



The Luminescent Vision of Bill Viola

With its essentially poetic and powerful nature, Bill Viola's video work has established itself, over the past 20 years, as one of the most important voices in contemporary art. This American artist began experimenting in the early seventies with the many possibilities offered by new electronic technologies, and so initiated a creative endeavour that has continually sought to express and resolve the paradoxes of human existence.

He recalls his studies at the College of Visual and Performing Arts at Syracuse University as follows: "I should say first that this was really a unique time for video and I was very lucky to be a student just then. While still in school I was showing in exhibitions with people like Nam June Paik, Bruce Naumann, Richard Serra, Peter Campus — all the leading early video artists. No one had made any more tapes than anybody else at that time. Video was still really new; we were all discovering it together."¹ For Bill Viola, who was artist in residence at WNET/Thirteen's Artists' Television Laboratory in New York from 1976 to 1980 and had free access to the Sony Corporation's studios at Atsugi, near Tokyo, in 1981, complete mastery of the medium — and the resulting physical and conceptual freedom — obliterates the superficial

effects of any technical virtuosity and literally constitutes the ideal tool for investigating reality in its concrete and spiritual dimensions. This highly personal work uses images that are sometimes familiar and other times disconcerting to question the different layers of consciousness and the limits of perception.

In "The Body Asleep," an essay published recently by the Musée,² Viola examines the broken link between humans and nature, the lost unity of body and mind, and suggests their necessary symbiosis within the wild and civilized landscape of everyday life. "It is the old philosophical 'mind-body' problem coming to a crescendo as an ecological drama where the outcome rests not only on our realization that the natural physical environment is one and the same as our bodies, but that nature itself is a form of Mind. [...] At this critical point in our collective history, our relationship to the landscape and its elements, both natural and human-made, to be successful, must eventually become as unconscious as this." The artist develops a metaphysical contemplation of the ritual and social function of art. His aesthetic quest intentionally combines emotions, science and experience.

The *Bill Viola* exhibition, organized by the Musée d'art con-

temporain de Montréal and presented from January 21 to March 14, 1993, proposes a critical assessment of the unique, luminescent vision of Bill Viola. Six video installations, produced over the past 10 years, and a selection of videotapes, illustrating the force and originality of a body of work that extends over more than 20 years, will define various moments along a path marked by his lightning intuition, the clarity of his ideas and, of course, the innovation of the many processes he applies. The notions of memory, space and time confront one another in successions of fluid, atomized, resonant images that reveal, outline and reinvent the realm of appearances. A geographer / radiographer of physical and psychological terrains, Viola extracts fragments of reality which he transposes into factual and fantasized representations that go far beyond the mere limits of a concise narrative thread. Whether taken in an urban setting or among primitive tribes, near oceanic immensities, in the African desert or on the North American prairies, whether drawn from the clinical coldness of a hospital or the savage bliss of a zoo, all these images constitute moving, lasting reminders of the fragility of being, of individual alienation, of the extreme violence that drives the psyche and haunts our societies; they disclose, with broad metaphors, the preponderance of opposing forces, the relentless alternation of day and night, of the states of wakefulness and sleep and, above all, the inescapable dynamism of the cycles of nature.

In Bill Viola's work, each image potentially contains both the next one and the rhythmic, melodic, discordant sum of all the images. The expression of ordinary gestures, inspired by universal thinking, reflects, in turn, the sublime, the archetypes of mythology, the teachings of Judeo-Christian mysticism and those of oriental culture. Himself the subject of many of his videos, the artist nonetheless feels a deep attachment to the vast, lush, desert or mountain landscapes whose magnificence and threatened preservation he displays, in the same way that he dwells on sober, delicate still lifes that evoke the practical and symbolic aspects of the object and the inevitable passage of time. Light — that fundamental pictorial material, and the primary and ultimate fabric of Viola's work — signals, in the immediacy of the video process, the rise of formal tensions, the explosion of emotional turbulences and the recurrence of primary images (water in particular, but also fire, solitude, life and death) that draw the viewers deep into themselves, at the close of night. ■

JOSÉE BÉLISLE

1. "An Interview with Bill Viola," in *October*, No. 34, Fall 1985, p. 91-119.

2. Bill Viola, "The Body Asleep," *Pour la suite du Monde - Cahier propos et projets*, Musée d'art contemporain de Montréal, 1992, p. 80-81.

For a dozen or more years, Angela Grauerholz has been part of a generation of artists whose eminently personal bodies of work have broadened the concerns inherent in photography. In her quest to redefine photographic practice, she takes stylistic components of landscape, portrait, and city or indoor scenes in order to question their apparent triviality. Beyond an analytic approach, she is particularly interested in the ambivalence of photographic images, and in creating a pronounced distancing effect. Grauerholz's photographs offer a reinterpretation of the *déjà vu* of familiar subjects, and spark a

reconsideration of the imaging process and memory. In exploring stereotypes and commonplaces, she captures real-life situations, rephotographs, or reuses pre-existing photographs and archival documents. These last are fragments of history, which she removes from their context and organizes in a new order, transporting us into a reality where construction and reconstruction point to a vision of our life experience somewhere between here and elsewhere. Her evocation of images and places initiates a process of abstraction produced by an accumulation in our memory, like an enactment or an extension of reali-

beneath the soft focus of a blurred portrait. In her large, sepia-coloured cibachromes, in which the framing indicates a stop and irrevocably draws the viewer into the space of the work, the artist conjures up the invisible by means of a translucent veil that, in passing, leaves the field of a long-exposed image. She underscores the link between fragility and sensitivity, as if on a subtly varied screen. The perception of the images reveals a poetic aura, an ambience beyond the form itself.

A homogeneous approach guides the heterogeneity of the subjects, as the artist weaves her own vocabulary with her many series. She develops therein a plastic art that expresses itself through images that are often disturbing and evoke an experience between past and future. Occasionally, she even devises a combination of images and texts that implies a narrative structure. Through an illustration plate, a new reading is established. The use of text does not act to reinforce the image, but takes on a verbal dimension beyond the image, without forcing either the eye's gaze or the mind's comprehension. In a way, it is a wandering subjective space, a metaphorical form in which the sounds can be imagined.

