m. - 6 p.m.

Media Centre hours

Sunday and Monday closed
 Tuesday, Thursday, Friday 11 a.m. - 4:30 p.m.
 Wednesday 11 a.m. - 9 p.m.
 Saturday Noon - 6 p.m.

Fondation des Amis du Musée

La Fondation des Amis du Musée is 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: \$50 (students and senior citizens: \$37.50, family membership: \$75).
 Information: (514) 847-6226

LE JOURNAL

Le Journal du Musée d'art contemporain de Montréal is published every three months by the Direction de l'éducation et de la documentation.

Director: **Lucette Bouchard**
 Editor: **Chantal Charbonneau**

Contributors to this issue:
Stéphane Baillargeon, Paulette Gagnon, Gilles Godmer, Suzanne Lemire, Réal Lussier, Jean Tremblay
 English translation and proofreading: **Helena Scheffer**
 Secretarial services: **Sophie David**

Design: **Lumbago**
 Printing: **Interglobe**
 ISSN 1180-128X

Legal deposit: **Bibliothèque nationale du Québec**
National Library of Canada

Printed in Canada.

2nd quarter 1992
 The reproduction, even partial, of an 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, Robert Ayotte, Luc Beauregard, Vasco Cecon, Léon Courville, Jean-Claude Cyr, Claude Hinton, Stephen A. Jarislowsky, Louise Lemieux-Bérubé, Paul Noiseux, 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]

may

- 29 8 p.m.** MULTIMEDIAS EVENTS
Opening Concert
- 30 10 a.m. to midnight 8 p.m.** OPEN HOUSE
MULTIMEDIAS EVENTS
Opening Concert
- 31 10 a.m. to 10 p.m.** OPEN HOUSE

june

- 2 12 h 30 p.m.** LUNCHTIME ACTIVITIES
Pour la suite du Monde
- 3 12 h 30 p.m.** LUNCHTIME ACTIVITIES
Pour la suite du Monde
18 h p.m. LECTURE
Malevitch, la fin de la peinture et la fin de l'histoire, by Olivier Asselin
- 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 4 12 : 30 p.m.** LUNCHTIME ACTIVITIES
Pour la suite du Monde
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 5 12 : 30 p.m.** LUNCHTIME ACTIVITIES
Pour la suite du Monde
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 6 10 a.m.** LECTURES/CONCERTS
L'Écologie sonore?
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
9 p.m. MULTIMEDIAS EVENTS
Les Muses au Musée
- 7 2 p.m.** MULTIMEDIAS EVENTS
Les Muses au Musée
4 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 10 12 : 30 p.m.** LUNCHTIME ACTIVITIES
Louis Couturier
FILMS AND VIDEOS
Paul-Émile Borduas
Pellan
5 : 30 p.m. MULTIMEDIAS EVENTS
Luna-Park
6 p.m. MULTIMEDIAS EVENTS
Luna-Park
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 11 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 12 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 13 10 a.m.** LECTURES/CONCERTS
La Création sonore et l'écologie
FILMS AND VIDEOS
Pellan
2 : 30 p.m. Paul-Émile Borduas
Pellan
4 p.m. MULTIMEDIAS EVENTS
Luna-Park
4 : 30 p.m. MULTIMEDIAS EVENTS
Luna-Park
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 14 2 p.m.** FILMS AND VIDEOS
Paul-Émile Borduas
Pellan
2 : 30 p.m. Paul-Émile Borduas
Pellan
4 p.m. MULTIMEDIAS EVENTS
Luna-Park
4 : 30 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 17 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 18 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 19 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 20 10 a.m.** LECTURES/CONCERTS
«Radio» et écologie
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 21 4 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 24 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 25 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 26 8 p.m.** MULTIMEDIAS EVENTS
Luna-Park
- 27 2 p.m.** FILMS AND VIDEOS
Alfredo Jaar
2 : 30 p.m. Barbara Steinman
4 p.m. Alfredo Jaar
4 : 30 p.m. Barbara Steinman
8 p.m. MULTIMEDIAS EVENTS
Luna-Park
- 28 2 p.m.** FILMS AND VIDEOS
Alfredo Jaar
2 : 30 p.m. Barbara Steinman
4 p.m. Alfredo Jaar
4 p.m. MULTIMEDIAS EVENTS
Luna-Park
4 : 30 p.m. FILMS AND VIDEOS
Barbara Steinman

