

exhibition

TOP: Gábor Bachman, *Free World*
(model of the installation), 1991.
Wood, iron, video
BOTTOM: László Fehér, *Under the Statue II*, 1989.
Oil on canvas
Photos: Courtesy of Art Gallery of Ontario



Free Worlds: Metaphors and Realities in Contemporary

With the recent political upheavals in Eastern Europe, new interest in these countries has arisen and a great curiosity has been developed by the emergence of these new democracies. In the past few years, the opening up of Eastern block countries to the West has made it possible to discover and explore many aspects of a cultural reality that has until now been very poorly

has been particularly dynamic since the early 80s. With the emergence of a new generation of artists, the situation has completely changed and a tremendous diversity of forms of expression has appeared. These young artists rebelled against the rigidity and purism of the minimalism and conceptualism that dominated the 1960s and 70s, and focused on subjectivity and a search for identity.

expressed through its quest for identity, as shown by the close relationship established by artists with cultural history. Indeed, many artists have a very personal view, interpreting, changing and transforming an entire vocabulary of shapes and subjects from their cultural heritage.

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art presents the work of seven artists: paintings by Ákos Birkás, László Fehér, Sándor Pinczehelyi and Tomás Soós, as well as installations by Gábor Bachman, Imre Bukta and El Kazovskij. Each was selected by

in the same aesthetic questioning and critical imperatives as western artists, carrying with them dynamic forces which have converged with the recent social and political changes.

The exhibition also includes a program of videos prepared by Miklós Peterák of Hungary and Nina Czegledy of Canada. This program, which includes works by fifteen artists (Zoltán Bonta, Péter Forgács, Aron Gábor, Agnes Hegedüs, László Kiss, Tamás Komoróczy, Csaba Nemes, Tamás Olescher, Erika Pásztor, Miklós Peterák, L. László Révész, János Sugár, János Szirtes, Attila Szücs and Zsólt Veress) highlights the importance of interdisciplinarity in the work of Hungarian artists. ■

Hungarian Art

understood, if not ignored. Young artists living and working in Russia, Poland, Czechoslovakia and Hungary, for instance, are already drawing international attention and contributing to a reshaping of the European cultural landscape.

The exhibition *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art* is a very special opportunity to become acquainted with today's art scene in Hungary and to gain an appreciation for its dynamics. This exhibition, organized by the Art Gallery of Ontario, is the first major show of contemporary Hungarian art in North America.

The Hungarian art community

While Hungary is often associated with the avantgarde excitement of the 1920s, particularly Constructivism, it is evident that the country was able to safeguard the survival of artistic creation through decades under the Communist regime. Contemporary Hungarian art is characterized, among other things, by its pluralism, i.e. the coexistence of different trends and styles, none of which stand out to the detriment of the other. This pluralism also means that great importance is given to subjectivity and to tolerance. Such an aesthetic attitude implies that any approach is acceptable, as long as it is authentic. Another feature of this art is

the curators of the exhibition, Roald Nasgaard and Clara Hargittay because his strong and distinct personality stands out on the Hungarian art scene. The work of these artists matured through the 70s and 80s, at the same time as Western European art was regaining its place on the international scene, and took part



RÉAL LUSSIER

1. Artist Sándor Pinczehelyi will be artist in residence at the Atelier de l'Île de Val-De-David from October 24 to November 6, 1992.

Organized and circulated by the Art Gallery of Ontario, Toronto, in collaboration with the Múcsarnok (Palace of Exhibitions), Budapest, and The Hungarian Festival of the Arts, Toronto. Sponsored by The Andrew Sarlos Foundation and the Reichmann Family. This exhibition has received support from the Hungarian Ministry of Culture and Education, the Hungarian Ministry of External Affairs and the Canada Council.

The exhibition is accompanied by an impressive catalogue, abundantly illustrated and documented, including articles by curators Roald Nasgaard and Clara Hargittay, texts by Hungarian specialists Katalin Neray (director of the Múcsarnok), Lóránd Hegyi (director of the Museum Moderner Kunst, Vienna) and László Beke (chief curator of the Hungarian National Gallery), as well as statements by the artists themselves.

David Wojnarowicz
Sex Series, 1988-1989
1 of 8 gelatin silver prints
78.7 x 87 cm
Photo: Courtesy of ICI,
New York



exhibition

From Media to Metaphor:

A front page story in a Montreal daily newspaper recently stated, "AIDS makes western societies shudder with horror." Use of this type of wording, regardless of the authors' intentions or the content of the article, reveals to what extent the media focus on AIDS can slip into sensationalism, and intentionally or unintentionally feed the public's fears and prejudices.

There has been so much discussion about AIDS in the media, particularly newspapers, radio and television, (which in itself is not a problem) that the time the disease "officially" appeared in the west-

ern world has now merged with the first newspaper reports about AIDS. In this sense, the AIDS crisis (although unquestionably a

event in 1989, organized by independent curators at the same time as the 5th International Conference on AIDS, offered, among others, a series of exhibitions (some of which included works by local artists) on AIDS-related themes. Act Up Montreal, a group of activists inspired by Act Up New York, was founded at the time of this conference. This group favours direct action targeting the authorities involved in the AIDS crisis, creating posters, leaflets and banners. More recently, the event *Re-voir le sida*, organized by Diffusions gaies et lesbiennes du Québec was held at the Maison de la culture Frontenac (June 1991), presenting works (plays, films, videos, literature and visual arts) with the common theme of educating the public and the authorities about AIDS.