In a different way, starting from historical documents, Angela Grauerholz presents the reality of war, a gaze plunged into the abyss. The tragic reality of the double image of *Krim*, 1989, is heightened by its timelessness. In this constructed and reconstructed work, reality disappears and becomes an illusory equivalence in which the artificiality of the world of images alludes to the perception of collective memory. Grauerholz's more recent works give the viewer no other point of reference than the ordinariness of the subject itself (*Les Touristes*, 1992, *Sunbather*, 1992). In this sense, they are anonymous. The dimension of time suddenly appears and comes into play either in the freezing of the scene or in the flow of the movement, creating an ambiguity between the place of experience and the relationship between things and beings.

Like an explorer or chronicler appropriating knowledge, Angela Grauerholz is on the look-out for whatever is new. Her work is the product of a singular deliberation. Of all images of reality, she offers only that which is already embedded in the memory, like a reference point of what is lost or a temporal experience of an eternal recurrence. Her images are metaphors whose origins lie in an observation of reality,¹ with the recognition that, if we cannot be completely at one with this world, we have to allow for a transitory form. The lasting impression is one of conceptual disarray marked by great intensity. ■

PAULETTE GAGNON

1. Walter Benjamin offers a perceptive examination of reality in photography, in *Petite histoire de la photographie*, 1934, in *Essais I*, 1922-1934, Paris, Denoël/Gonthier, 1971-1983, translated from the German by Maurice de Gaudillac, p. 164.

Angela Grauerholz was born in Hamburg, and has lived in Montréal since 1976. She has had numerous solo exhibitions in Canada and abroad, and has participated in a number of events in Europe, the United States and Australia. Grauerholz was one of the nine artists who represented Canada at *Documenta IX* in Kassel, Germany, in the summer of 1992.

Angela Grauerholz

ty, to the point of confusion on the edge of the world of dreams and the imagination. More than a memory of images, she offers us their mnemonic. This involvement of photography becomes a critical tool of modern consciousness, a language that goes beyond the field of vision.

In Grauerholz's work, the photographs' fuzziness due to overexposure is ambiguous. It plays on the self-referential nature of the photographic image, which it gives a poetic dimension. The image's movement, nearly frozen but still fluid, is fascinating. It conveys the sublime, full of a romanticism characteristic of painting. Suggesting a secret strength held by photography, it abolishes the limits of that practice and so vastly increases the power of the eye. In her portrait series, Grauerholz tries to detect what unperceived truth and intensity lie

Angela Grauerholz
la Conductrice, 1992
Cibachrome
122 x 183 cm



To increase avenues of thought
without concealing disparities or
conflicts. ■ To create a haven for
speech and ideas, where a de-
mocracy of minds can grow.¹

perspectives

Art,

advanced the notion that Art has a nature of its own: "If reality is recognizable in that it resists the subject, in that it cannot be named, then colour, and hence painting, is an encounter with reality." Pictorial activity must thus not be envisaged simply as a sensitive knowledge, but more as a knowledge that partakes of the universe of a sensible and corporeal reality, that can meld history and erudition. Lichtenstein used the example of Poussin who, discussing *délectation*, spoke of a learned pleasure.

Jean Clair, editor of the *Cahiers du Musée national d'Art moderne* and director of the Musée national Picasso, showed how drawing has been an important tool in the acquisition of knowledge since the Renaissance. Nadar, for example, the famous photographer from the end of the last century, drew numerous portraits of his models prior to photographing them. Before Nadar's time, Goethe wrote: "That which I have not drawn, I have not seen." In his presentation entitled "Dessin et dessein," Clair pointed out, however, that it is no longer possible to state that this view is as valid for the artist as it is for the scientist — whether a cartographer or a biologist. He believes that Art and knowledge have grown apart, that aesthetics and epistemics have diverged, so that artists can no longer operate solely in the realm of an incommunicable language.

The issue of Art and science was also addressed from a historical perspective by Hubert Damisch, director of the Centre d'histoire/théorie de l'Art at the École des Hautes Études en Sciences Sociales of Paris, who showed how knowledge developed by artists could be taken up later by scientists. Artists of the Italian Renaissance were able to create a theory of perspective that predated by more than a century the mathematical theorems devised to demonstrate it. Thus, Art revealed that which mathematicians were only able to state long afterwards. In the "perspective" section of his presentation, Damisch noted that this example should inspire us to view contemporary art in a different light. Modern art no longer uses perspective; colour has perhaps become the main focus. We must therefore think of a "geometry of colour," of an intuitive knowledge — one that is renewed continuously.

With a presentation entitled "*Kierkegaard, la danse et les états extrêmes*," Catherine Clément (author of *La syncope, Philosophie du ravissement*) developed her analysis: Extreme states can provide theoretical tools for approaching and understanding contemporary art, and more specifically, modern dance, which is connected directly to the movement of thought, thus deriving from a singular knowledge.

For his exposé, Luc Ferry, who edits the "Idées" column in *L'Express* and is director of the Éditions Grasset collection "Le Collège de philosophie," focused on Nietzsche. The search for truth, as defined by French classicism and by Nietzsche, could be the origin of a belief that held currency up to the avant-garde of modern art. Succinctly, it was a desire among artists to be "freer" and "more real"; that is, original and able to capture reality better than their predecessors. Paradoxically, despite appearances, the Cartesian thinking of classicism and the avant-garde spirit seem to have removed the field of knowledge from Art.

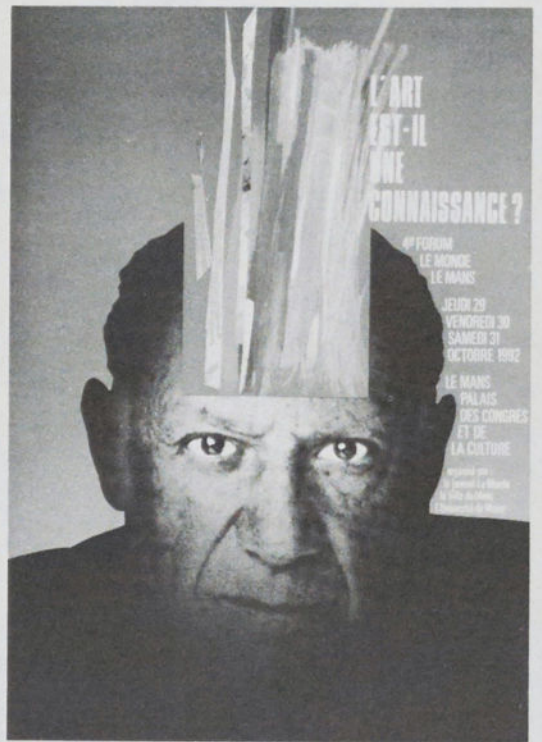
How are works of art able to represent power? In reply, Philippe Lacoue-Labarthe highlighted the romantic theme developed by Heidegger. Insofar as Heidegger defends an ontological view, where the essence of poetry is language and where the essence of language is myth, it is tempting for the philosopher to consider that the "courage" of poetry means the suffering of the poet. It is because of this that aesthetics and politics meld into a dangerous "mythologization." It remained only for the public to deduce, not without some effort, that here were the aesthetic and philosophical bases of Heidegger's view of German nationalism . . . The debate was then directed along a different path following the analysis offered by Jean-Louis Déotte, a philosopher interested in museums, who attempted to define the knowledge one attains from the works in a museum's collection.