july

- 2 8 p.m.** MULTIMEDIAS EVENTS
Le Trésor de la langue, by René Lussier
- 3 8 p.m.** MULTIMEDIAS EVENTS
Le Trésor de la langue, by René Lussier
- 11 2 p.m.** FILMS AND VIDEOS
Riopelle
Riopelle
- 3 p.m.** FILMS AND VIDEOS
Riopelle
Riopelle
- 12 2 p.m.** FILMS AND VIDEOS
Riopelle
Riopelle
- 3 p.m.** FILMS AND VIDEOS
Riopelle
Riopelle
- 15 12 h 30 p.m.** FILMS AND VIDEOS
Paul-Émile Borduas
Golub
6 p.m. FILMS AND VIDEOS
Golub
Golub
- 18 2 p.m.** FILMS AND VIDEOS
Golub
Golub
4 p.m. FILMS AND VIDEOS
Golub
Golub
- 19 2 p.m.** FILMS AND VIDEOS
Golub
Golub
4 p.m. FILMS AND VIDEOS
Golub
Golub
- 25 2 p.m.** FILMS AND VIDEOS
Gran Fury
2 : 30 p.m. Play it again, Nam
4 p.m. Play it again, Nam
4 : 30 p.m. Play it again, Nam
- 26 2 p.m.** FILMS AND VIDEOS
Gran Fury
2 : 30 p.m. Play it again, Nam
4 p.m. Play it again, Nam
4 : 30 p.m. Play it again, Nam
- 29 12 : 30 p.m.** FILMS AND VIDEOS
John Lyman
Marcelle Ferron
6 p.m. FILMS AND VIDEOS
Marcelle Ferron

august

- 1 2 p.m.** FILMS AND VIDEOS
Marcelle Ferron
Marcelle Ferron
4 p.m. FILMS AND VIDEOS
Marcelle Ferron
Marcelle Ferron
- 2 2 p.m.** FILMS AND VIDEOS
Marcelle Ferron
Marcelle Ferron
4 p.m. FILMS AND VIDEOS
Marcelle Ferron
Marcelle Ferron
- 8 2 p.m.** FILMS AND VIDEOS
Plein d'espace
Plein d'espace
4 p.m. FILMS AND VIDEOS
Plein d'espace
Plein d'espace
- 9 2 p.m.** FILMS AND VIDEOS
There is plenty of room
There is plenty of room
4 p.m. FILMS AND VIDEOS
There is plenty of room
There is plenty of room
- 12 12 : 30 p.m.** FILMS AND VIDEOS
The Singing Sculpture
The Singing Sculpture
The World of Gilbert & George
6 p.m. The Singing Sculpture
6 : 30 p.m. The World of Gilbert & George
- 15 2 p.m.** FILMS AND VIDEOS
The Singing Sculpture
The World of Gilbert & George
2 : 30 p.m. The Singing Sculpture
4 p.m. The Singing Sculpture
4 : 30 p.m. The World of Gilbert & George
- 16 2 p.m.** FILMS AND VIDEOS
The Singing Sculpture
The World of Gilbert & George
2 : 30 p.m. The Singing Sculpture
4 p.m. The Singing Sculpture
4 : 30 p.m. The World of Gilbert & George
- 22 2 p.m.** FILMS AND VIDEOS
Dennis Adams
Changing Parts
2 : 40 p.m. Changing Parts
4 p.m. Changing Parts
4 : 40 p.m. Changing Parts
- 23 2 p.m.** FILMS AND VIDEOS
Dennis Adams
Changing Parts
2 : 40 p.m. Changing Parts
4 p.m. Changing Parts
4 : 40 p.m. Changing Parts
- 29 2 p.m.** FILMS AND VIDEOS
Antonio Muntadas
Adrian Piper
2 : 40 p.m. Antonio Muntadas
4 p.m. Adrian Piper
4 : 40 p.m. Antonio Muntadas
Adrian Piper
- 30 2 p.m.** FILMS AND VIDEOS
Antonio Muntadas
Adrian Piper
2 : 40 p.m. Antonio Muntadas
4 p.m. Adrian Piper
4 : 40 p.m. Antonio Muntadas
Adrian Piper

We would like to thank the sponsors who contributed to the success of the Musée's opening events.



eau minérale naturelle gazéifiée



PRODUIT DU QUÉBEC



SOCIÉTÉ COMMERCIALE CLEMENT INC.



350 ANS MONTRÉAL fête



Le MERIDIEN MONTREAL



Les Arts du Maurier Ltée