Sokolowski, *From Media to Metaphor: Art About AIDS* does not aim to present a single viewpoint about AIDS. "Because no single artistic voice or viewpoint is capable of grappling with the complexity of the epidemic, we have selected works by dozens of artists that, en masse, evoke the impact of AIDS on American society and psyches."

Although it refers primarily to the American experience, the exhibition raises questions which extend beyond the bounds of its original context. Of course, each community experiences and reacts in its own way to the AIDS crisis. However, certain constants are common to each community, such as artists' desire to propose an alternative (sometimes on a metaphoric level) to views of AIDS spread by certain media. ■

PIERRE LANDRY

1. Robert Atkins, Thomas W. Sokolowski, *From Media to Metaphor: Art About AIDS*, exhibition catalogue, published by Independent Curators Incorporated, New York, 1991, p. 17.

Art About AIDS

October 29, 1992 to January 3, 1993

concrete social and medical reality) is greatly affected by the way in which the media discusses it. The impact and mechanisms of this media focus, which has given rise to wide range of questions and reactions (sometimes extreme), deserve evaluation.

This is why people other than the traditional media have felt the need to express themselves — to propose a different view of AIDS and to take a critical look at the way in which it is discussed and represented. This is the particular case of artists and cultural workers whose actions and creations are intended to counter the myths surrounding AIDS by offering the public different points of view.

In Montreal, the *SIDART*

From October 29 to January 3, the Musée d'art contemporain de Montréal will be presenting the exhibition *From Media to Metaphor: Art About AIDS*, organized and circulated by Independent Curators Incorporated of New York. This exhibition consists of works produced in the U.S. between 1985 and 1991 by more than 30 artists and groups of artists (including Keith Haring, Robert Mapplethorpe, Duane Michals, Donald Moffet and the Canadian artists' collective General idea, who work out of New York and Toronto), as well as an anthology of videos on AIDS called *Video Against AIDS*.

As stated by the two curators, Robert Atkins and Thomas W.

From Media to Metaphor: Art About AIDS is a traveling

exhibition organized and circulated by Independent

Curators Incorporated, New York, a non-profit travel-

ing exhibition service specializing in contemporary art.

Guest curators for this exhibition are Robert Atkins

and Thomas W. Sokolowski. The exhibition, tour,

and catalogue are made possible, in part, by grants

from the National Endowment for the Arts and the ICI

Exhibition Patrons Circle.

Opening a great success

The long-awaited opening of the Musée d'art contemporain de Montréal's downtown building last May was one of the highlights of the contemporary art scene in Canada. A number of different groups were invited to preview the museum and its new facilities and visit the two opening exhibitions: *La Collection : tableau inaugural* and *Pour la suite du Monde* and the installation *Muséologie* by Québec artist Louis Couturier. Nearly 5,000 people accepted the Musée's invitation to celebrate this important event in Montreal's contemporary art history, including museum directors, gallery owners, representatives of cultural and ethnic institutions, business people, tourist industry representatives, professors, teachers and patrons of the arts.

Two events marked the highlight of the Musée's renaissance: the opening of the two inaugural exhibitions on Tuesday, May 26, with many of the participating artists in attendance, and the official opening of the Musée itself by the Québec Minister of Cultural Affairs, Madam Liza Frulla-Hébert on Thursday, May 28.

The media also showed a great interest in this new page of the Musée's history. Québec's major dailies and the province's electronic media, as well as the national and international press, mainly from the U.S. and Europe, reported on the opening of the new museum. American magazines including *Art Newspaper*, *Architecture Magazine* and *Artforum*, and European magazines such as *Connaissance des arts*, *l'Amateur d'art*, *Muséart*, *Art Press* and *Cimaise*, were on the scene. Gilles Plazy of *Cimaise* wrote, "We admire the humility of the architectural bias that has permitted the museum's integration into the site and the submission of form to function: austerity and simplicity, so that the container does not prevail over the content... In its rebirth, the MAC is highlighting its collection. It is also looking to the future with its exhibition *Pour la suite du Monde*. Opening a new museum means thinking about the future of art and what it will hold..."

To end this week of intense activity, the Musée held an open house for the public on May 30 and 31. It was a true celebration of contemporary art that went on for 26 hours. Nearly 18,000 people arrived for an enthusiastic first look at the new museum.



Photos: Philippe Bossé



The Boutique and restaurant

Situated at the lobby level of Place des Arts, opposite Pierre Granche's sculpture installation, the Musée's Boutique offers two types of products: publications related to contemporary art and items that reflect the dynamic nature of the institution.

The Boutique's book-selling vocation is shaped by its association with Artex, the largest distributor of contemporary art publications in Québec. The Boutique also offers catalogues, monographs and works about Canadian, American and European artists, in addition to a special section on contemporary photography. Special orders can be placed from the Artex catalogue.

The Boutique also offers unique products of contemporary design: items with an environmental flavour made from recycled materials, and jewellery, most of which is created in Québec.