The paper "*Art, cité, pouvoir*," given by Yves Michaud, director of the École nationale supérieure des Beaux-Arts in Paris, concluded the symposium. The author expounded on the dual problem of the power of the State in relation to Art and the enforced schism between Art and society. ■

CHRISTINE BERNIER

1. Program from the *Forum Le Monde - Le Mans*.

The proceedings of "L'Art est-il une connaissance?" will be available for consultation at the Musée's Media Centre during the year. The following participated in this forum: Jacqueline Lichtenstein, Michel Makarius, Paolo Fabbri, Philippe Dagen, Olivier Debré, André Green, Lydia Flem, Michel Murat, Philippe Haim, Jean Clair, Jacques Mandelbrojt, Jacques Roubaud, Hubert Damisch, Yves Simon, Bernard Bourgeois, Catherine Clément, Luc Ferry, Alain Badiou, Karine Saporta, Éliane Escoubas, Philippe Lacoue-Labarthe, René Major, Michèle Ménard, Jean-Louis Déotte, Guy Coutance, François Hers, Bernard Lavier, Marc Fumaroli, Yves Michaud and M. Zanetti.



researchers and the public

Prix Publication

At the 1992 annual meeting of the Société des musées québécois, *Le Journal du Musée d'art contemporain de Montréal* was awarded the *Prix Publication* for its contribution to promoting contemporary Québec and international art and for the part it plays in Québec museum life.

Since the early eighties, Thomas Corriveau's art has revolved mainly around the notions of fragment and narrative unity, which the artist explores in basically figurative work. Whether through compositions developing sequentially (like *Meurtre*, 1983, MACM collection), through the anamorphosis and splitting of the image (works in the *Prénoms* series, 1986), or through the use of images in motion combining various techniques and working on different levels (*Kidnappé*, 1988, animated film,

MACM collection), Corriveau skilfully challenges viewers' perceptual habits regarding the way images and stories are constructed. The work entitled *Couples voisins*, from 1991, carries on from these various stages, retaining their anecdotal imagery, for example. Made up of two mural

Thomas

Corriveau

elements forming a relief, it presents two roofless houses, the interior of

which (walls and floors) is "covered" with the painted image of a couple. These two images, which the eye can only reconstruct from a single point of view for each of them, become fragmented and somewhat lost

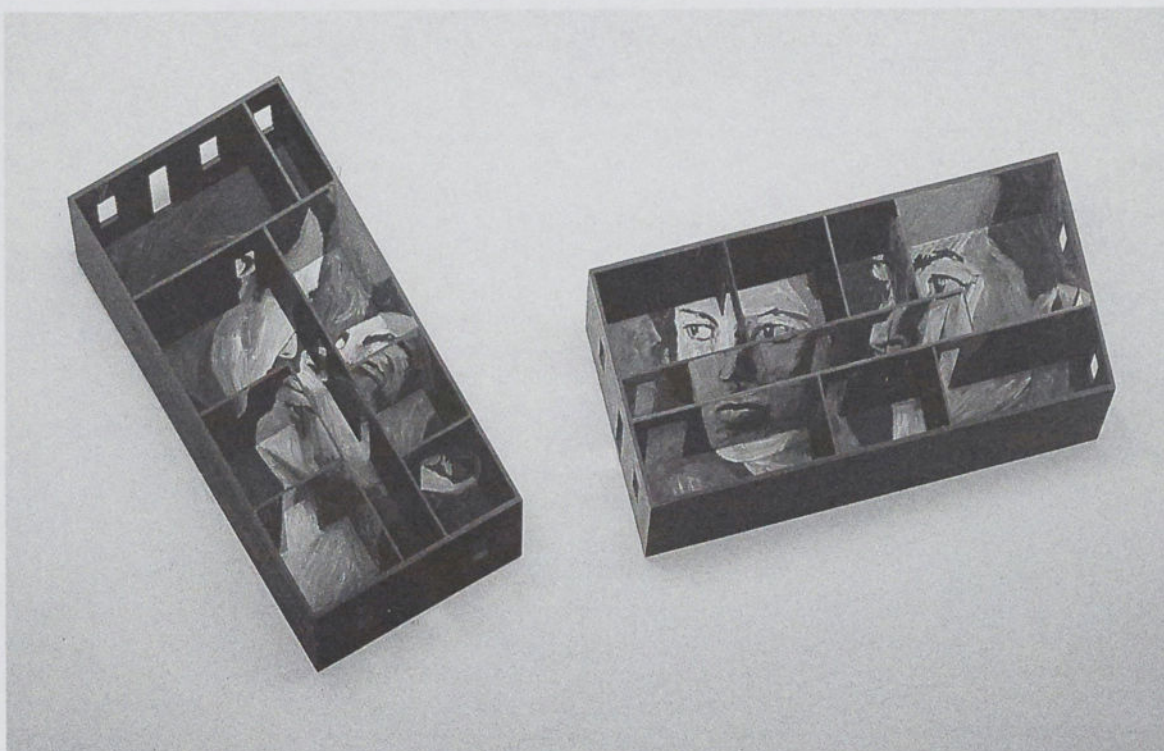
in their architectural background as soon as the viewer changes position. The work thus reaches beyond its anecdotal nature (two neighbouring couples brought together by a situation which

one imagines to be coloured with curiosity) in favour of a parallel between portraiture and architecture, both explored here from the angle of their connections to an intimacy which the viewer's gaze immediately disturbs and disrupts. ■

PIERRE LANDRY

Thomas Corriveau was born in Québec City in 1957, and lives and works in Montréal. He has taken part in many exhibitions, including *Peinture au Québec : une nouvelle génération* (1985), *Le Geste oublié* (1987) and *Les Temps chauds* (1988), organized by the Musée d'art contemporain de Montréal.