La Rotonde Restaurant which opened in early June derives its name from its location, the rotunda on the same level as the exhibition galleries. This seventy-seat restaurant features exceptional lighting and is perfectly integrated into the Musée building. The shape and restrained colours of the restaurant's furnishings stand out from those in the other public areas. The restaurant's semi-circular shape invites diners to relax and enjoy their view of the museum's lobby and the Place des Arts esplanade. ■

CLAUDE GUÉRIN

Photos: Denis Farley



In April 1991, the Direction de l'éducation et de la documentation was formed to coordinate publishing and education services and the Media Centre. These services were of course already in existence at the Musée d'art contemporain de Montréal prior to this reorganization. The library

opened in 1965 when the Musée was founded. Its name was later changed to the Documentation Centre, and then to the Media Centre, as it is known today. The education service was created in 1973 and the publishing service was established in 1988.

This new organizational development is innovative because these three units, that were already operating very efficiently, were placed under a single management team.

The publishing service designs printed and audiovisual documents and sees to their production. This includes the publication of major catalogues, brochures, the *Journal du Musée d'art contemporain de Montréal*, and an index of the first two volumes of the journal. Another long-awaited project, a directory of catalogues produced by the Musée d'art contemporain de Montréal from 1965-1990, has just been completed. In the past year, we have added audiovisual productions to our publishing sector. The service produced a video documentary on the exhibition *Pour la suite du Monde* and its artists, as well as an audioguide on the museum's collection. Projects for the coming year include video documentary portraits of artists, book collections, particularly monographs and books for children.

The Media Centre, whose new name makes reference to the wide variety of means available for the promotion of contemporary art, has some very large collections, including a remarkable collection of periodicals and documentary holdings. In addition to the Media Centre's acquisitions and cataloguing services, public events archives will soon be set up to ensure that all files related to art events (exhibitions, educational

Education and

Education, information sciences and publishing require a variety of extensive skills. At the Musée d'art contemporain de Montréal, these three areas all have a common goal: to

documentation

further the Musée's mandate which is to promote contemporary Québec and international art. In this sense, publishing, education and the Media Centre aim to ensure a link between art and the public, by taking part in the research conducted at the Musée, and by disseminating the information derived from this research. The concerns of the Education and documentation team are therefore the popularization of information, the production of documents, and the collection and recording of information.

The education service is in charge of designing and producing publications and events that contribute to a reflection about contemporary art, and all the activities that accompany the exhibitions presented at the Musée. This service includes authors of documents for the public (like brochures, audioguides and activity-related publications), designers of educational kits, organizers of workshops, symposiums, lectures, film programs, and lecturers assigned to tours. In our new museum, these people will be active in the exhibition galleries as well as Les ateliers éducatifs Pratt & Whitney Canada, in the new workshop facilities, educational exhibitions, and in the Cinquième Salle, our auditorium. To ensure that these educational tools remain relevant, the education service will ensure that they are constantly reevaluated.

activities, publications, multimedia events) will be recorded. In this way, the Media Centre is involved in all the museum's projects, from research to archives. Our first year downtown promises to be an exciting one, a period of experimentation. However, our goals remain clear. We are working for museum visitors of all ages, interested in contemporary art at all levels. ■

LUCETTE BOUCHARD

Education



PROMOTION

Tours

Tours of the Musée d'art contemporain de Montréal, accompanied by one of our lecturers, are available to individuals and groups of all ages. These visits offer an interactive experience with today's art.

Films and videos

The screening of films and documentary videos in connection with exhibition themes and artists' work offers visitors a different approach to enrich their museum-going experience and their contact with contemporary artworks.

Meetings with artists

Informal meetings around a work in the exhibition galleries, and a stop in the education workshops to pursue the discussion. These meetings are moderated by artists or visual arts specialists.

Teaching exhibitions

These exhibitions are a dynamic way of presenting documented works, books, artists or art techniques. Visitors learn about a new aspect of contemporary art at their own pace.

CREATIVITY

Art workshops

These workshops focus on creativity. By experimenting with different techniques, media and materials related to a concept or to the theme of a work or exhibition, participants of all ages create their own works of art. One unique project, *Teens in Residence*, gives young people a chance to spend the day with a professional artist exhibiting at



the Musée. These sessions are organized a few times a year. Participants can familiarize themselves with many aspects of the artist's work: approach, themes and concepts in the works, techniques and materials used, difficulties encountered. After a visit to the exhibition and an analysis of the works, the teens are invited to experiment with some of the concepts discussed earlier, in a workshop setting.

Activity kits

These are designed to familiarize visitors with the Musée and the works in its collection. The *Liens* kit consists of objects, texts, music, even smells, can be used for any exhibition focusing on the collection.

Le musée d'art contemporain: en jeux is a game that allows visitors to enter the miniaturized world of a contemporary art museum. Visitors can play with the minuscule artworks, move around the tiny picture frames and learn more about today's museums through play and discussion.

Multidisciplinary workshops

These workshops invite visitors to explore creativity in dance, theatre, poetry and music in the company of artists.

RESEARCH

Courses: Introduction to art history

A series of courses to help participants gain a basic understanding of art history, to develop their own analysis of works of art, and to gain a critical understanding of contemporary art.

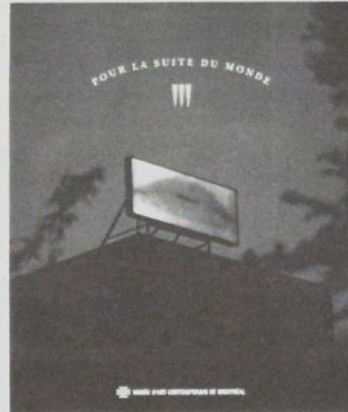
Symposiums and lectures

Symposiums, lectures and specialized seminars addressed to university students, researchers, theoreticians and anyone with a taste for intellectual adventure.