Thomas Corriveau
Couples voisins, 1991
Acrylic on plywood
183 x 306 x 7 cm
Collection: Musée d'art
contemporain de Montréal
Photo: Louis Iussier



After four years' absence, due to the lack of space at Cité du Havre and then to the museum's move, the major international dance series *mue-danse* is back in top form and full force for its third edition. The *mue-danse* series, organized jointly by Tangente and the Musée d'art contemporain de Montréal, was first launched in February 1988 by Manon Blanchette, the Musée's Chief Curator at the time, Suzanne Lemire, in charge of multimedia events at the Musée, and Dena Davida, Artistic Director of Tangente, an organization active on the Montréal dance scene. As its name indicates, *mue-danse* essentially tries to highlight the changes and transformations in new dance that bring it closer to the visual arts and performance art. Throughout the month of February, Québec and international artists who foster a deep-rooted, creative dynamic between movement and the visual arts will perform their latest works. It should be noted that the Québec artists will present their choreographic pieces on Fridays, Saturdays and Sundays at 8 p.m. at Tangente (Agora de la danse, 840 Cherrier Street East), while the foreign artists will perform on Tuesdays, Wednesdays and Thursdays at 8 p.m. in the Musée's multimedia room. This schedule, alternating between Québec artists and those from France, the Netherlands and the United States, allows a comparison of the different types of work, as well as a living exchange between our choreographers and those from other countries.

Two young Québec artists will kick off the *mue-danse* series on February 5, 6 and 7 at Tangente. Linda Gaudreau, who showed herself to be one of the most promising choreographers of the new generation at Montréal's latest Festival international de la nouvelle danse, offers us the first version of a work that will be further developed in Belgium. Harold Rhéaume, a young choreographer and dancer in Ottawa's Groupe de la Place Royale, will present *Ivre* (1992), a poignant, original solo piece that explores new ways of looking at the physical dimension of a body in motion. Rhéaume, like Gaudreau, seems to develop "actions" or physical gestures that come close to the notion of performance — not for their spectacular aspect, but in their search to make the body move differently in space.

In this spirit, we may draw a parallel between Dutch artist Truus Bronkhorst, who defines her own work as "dance-performance," and Rhéaume and Gaudreau. Accompanied by three muscular black dancers whom she discovered in an Amsterdam discothèque, Bronkhorst offers us a work that plays constantly at the extremes of contrasts between violence and tenderness, between



struggle and seduction. Just the physical presence, on the same stage, of a white female dancer and three black men of African origin who have not received dance training but have their own way of dancing inevitably gives rise to a significant tension that shatters our system of values and calls into question our perception of different cultural genres.

In quite another register, Toronto artist Suzanne Miller, who has been established in Montréal since 1989, presents, in her solo piece *In the flesh*, a highly sensual work on the magnificence of the live-giving female body. The images projected on the belly of the artist, who leads her body through undulating, giratory movements, are visually and symbolically most effective. This is not a discourse with feminist connotations, but rather an appreciation of the female body in its greatest naturalness.

While Suzanne Miller's work uses slide projections, Les Productions à rebours, an artists' group made up of composer Roger Blais and choreographer-performers Sylvain Delisle, Anne-Marie Giroux, Roland Goguen and Marlène Millar, gives us a video piece entitled *Exposure*. As if in a fictional narrative, four indi-

m u e - d a n s e

93

viduals travel to legendary, far-away places that serve as premises for the choreographic development, from which emerge intimate, dreamlike atmospheres.

New York performance artist Molissa Fenley, who has carved out a singular niche on the American avant-garde scene with the purity of her choreographic line and her numerous collaborations with such artists as Philip Glass, Ryuichi Sakamoto and British sculptor Richard Long, will premiere her latest work, *Objects of Ceremony*, at the Musée. This new piece is produced in close collaboration with American sculptor Richard Serra, whose work *Two Plate Prop* (1986), part of the exhibition *La Collection : tableau inaugural*, is currently on display at the Musée. Like Fenley, choreographer Irène Stamou, a graduate of Concordia University's bachelor of dance program, has worked in collaboration. Her piece, *Os Hiroas*, created with sculptor Jennifer Macklem and composer Laurent Maslé, is a duet for one man and one woman that immerses us in a mythical world built around two forces: obstacle and desire.

To conclude the series, the selection committee, made up of

Paulette Gagnon, the Musée's Chief Curator, Suzanne Lemire and Dena Davida, went straight to the French collective Grand Magasin (Pascale Murtin and François Hiffler), who will treat contemporary-dance enthusiasts to a spectacular new piece entitled *Une exposition de fer blanc*, in which a host of assorted objects determine the actions of two acrobats of words. This theatre of movement is a must-see.

From dance videos to choreographies that approach performance art or incorporate works and objects by visual artists, the *mue-danse* 93 program invites us to enjoy a variety of performances on the same theme: movement and the visual arts. ■

S U Z A N N E L E M I R E



TOP:
Black Blossom
Photo: Leo Van Velzen
BOTTOM:
Molissa Fenley
Photo: Robert Mapplethorpe