Guest educator

A new program paying tribute to the creativity of museum educators around the world, presenting a selection of their best projects.

Catalogue *Pour la suite du Monde*



Publishing

The Musée's publishing service covers publications and audiovisual productions. Exhibition catalogues, catalogues about the collection, monographs, children's books, brochures, the *Journal*, etc. are examples of the publications produced by the Direction de l'éducation et de la documentation. Valuable tools for research, the dissemination of information about contemporary art, and the promotion of the Musée, these works, addressed to everyone interested in today's art - visitors, collectors, museologists, art historians, etc. - present contemporary artists and explain their works, situating them in the context of various trends.

Audiovisual documents are complementary to the Musée's publications. In addition to promoting artists and their work, as well as the Musée's activities, these documents are informative and educational tools. They allow visitors to associate works with their creators, their approaches and the problems that inspire them. Contemporary art is the present and its history is happening now. Thus each and every audiovisual document is the living witness to creative experience.

Media Centre



Michel Gauthier, Media Centre coordinator

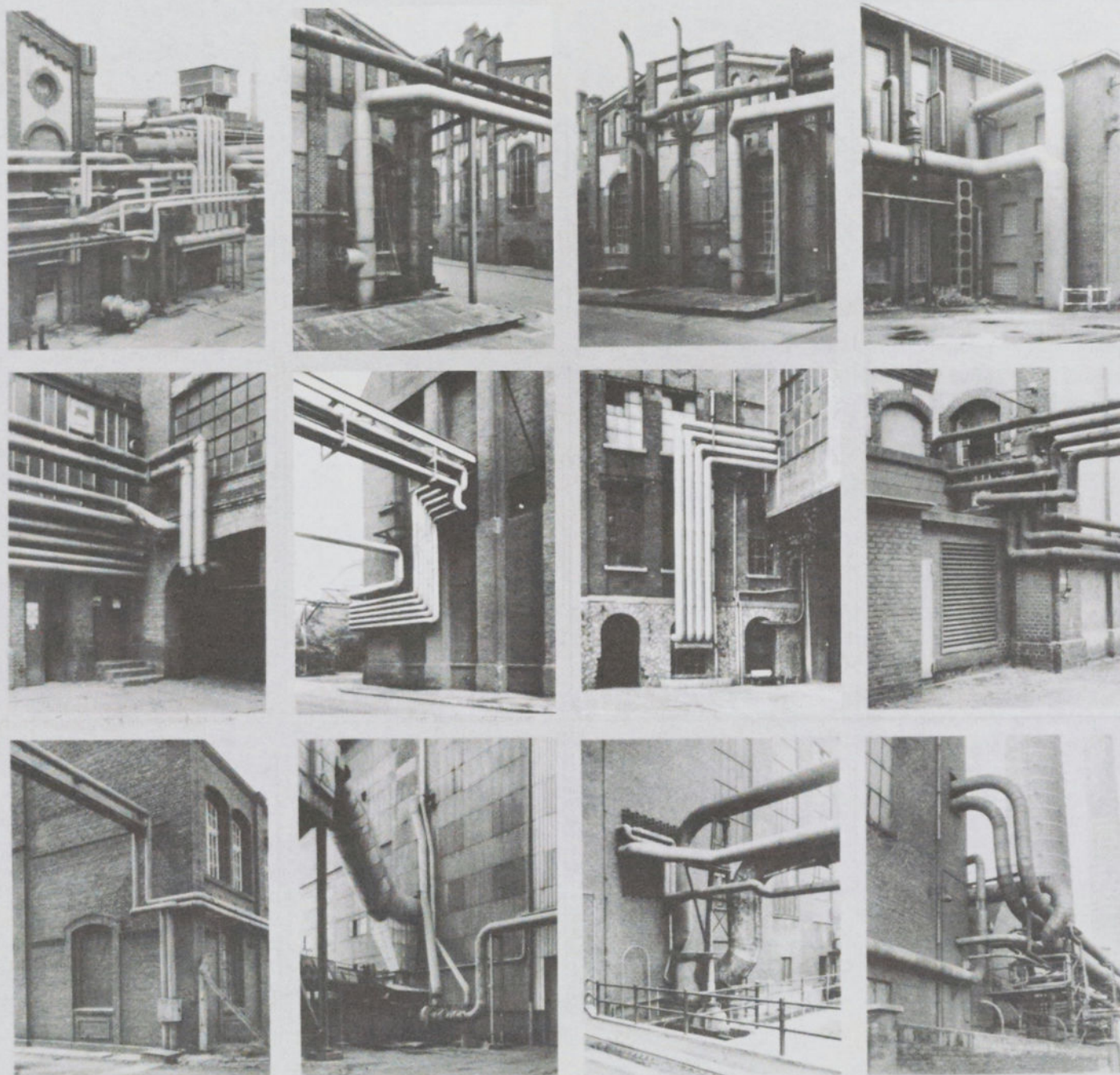
"We start with the principle that if the information exists, we can find it, fast! If it's not here, than it's somewhere else! Of course the collection is important, but it's the quality of our service that takes precedence. I see the Media Centre as an information agency, a place where information circulates, coming in from all over and then taking off in every direction. The key to success lies in the attitude of the information and contemporary art enthusiasts who share a real passion for their work." M.G.

The 8,500 documentary files in the Media Centre can be consulted on location, on the 2nd floor of the Musée. Compiled from clippings from 28 Canadian daily newspapers on everything related to the contemporary art scene, these files may also include information provided by the artists themselves. Brochures, folders, invitations, press clippings, handwritten notes, correspondence and exhibition catalogues constitute a special and unique source of information that is frequently consulted. In addition, artists are able to update their files by annually mailing in material to add to their file. This allows the Musée's reference service to provide more specific information about their work.

Bernd and Hilla Becher, who began their photographic collaboration in 1959, come out of the tradition of German photographers who were exponents of the "new objectivity" in the 1920s and 30s, including Karl Blossfeldt, August Sander and Albert Renger-Patzsch. When they undertook to photograph residential and industrial buildings, arranging their "typologies" within a pre-established grid, they were immediately associated with the conceptual artists of the decade. In 1972, Carl Andre wrote, in describing their work, that photography has the advantage of being an "objective recording" of reality. Today, the Bechers are considered by many to be cultural anthropologists, collecting visual information about the vestiges of our industrial culture. They explain their work as follows: *Since 1959 we have been photographing industrial structures such as cooling towers, water towers, blast furnaces, silos, etc. Their appearance is determined by function, working conditions, location and time. [...] We try to avoid*

A work by

*personal interpretations of the subjects when we photograph them. [...] The evolution of these structures is so rapid that there is scarcely time enough to get used to their appearance and keep a mental image of them.*²



The album in the Musée's collection entitled *Walls and Conduits* focuses, in a way that is new to the Bechers, on specific details of these industrial buildings, which have been the preferred subject of their documentary investigations for more than 30 years. The 12 duotone prints taken between 1964 and 1990 of Belgian and German coal mines and a steel mill in France juxtapose the linear

recent acquisition

Bernd and Hilla Becher

configurations of water pipes, hot air conduits and pipelines with the different textures of factory walls. The extraordinary tonal variety and precision in the detail of these serial constructions eliminate any artifice in representation. No theatricality intervenes between reality and the act of photography. Uniform lighting and systematic composition give the images a distinctive, nearly clinical appearance.

The painstaking approach taken by the Bechers over the past three decades has profoundly marked the history of contemporary German photography. It has given birth to a school of thought in photography whose principal representatives are Axel Hütte, Thomas Struth, Andreas Gursky, Candida Höfer and Thomas Ruff. This new generation of artists has broadened the concerns inherent in the Bechers' "objective" photography, explored its possibilities and thus contributed to a reevaluation and re-definition of a photographic practice rooted in its ability to witness reality. ■

SANDRA GRANT MARCHAND

1. Carl Andre, "A Note on Bernhard and Hilla Becher," *Artforum*, vol. XI, no. 4 (Dec. 1972), p. 59.

2. Bernd and Hilla Becher, "Bernd & Hilla Becher," *Hier et Après*, exhibition catalogue, Montreal, Montreal Museum of Fine Arts, 1980, p. 28.

Calendar

Sept.

Oct.

Nov.

EXHIBITIONS

LA COLLECTION :
TABLEAU INAUGURAL
Until October 4

POUR LA SUITE DU MONDE
Until October 11

MUSÉOLOGIE (Louis Couturier)
Until October 11

MULTIMEDIA EVENTS

Multimedia room

SAX EN VRAC
September 23, 8 p.m.
Organized by Codes d'accès (formerly SCAQ), this musical saxophone event brings together soloists Daniel Gauthier, Yannick Rieux and the Grand Ensemble des Saxophones de Montréal.

MEETINGS WITH ARTISTS

Lobby

Martha Townsend, *Grande sphère*, 1988
September 9 at noon

Paul-Émile Borduas, *Sans titre*, 1942,
with François-Marc Gagnon
September 16 at noon

Richard Mill, *Sans titre (293)*, 1981
September 30 at noon

ACTIVITY KIT

Lobby

LE MUSÉE D'ART
CONTEMPORAIN : EN JEUX
September 20 from 2 to 4 p.m.
Enter the miniaturized world of a
contemporary art museum and ask
questions about museum science.

FILMS AND VIDEOS

Cinquième salle

Irene F. Whittome, 1992
Melvin Charney, 1992
September 2, 12:30 p.m.
Videos, colour, 40 minutes, French,
directed by Louise Mondoux.
Interview with the artist by Emeren García.

Krzysztof Wodiczko: *Projections*, 1991
September 2, 6 p.m.
September 5, 1:30 p.m.
September 6, 1:30 p.m. and 4 p.m.
16 mm, colour, 55 minutes, English,
directed by Derek May.
This film reflects the artist's personal
and political concerns.

Mona Hatoum, 1992
Marcel Odenbach, 1992
September 9, 12:30 p.m.
Videos, colour, 40 minutes, English, direct-
ed by Louise Mondoux.
Interview with the artist by Emeren García.

À la recherche de Christian B., 1990
September 16, 6 p.m.
September 19, 1:30 p.m.
September 20, 1:30 p.m. and 4 p.m.
16 mm, colour, 45 minutes, French,
directed by Alain Fleisher.
In this film, Christian Boltanski brings us
into his world of shadows and reflections.

Pour la suite du monde, 1964
September 30, 6 p.m.
16 mm, colour, 105 minutes, French,
directed by Pierre Perrault, Michel Brault
and Marcel Carrière.
This film is not a documentary; rather it is
a fresco in which the myths and legends of
a seagoing people are described.