multimedia events

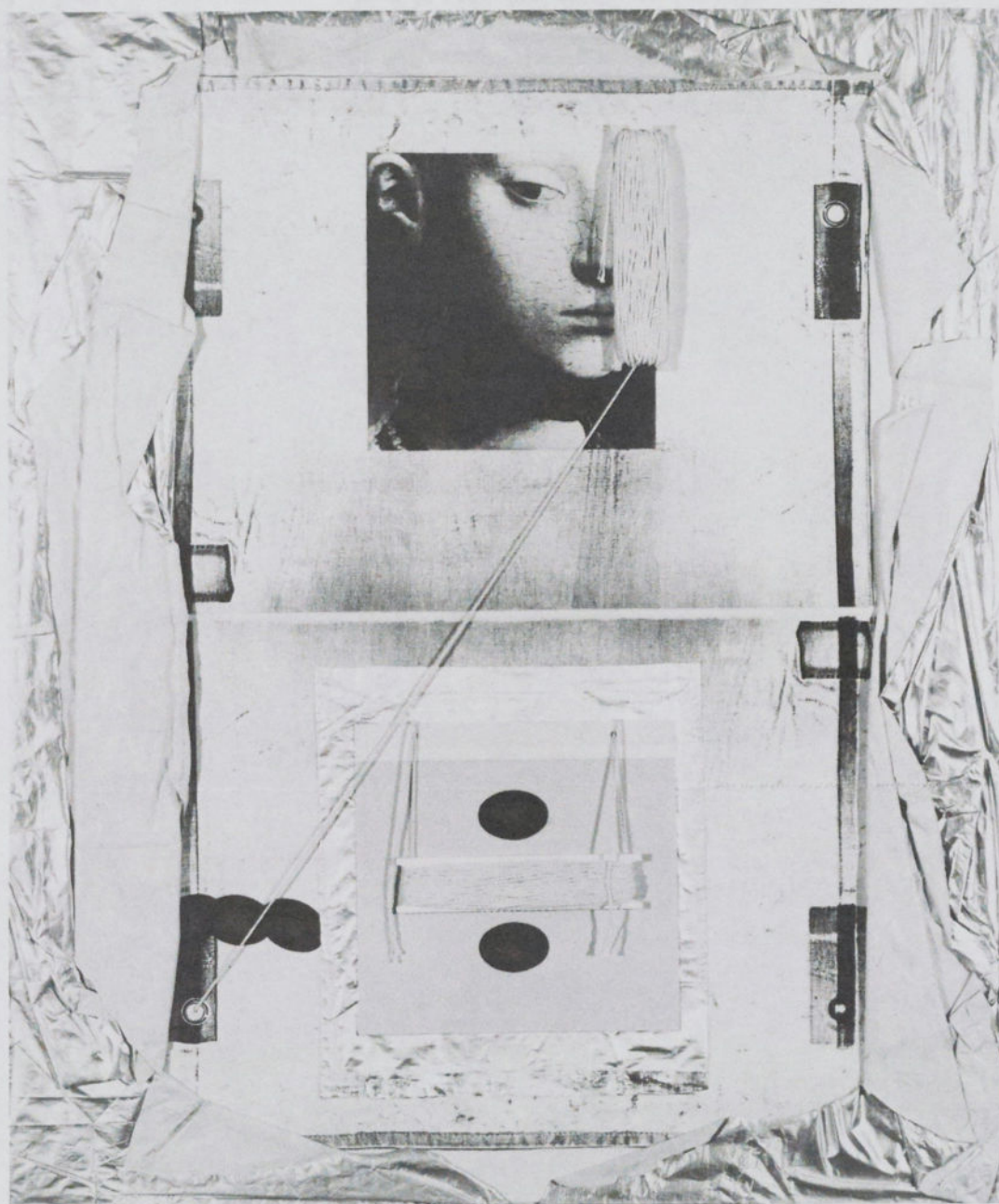
This past June 22, the Musée d'art contemporain de Montréal acquired the imposing Lavalin Collection, through a substantial government grant enabling it to assume the principal and interest on an approved loan of \$5.5 million. In this way, Québec's ministère des Affaires culturelles facilitated the preservation, in a public institution, of a significant corporated collection which, at a time of precarious finances, would otherwise have been split up and scattered. We will not go over all the highly diverse media reactions — impassioned, virulent and rational — that, predictably, saluted or criticized last summer's transaction. This exercise, while enlightening, will take place later, when we are in a position to state the exact nature of the Lavalin Collection, with which few people are actually fully acquainted, mainly because of its extent: more than 1,400 works in all.

We will simply recall the fact that the museum's recent acquisition of the Lavalin Collection brought the number of works in its permanent collection to more than 4,800, an instantaneous increase of approximately 40 percent. The Lavalin Collection alone now represents

recent acquisitions

Acquisition of the

Irene Whittome
La Dame aux castors, 1973
 Mixed media on paper
 113 x 94 cm
 Collection: Musée d'art
 contemporain de Montréal
 Photo: Centre de documentation
 Yvan Boulerice



Lavalin Collection:

Some preliminary notes

over one-quarter of the museum's collection. Quite clearly, immediate attention needed to be paid to processing the whole of this collection with a view to properly integrating it into the network of the museum's regular curatorial, research, interpretation and educational activities.

To begin with, moving and storing the Lavalin Collection, in a series of rapid stages last September, allowed us to bring together its main components at our own premises. This made it possible to start a complete physical inventory and gather data, with reference to the lists of works supplied to the museum by the various authorities that negotiated the terms of acquisition of the Lavalin Collection. A full enumeration and suitable labelling of the works constitute the basis of any preliminary documentation effort, and a prelude to any systematic scientific research.

It is equally important to ascertain and stabilize the state of preservation of all of the works by having them each examined by a conservator, who must determine the priorities for any action required. It will take more than six months for completion of all conservation reports and initial treatment of the works. Special attention will be paid to the many works on paper (over 600 in all) which will be taken out of their frames and properly stored.

In the near future, the Musée will mount exhibitions from the Lavalin Collection, which it will first present in its own galleries and then circulate throughout Québec and the rest of Canada. Planning such

exhibitions depends largely on gaining a thorough understanding of this collection. An examination of the works gathered in our different store-rooms (paintings, sculptures, works on paper) is an essential prerequisite to the deliberation which will enable us to outline the exhibition contents and themes. In addition, basic research will guide us in both an interpretation of this important corporated collection. For example, a study of the acquisition chronology will reveal the collecting priorities that governed the building of the corpus.

For now, and until 1994, the opening exhibition *La Collection : tableau inaugural* and its continuation *La Collection : second tableau* take up the four galleries devoted to the permanent collection. This will present more than 300 works, or 10 percent of the museum's collection (before the Lavalin acquisition). Such a large-scale exhibition and the major publication accompanying it called for the combined expertise of four curators and three researchers for a period of two years. Without necessarily expending efforts comparable to those deployed in that tribute to the recent opening of the museum's new home, we must nonetheless assign the Lavalin Collection the museum resources necessary for coherent, appropriate use of these new holdings. These activities, which have already begun with the process of storing and itemizing the collection and compiling bibliographic research, will continue over the next 12 months in a series of concerted efforts carried out by the museum's collection

archives, conservation and permanent-collection personnel.