ART WORKSHOPS

REINVENTING THE WORLD
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.
WEEKDAYS
Wednesday, Thursday, Friday
Reservations required for groups only.
Information and registration:
(514) 847-6253
WEEKENDS
Saturday and Sunday, 1 and 3 p.m.
For all. Free admission.

EXHIBITIONS

POUR LA SUITE DU MONDE
Until October 11

MUSÉOLOGIE (Louis Couturier)
Until October 11

LA COLLECTION :
SECOND TABLEAU
From October 14

FRANÇOIS-MARIE BERTRAND
Territoires mobiles (Project 1)
October 23 to December 6, 1992

EYE FOR I: VIDEO SELF-PORTRAITS
October 25 to November 22, 1992
This exhibition presents a powerful view of
video self-portraits. The exhibition *Eye for I*
contains works by 14 of the most innova-
tive American and European artists working
in video. *Eye for I* is a traveling exhibition
organized and circulated by Independent
Curators Incorporated, New York.

FREE WORLDS: METAPHORS AND
REALITIES IN CONTEMPORARY
HUNGARIAN ART
October 29, 1992 to January 3, 1993
This exhibition offers a look at the contem-
porary art scene in Hungary. This exhibi-
tion, organized by the Art Gallery of
Ontario, includes paintings by Ákos Birkás,
László Fehér, Sándor Pinczehelyi and
Tamás Soós, as well as installations by
Gábor Bachman, Imre Bukta and El
Kazovskij. The exhibition also includes
a program of videos.

FROM MEDIA TO METAPHOR:
ART ABOUT AIDS
October 29, 1992 to January 3, 1993
This exhibition focuses on the various ways
in which AIDS is represented in works of
art (photographs, paintings, drawings...) produced in the U.S. between 1985 and
1991. It contains works by more than 30
artists and groups of artists including Keith
Haring, Robert Mapplethorpe, Duane
Michals, Donald Moffet, Nicholas and
Bebe Nixon and David Wojnarowicz. It
also includes an anthology of video works
on AIDS, produced by the Video Data
Bank and entitled *Video Against AIDS*.
From Media to Metaphor: Art about AIDS is
a traveling exhibition organized and circu-
lated by Independent Curators
Incorporated, New York.

TEACHING EXHIBITION

Rotunda

ART GLOBAL - 20 ANS
D'ÉDITION D'ART
October 20 to November 1st, 1992
From Anne Hébert to Félix Leclerc, 20
years of publishing of artists' books. This
event will celebrate the 20th anniversary of
the founding of Éditions Art Global.

MULTIMEDIA EVENTS

DOUG ELKINS DANCE COMPANY
October 1 and 2, 7 p.m.
October 3, 2 p.m.:
special matinee for teens
Cinquième salle
As part of the Festival international de nou-
velle danse, New York choreographer Doug
Elkins presents *The Patrooka Variations*, an
exercise in style for 8 dancers combining
modern dance, break-dancing, mime, mar-
tial arts and flamenco.

LE CARRÉ DES LOMBES
October 2, 3, 4, 6 and 7, 7 p.m.
Multimedia room
Young choreographer Danièle Desnoyers,
who has already made a name for herself on
the Québec and international scene due to
the quality and spellbinding strength of her
works, will create a piece for four dancers at
the Musée, inspired by the world of
Mexican artist Frida Kahlo and the works
of South American writers, painters and
photographers. A co-production with the
Festival international de nouvelle danse.

ROSA, a film by Peter Greenaway,
Belgium, 1992, 35 mm, black and white,
13 min.
OTTONE, OTTONE, a film by Walter
Verdin and Anna Teresa de Keersmaeker,
Belgium, 1991, in 2 parts,
each 52 minutes long.
October 3 and 4, 7 p.m.
Cinquième salle
As part of the Festival international
de nouvelle danse, a screening of films
about Belgium choreographer Anna
Teresa de Keersmaeker.

KAREN JAMIESON DANCE
COMPANY
October 9 and 10, 7 p.m.
October 10, 2 p.m.:
special matinee for teens
Cinquième salle
As part of the Festival international de nou-
velle danse, choreographer Karen Jamieson
of Vancouver will present *Gawa Gyant*, a
spectacular show with the participation of
Gitksan artists relating the legends, myths
and traditions of the Gitksan people, the
first nation of northern British Columbia.

ALINE GÉLINAS AND
ALAIN POPULAIRE
October 22, 23 and 24, 8 p.m.
Multimedia room
As part of an exchange project between
Belgium and Québec, Alain Populaire,
artistic director of the Brussels company Les
formes spirituelles and Aline Gélinas of
Montreal will each create a solo work for
artist Denise Boulanger, co-director of the
Omnibus theatre company.

MEETINGS WITH ARTISTS

Lobby

Albert Dumouchel, *Siège pour le roi Mènes*,
1963, with Yolande Racine
October 7 at noon

Molinari, *Rectangles rouges*, 1961
October 14 at noon

Jacques Hurtubise, *Peinture n° 41*, 1962,
with Suzanne Lemire
October 21 at noon

Françoise Sullivan, *Chute en rouge*, 1966
October 28 at noon

SYMPOSIUMS AND LECTURES

Cinquième salle

Daniel Arasse
*L'historien aujourd'hui
et le détail de la peinture*
October 7, 6 p.m.
A discussion of how paintings are studied
and dated, using available of investigation
and reproduction.

Le Livre d'artistes
October 10, 10 a.m.

Symposium organized in collaboration with
the French Studies Department at UQAM
on the occasion of a visit by author Michel
Butor. Writers, artists and publishers will
discuss their respective practices.

GUEST EDUCATOR

October 4, 2 p.m.
Debate around the work *Reliquaire* by
Pierre Dorion, with Michael Cassin, head
of the Education Service, National Galleries
of Scotland, Edinburgh, and Danielle
Legentil, educator, Musée d'art contempo-
rain de Montréal.

FILMS AND VIDEOS

Cinquième salle

L'Univers d'Armand Vaillancourt, 1984
October 17 and 18, 1:30 and 4 p.m.
Video, colour, 57 minutes, French, directed
by Jean-Gaétan Séguin.
This video sketches a portrait of the artist
and presents the sculptor's life and style.

Max Ernst, 1991
October 28, 6 p.m.
October 31 and November 1, 1:30 p.m.
and 4 p.m.
Video, colour, 105 minutes, French, direct-
ed by Peter Schamoni.
An intimist portrait of the man and artist,
as well as the people, places and landscapes
that influenced him.

ART WORKSHOPS

GESTURE IN PAINTING
After viewing a few works by Paul-Émile
Borduas, participants will be invited to
experiment with Automatist painting.
WEEKDAYS
Wednesday, Thursday, Friday
Reservations required for groups only.
Information and registration: (514) 847-6253
WEEKENDS
Saturday and Sunday, 1 and 3 p.m.
For all. Free admission.

EXHIBITIONS

EYE FOR I: VIDEO SELF-PORTRAITS
Until November 22

FRANÇOIS-MARIE BERTRAND
Territoires mobiles (Project 1)
Until December 6

FREE WORLDS: METAPHORS AND
REALITIES IN CONTEMPORARY
HUNGARIAN ART
Until January 3, 1993

FROM MEDIA TO METAPHOR:
ART ABOUT AIDS
Until January 3, 1993

LA COLLECTION : SECOND
TABLEAU
Until April 1993

MULTIMEDIA EVENTS

KAGEL 92
November 5 to 14
Cinquième salle and Multimedia room
Under the artistic direction of Lorraine
Vaillancourt of the Nouvel Ensemble
Moderne, this important event will present
major works by musician Mauricio Kagel.
The program will also include exhibitions,
lectures and film screenings.

MASSIMO AGOSTINELLI
AND JOSÉ NAVAS
November 18, 19 and 20
Multimedia room
In connection with the exhibition *From
Media to Metaphor: Art About AIDS*, two
Montreal choreographers pay tribute to
people with AIDS.

MEETINGS WITH ARTISTS

Lobby

François-Marie Bertrand, exhibition
Territoires mobiles (Project 1)
November 4 at noon

Marcelle Ferron, *Composition en bleu*, 1950
and *Ghosthills*, 1962
November 11 at noon

Louise Gadbois, *Femme en jaune*, 1941
with Monique Brunet-Weinmann
November 18 at noon

Geoffrey James, *French Gardens*, 1981
November 25 at noon

SYMPOSIUMS AND LECTURES

November 4, 6 p.m.
Cinquième salle
A look at the social and cultural situation in
Hungary as part of the exhibition *Free
Worlds: Metaphors and Realities in
Contemporary Hungarian Art*.

FILMS AND VIDEOS

Cinquième salle

La Sculpture actuelle au Québec, 1986
November 18, 6 p.m.
November 21 and 22, 2 p.m.
Video, colour, 52 minutes, French, directed
by Louise Lacasse. This video presents a
panorama of the various trends in contem-
porary Québec sculpture.

Canal Zap Canal, 1989
November 28 and 29, 2 p.m.
16 mm, colour, 59 minutes, French,
directed by Marie Décary.
The director followed Michel Goulet and
Roland Brener to Venice. These two artists
represented Canada at the 43rd Venice
Biennale.

ART WORKSHOPS

THREE IDENTICAL LITTLE PIGS
Participants will be invited to create images
whose composition is based on the princi-
ple of repeating a single element, inspired
by the works of Imre Bukta and El
Kazovskij entitled *Pigs in the Landscape*,
1990 and *Small Olympos IV*, 1990. These
works are included in the exhibition *Free
Worlds: Metaphors and Realities in
Contemporary Hungarian Art*.
WEEKDAYS
Wednesday, Thursday, Friday
Reservations required for groups only.
Information and registration:
(514) 847-6253
WEEKENDS
Saturday and Sunday, 1 and 3 p.m.
For all. Free admission.

INITIATION
TO SILKSCREEN PRINTING
November 21, 1 to 5 p.m.
For teens aged 14-17
November 22, 1 to 5 p.m. For adults
Number of places available: 15
Cost: \$10
Reservations required: (514) 847-6253

FROM TOP TO BOTTOM:
José Navas.
Photo : Cylla Von Tiedemann

Eye for I: Video Self-Portraits
Bill Viola. *I do Not Know What It Is I Am Like*
1986. Photo : Kira Perov

Krzysztof Wodiczko:
Projections, 1991



TOURS

Tours of the exhibitions are available at any
time, or on appointment (for groups). For
reservations, please call (514) 847-6253.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

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

**Admission to
exhibition galleries**
Adults \$4.75
Seniors \$3.75 with identification
Students \$2.75 with identification
Children free admission (under 12)
Family \$11.50
Groups \$2.75 (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 to 9 p.m.)
Thursday to Sunday : 11 a.m. - 6 p.m.