It will not be possible to display, in the same place and at the same time, the 1,400 or so works in the Lavalin Collection. We therefore propose, for three future exhibitions, to present a significant portion of it in the form of three distinct bodies of work, totalling 10 to 15 percent of the Lavalin Collection, or between 150 and 200 pieces. The research conducted in conjunction with the physical processing of the collection will yield concrete results in the selection and documentation of works, and in the writing of analytical and critical texts. The contents of these three exhibitions have not yet been finally decided; we may, for example, follow a historical approach by singling out works that illustrate the undeniable contribution of major figures in Québec and Canadian contemporary art, or investigate a particular theme in today's art, or define the specific nature of certain mediums. The depth and diversity, even eclecticism, of the Lavalin Collection make it a natural means for exploring the main trends in contemporary art, particularly in Québec and Canada. Ultimately, publication of a listing of this collection will detail its exact composition and will allow both museums and the general public to appreciate one exemplary facet of corporate generosity — the vision of Bernard Lamarre and his collaborator Léo Rosshandler — considered in sociological and aesthetic terms. ■

JOSÉE BÉLISLE

Calendar dec. jan.

EXHIBITIONS

FRANÇOIS-MARIE BERTRAND

Territoires mobiles (Project 1)

Until December 6, 1992

After venturing down the multidisciplinary paths of performance and installation art, François-Marie Bertrand has concentrated on painting since the mid-eighties, in a way that links up with the issues addressed by abstract art. Using a tight plastic vocabulary, in geometric, modular, monochromatic configurations, he elaborates formal relations that are both precarious and carefully considered. The orthogonal placement of the coloured planes, following a subtle register of green and purple monochromes, brings out their horizontal compositional ordering and summons up, through the depth of the pictorial surface, the notion of a fragmented landscape in which the material and the virtual set up a reciprocity between the "painting/matter" and the "painting/space".

FREE WORLDS: METAPHORS AND REALITIES IN CONTEMPORARY HUNGARIAN ART

Until January 3, 1993

This exhibition offers a look at the contemporary art scene in Hungary. Organized by the Art Gallery of Ontario, it contains paintings by Ákos Birkás, László Fehér, Sándor Pinczehelyi and Tamás Soós, as well as installations by Gábor Bachman, Imre Bukta and El Kazovszkij. The exhibition also features a program of artists' videos.

FROM MEDIA TO METAPHOR: ART ABOUT AIDS

Until January 3, 1993

This exhibition focuses on the various ways in which AIDS is represented in works of art (photographs, paintings, drawings, etc.) produced in the U.S. between 1985 and 1991. It also includes an anthology of video works on AIDS, entitled *Video Against AIDS*.

A Montréal addition, organized by the Musée d'art contemporain de Montréal and comprising works by Anne Golden, Mark Leslie and Esther Valiquette, is presented in the same space.

From Media to Metaphor: Art About AIDS is a travelling exhibition organized and circulated by Independent Curators Incorporated, New York.

LA COLLECTION : SECOND TABLEAU

Until April 25, 1993

Since 1964, the year the Musée d'art contemporain de Montréal was created by Québec's ministère des Affaires culturelles, the museum has developed a unique collection, consisting of some 3,300 pieces, concentrating mainly on Québec art and rounded out by Canadian and international art. *La Collection : second tableau* offers a selection of works, mainly from Québec from 1939 to the present, punctuated by works of the same period from the rest of Canada, the U.S. and Europe. A total of 322 works, by 247 artists, are gathered in 15 distinct groupings, following both a historical and a thematic approach. When segmented this way, the collection expresses specific issues. The thematic part of the exhibition traces the development of aesthetic concerns from the time modernism burst onto the Québec scene in the thirties to the most current trends, thus suggesting a broad comparison of the works. In the way it proposes of reading the pieces displayed, through a mobile interpretation — like a round-trip in time and a step forward in continuity — this exhibition formulates a new appreciation of the potentialities of the work itself.

MICHÈLE WAQUANT

Impression Débaîcle (Project 2)

December 15, 1992 to January 31, 1993

With *Impression Débaîcle*, Michèle Waquant exhibits a video installation whose theme, as indicated by the title, relates 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.

MULTIMEDIA EVENTS

LA PEAU DES DENTS

Multimedia room

December 1 to 5, 8 p.m.

December 6, 2 p.m.

Montréal performance artist Nathalie Derome presents her latest work, *Le Voyage de Pénélope*, a "portable," "effeminized" piece on the Americas theme. The artist proposes travel as a metaphor for the creative act.

FORTIER DANSE-CRÉATION

Multimedia room

December 9 to 12, 8 p.m.

December 13, 2 p.m.

Choreographer-performer Paul-André Fortier, who has carved out an enviable reputation in Canada with his daring ideas, presents *La Tentation de la transparence*, dedicated to artist Betty Goodwin, who herself created the visual environment of this intimist yet powerful work.

CONCERT OF CONTEMPORARY HUNGARIAN MUSIC

Cinquième salle

December 16, 8 p.m.

Under the artistic direction of Walter Boudreau, the Musée, in collaboration with the Société de musique contemporaine du Québec (SMCQ), presents a concert of contemporary Hungarian music in connection with the exhibition *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art*. The program offers Franz Liszt's last piano works, rearranged for five instruments by Walter Boudreau. Another work on the program, Györgi Ligeti's *Poème symphonique pour cent métronomes* is, by its very construction, an extravagant curiosity, a desire to explore performance at its limits. In addition, the concert will present works by young, less well-known Hungarian composers, including a piece by Istvan Martá, J.M.W.'s *Strange Meeting with Romeo and Juliet*, for piano and four instruments *ad lib*.

MEETINGS WITH ARTISTS

Lobby

ANNE GOLDEN, video artist

in connection with the exhibition *From Media to Metaphor: Art About AIDS*

December 2 at noon

PAUL-ANDRÉ FORTIER, choreographer

in connection with his new work *La Tentation de la transparence*

December 9 at noon

MICHÈLE WAQUANT

in connection with the exhibition *Impression Débaîcle*

December 16 at noon

ACTIVITY KITS

Lobby

For all. Weekdays and weekends, during regular museum hours

LE MUSÉE D'ART CONTEMPORAIN : EN JEUX

Enter the miniaturized world of a contemporary art museum and ask questions about museum science.