Media Centre
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.

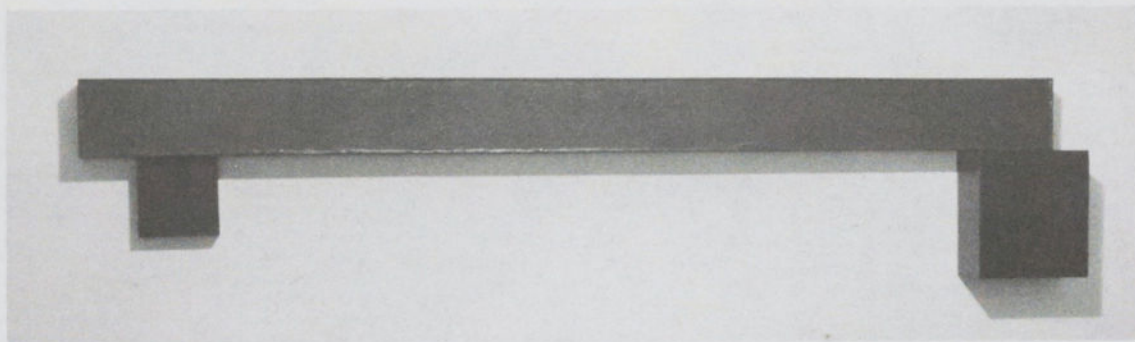
Boutique
Monday : 4 p.m. - 8 p.m.
Tuesday and Thursday to Sunday :
11 a.m. to 8 p.m.
Wednesday : 11 a.m. - 9 p.m.

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 corpora-
tions 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 the *Journal du Musée d'art
contemporain de Montréal*: \$50 (students and senior
citizens: \$37.50, family: \$87.50, corporate: \$250,
groups: contact the Fondation office).
Information: (514) 847-6270.

Project series

exhibitions

In one of four galleries reserved for temporary exhibitions, the exhibitions will be rotated on an accelerated basis to ensure the greatest possible openness and flexibility, due to the nature and themes of these contemporary works. A variety of productions will be presented, making it possible to explore new and innovative approaches, the contributions of recognized practices, and especially to highlight the specificity of approaches and viewpoints of both young artists and those who have acquired a certain maturity of expression, from Quebec or elsewhere. ■ P.G.



Territoire mobiles (Project 1) ■ After exploring the multidisciplinary avenues of performance and installation, François-Marie Bertrand has dedicated himself since the mid-80s to a pictorial practice related to the specific stakes involved in abstract art. Proceeding from a strict econo-

François-Marie Bertrand

my of aesthetic vocabulary, he elaborates, within geometric, modular and monochromatic configurations, formal relations which are both precarious and intended. The orthogonal positioning of the coloured planes following a subtle register of green or mauve monochromes highlight the horizontal axis of the composition and evokes, through the depth of the pictorial surface, an idea of fragmented landscape in which the material and the real establish a reciprocity of the "paint matter" and the "painting space." *Josée Bélisle is the curator of this exhibition.*

La Débâcle (Project 2) ■ The work of Québec artist Michèle Waquant, who uses a variety of forms of expression, including photography, painting and video, has developed over the past twelve years. She has become especially well known for her videos since the early 1980s.

Waquant's videographic work, marked particularly by the quality of her focus - the carefully selected angle, the intensity - highlights the concept of time, most often associated with anthropological or social references.

With *La Débâcle*, the artist offers a video installation whose theme, as indicated by the title, is related to the spring breakup. Presented in the form of images projected on two walls of the gallery, the installation also involves four sound-spaces, which act to anchor the work. *Gilles Godmer is the curator of this exhibition.*

December 11, 1992 to January 31, 1993

Michelle Waquant

Joseph Branco

February 12 to April 4, 1993

(Project 3) ■ Since the mid 80s, Québec artist Joseph Branco has adopted an approach in which painting - i.e. both its history and the various material

properties of this discipline - plays a major role. Adopting a viewpoint that both expands and challenges the modernist tradition, Branco's work questions standards and habits that govern pictorial practice. Often taking the form of installations, his work deals with, among other things, the notions of frame, support, surface, motif in both their reciprocal relations and with regard to the history of painting and, in particular, the very specific pictorial genre of still life. *Pierre Landry is the curator of this exhibition.*

TOP: François-Marie Bertrand, "Si...", 1992. Acrylic on wood. 38 x 185 cm.
BOTTOM: Michèle Waquant, *En attendant la pluie/Waiting for the Rain*, 1987. Video-Sculpture: 4 monitors, stands, 4 colour videos, sound, 11 minutes, 307 x 51 x 49.5 cm (in all). Coll.: Musée d'art contemporain de Montréal. Photo: Richard-Max Tremblay

The 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: Lucette Bouchard, Claude Guérin, Sandra Grant Marchand, Pierre Landry, Réal Lussier. • English translation and proofreading: Helena Scheffer • Secretarial services: Sophie David • Design: Lumbago • Printing: Interglobe • ISSN: 1180-128X • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada • Printed in Canada, 3rd quarter 1992 • The reproduction, even partial, of an article in the 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. The 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 Beauguegard, Vasco Cecon, Léon Courville, Jean-Claude Cyr, Stephen A. Jarislawsky, Louise Lemieux-Bérubé, 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).