LIENS

Kit relating to works in the Musée's collection.

FILMS AND VIDEOS

Screening room

on the main floor of the Musée

Free admission

DUANE MICHALS (1939-1997), 1978

December 2, 2 p.m. and 6 p.m.

December 5 and 6, 1 p.m. and 3 p.m.

Video, colour/black and white, 14 min., English, directed by Edgar B. Howard and Theodor R. Haimes. The artist talks about his photographic point of view, and his desire to capture the "unphotographable," that is, the reproduction of an emotion rather than an act.

EYE TO EYE, 1989

December 2, 2:15 p.m. and 6:15 p.m.

December 5 and 6, 1:15 p.m. and 3:15 p.m.

Video, black and white, 18 min., English, directed by Isabel Hegher. Jack Wallis, companion of Robert Mapplethorpe, presents the world and images of the celebrated American photographer.

DRAWING THE LINE: A PORTRAIT OF KEITH HARING, 1990

December 2, 2:45 p.m. and 6:45 p.m.

December 5 and 6, 1:45 p.m. and 3:45 p.m.

Video, colour, 30 min., English, directed by Elisabeth Aubert. This work offers a portrait of one of the instigators of the highly contested "Graffiti Artists" movement.

DANSE MACABRE, 1991

December 16, 2 p.m. and 6 p.m.

December 19 and 20, 1 p.m. and 3 p.m.

Video, colour, 50 min., Hungarian, directed by Miklós Königer. Inspired by dance, music, poetry and the works of Berlin painter Helge Leiberg, Hungarian director Miklós Königer offers a traditional dance of death made contemporary by AIDS.

ART WORKSHOPS

AIDS

In light of the works presented by the artists in the exhibition *From Media to Metaphor: Art About AIDS*, workshop participants will have an opportunity to create an image reflecting their thoughts on this 20th-century disease. *OR*

THREE LITTLE PIGS, ALL THE SAME...

Participants are invited to create images composed on the principle of repeating a single element and inspired by the works of Imre Bukta and El Kazovszkij, *Pigs in the Landscape*, 1990, and *Small Olympos IV*, 1990, presented in the exhibition *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art*.

WEEKDAYS

Tuesday, Wednesday, Thursday, Friday

For groups only. Reservations necessary

Information and registration: (514) 847-6253

WEEKENDS

Saturday and Sunday, 1 p.m. and 3 p.m.

For all (children under 14 must be accompanied by an adult). Free admission

EXHIBITIONS

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 25, 1993

MICHÈLE WAQUANT

Impression Débaîcle (Project 2)

Until January 31, 1993

BILL VIOLA

January 21 to March 14, 1993

Since the early seventies, American artist Bill Viola has developed an important body of video work that questions, through images that are sometimes familiar and sometimes disturbing, the different levels of consciousness and the limits of perception. The notions of memory, space and time confront one another in videotapes and installations that deconstruct the realm of appearances. The artist offers a poetic, incisive contemplation of the ritual, philosophical and social function of art. In his aesthetic quest, he combines and compares emotions and paradoxes, science and experience.

Organized by the Musée d'art contemporain de Montréal, the *Bill Viola* exhibition includes the video installation *Slowly Turning Narrative*, a work co-commissioned by the Institute of Contemporary Art (Philadelphia), and the Virginia Museum of Fine Arts (Richmond), with funds from The Andy Warhol Foundation for the Visual Arts, Inc.; the National Endowment for the Arts, a U.S. federal agency; and Circuit City Stores.

TRAVELLING EXHIBITIONS

LEGS RENÉ PAYANT

January 6 to 24, 1993

Salle Augustin-Chénier, Ville Marie, Québec 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, Payant cast a discerning, rigorous eye on the visual arts. The circulation of the works (paintings, drawings, photographs, etc.) which he bequeathed to the Musée d'art contemporain de Montréal 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 Lemoine, Richard Mill, Guy Pellerin and Louise Robert.

ACTIVITY KITS

Lobby

For all. Weekdays and weekends, during regular museum hours

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MEETINGS WITH ARTISTS

Lobby

BILL VIOLA

in connection with the *Bill Viola* exhibition

January 21, 5:30 p.m.

FILMS AND VIDEOS

Screening room

on the main floor of the Musée

Free admission

ROBERT RAUSCHENBERG:

RETROSPECTIVE, 1977

January 6, 2 p.m. and 6 p.m.

January 9 and 10, 1 p.m. and 3 p.m.

Video, colour, 45 min., English, directed by Michael Blackwood. This work shows us Rauschenberg's artistic approach, through works presented at a major 1972 retrospective at the Museum of Modern Art in New York.

HURTUBISE, 1992

January 20, 2 p.m. and 6 p.m.

January 23 and 24, 1 p.m. and 3 p.m.

Video, colour, 47 min., French, directed by Hughes Mignault. An intimate, realistic portrait of this Québec painter who is passionate about his art.

ART WORKSHOPS

SCULPTURE - ASSEMBLAGE

Starting January 19

Taking inspiration from the Jannis Kounellis work presented in the exhibition *La Collection : second tableau*, we will experiment with assembling various materials to create a relief image.

WEEKDAYS

Tuesday, Wednesday, Thursday, Friday

For groups only. Reservations necessary

Information and registration: (514) 847-6253

WEEKENDS

Saturday and Sunday, 1 p.m. and 3 p.m.

For all (children under 14 must be accompanied by an adult). Free admission

ART WORKSHOP EXHIBITION

Workshops B and C

Free admission

January 6 to 17

Exhibition of projects produced by art workshop participants. Vernissage January 6 at 6 p.m.

feb.

EXHIBITIONS

LA COLLECTION : SECOND TABLEAU

Until April 25, 1993

BILL VIOLA

Until March 14, 1993

JOSEPH BRANCO (Project 3)

February 12 to April 4, 1993

Since the mid-eighties, Québec artist Joseph Branco has followed an approach in which painting — i.e. both its history and the various physical properties of this discipline — plays a major role. Often taking the form of installations, his recent work deals with, among other things, the notions of frame, support, surface and motif, in their reciprocal relations and with regard to the history of painting, in particular the very specific pictorial genre of still life.

TRAVELLING EXHIBITIONS

LEGS RENÉ PAYANT

February 4 to 21, 1993

Centre d'art Rotary, Maison de la culture de La Sarre, La Sarre, Québec

MULTIMEDIA EVENTS

MUE DANSE 93

Tangente (Agora de la danse) and the Musée's multimedia room

February 5 to 25, 1993, 8 p.m.

For its third edition, the international *mue-danse* series, organized jointly by Tangente and the Musée d'art contemporain de Montréal, returns in top form and full force with about a dozen Québec and international choreographers, offering us their latest creations. As its name indicates, *mue-danse* essentially tries to highlight the changes and transformations in new dance that bring it closer to the visual arts and performance art. Program:

LINDA GAUDREAU AND HAROLD RHÉAUME (Québec)

Tangente

February 5 to 7, 8 p.m.

TRUUS BRONKHORST (Netherlands)

Multimedia room

February 9 to 11, 8 p.m.

SUZANNE MILLER (Québec)

Tangente

February 12 to 14, 8 p.m.

MOLISSA FENLEY (United States)

Multimedia room

February 16 to 18, 8 p.m.

IRÈNE STAMOU AND

LES PRODUCTIONS À REBOURS (Québec)

Tangente

February 19 to 21, 8 p.m.

GRAND MAGASIN (France)

Multimedia room

February 23 to 25, 8 p.m.

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MEETINGS WITH ARTISTS

Multimedia room

In connection with the *mue-danse* series:

TRUUS BRONKHORST, choreographer,

Amsterdam, on her work *Black Blossom*

February 10 at noon

MOLISSA FENLEY, choreographer-performer,

New York, on her work *Objects of Ceremony*

February 17 at noon

PASCAL MURTIN AND FRANÇOIS

HIFFLER (GRAND MAGASIN),

choreographers, France, on their work

Une exposition de fer blanc

February 24 at noon

FILMS AND VIDEOS

Screening room

on the main floor of the Musée

Free admission

AMERICAN ART IN THE SIXTIES, 1973

February 3, 2 p.m. and 6 p.m.

February 6 and 7, 1 p.m. and 3 p.m.

Video, colour, 57 min., English, directed by Michael Blackwood. This work presents a number of artists who marked the sixties with their diverse approaches which continue to influence art today. Featuring Carl Andre, John Cage, Sam Francis, Kenneth Noland, Claes Oldenburg, Robert Rauschenberg, Frank Stella and Andy Warhol.

NEUF ET DEMI: CINQ ARTISTES, CINQ

ATTITUDES, 1981

February 17, 2 p.m. and 6 p.m.

February 20 and 21, 1 p.m. and 3 p.m.

Video, colour, 60 min., French, a production of Société Radio-Québec. Following a group exhibition at the Musée d'art contemporain de Montréal in 1981, Pierre Ayot, Gilles Boisvert, Serge Lemoine, Serge Tousignant and Cozic talk about their respective approaches.

ART WORKSHOPS

SCULPTURE - ASSEMBLAGE

Starting January 19

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work presented in the exhibition *La Collection :*

second tableau, we will experiment with assembling various materials to create a relief image.

WEEKDAYS

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WEEKENDS

Saturday and Sunday, 1 p.m. and 3 p.m.

For all (children under 14 must be accompanied by an adult). Free admission

TOURS

Tours of the exhibitions are available at any time, or by appointment (for groups). Reservations: (514) 847-6253

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 St. Catherine Street West

Montréal, Québec, H2X 1Z8

Tel: (514) 847-6226

Place des Arts Metro

Admission to exhibition galleries

Adults: \$4.75

Seniors: \$3.75 with identification

Students: \$2.75 with identification

Children: free admission (under 12)

from media to metaphor:

In connection with the exhibition *From Media to Metaphor: Art About AIDS*,¹ organized by Independent Curators Incorporated, New York, and featuring works by American artists, the Musée d'art contemporain de Montréal is exhibiting recent works on AIDS by three Montréal artists in the same space.

This presentation comprises works by Esther Valiquette, Anne Golden and Mark Leslie. Like the

Le Récit d'A. brings these worlds together without either clashes or concessions. The editing, which alternates images drawn from each of them, suggests a link while avoiding blending them together. The "récit" (story) of the work is therefore not just Andrew's; it is manifold, and is open to more than one interpretation. The artist states, at the start of the work: "This is the story of an adventure in this soon-

awareness campaigns. Also displayed are images from the *Apprentis/sages* exhibition presented in Montréal as part of the *Revoir le sida* event. This event, held in June 1991 at the Maison de la culture Frontenac, constitutes one of the most meaningful attempts, to date, to increase public awareness in Montréal through the arts.

Mark Leslie's work, entitled *Dying with AIDS/Living with AIDS* (1991-1992) is presented in the

Art About AIDS

Until January 3

From Media to Metaphor exhibition, this Montréal component offers a variety, albeit selective, of different approaches. Other cultural events and exhibitions in Montréal have previously tackled the issue of AIDS. Both the New York exhibition and this presenta-

tion of Montréal works thus carry on from those events.

Ever since it emerged as an artistic practice, video has demonstrated its potential as a tool for questioning and acting upon social problems. Two of the three works presented here employ this art form. *Le Récit d'A.* (1990), by Esther Valiquette, tells us the story of Andrew who, throughout the video, is engaged in an off-camera conversation with the work's author. Andrew, who has known for several years now that he carries the AIDS virus, talks about the shock he felt at the discovery, then the gradual taming of this reality and the feelings it gives. The overall tone is restrained, revealing neither rebellion nor resignation. This

testimonial is accompanied by images of Andrew resting, nude — images that are at once sober and luminous.

At the same time, other worlds and stories are given shape in both pictures and words, written or read: the world of Edmond Jabes, writer and philosopher, whose thoughts quoted here examine topics like the symbolics of the desert; the world of the work's author, who provides us with some autobiographical "footprints" (her voice reading us excerpts from Jabes, images of her X-rays, the inclusion of sequences shot in super 8, etc.); and the world of Death Valley, said to be the newest desert on Earth, and shown to us by Valiquette in images captured on a trip she made to the American West, where Andrew lives.

to-end century. It is the story of a trip: Montréal-California. It is the story of things suppressed and of the time of silence. It is the story of Andrew. The story of the Other. My story."

The video *Les Autres* (1991) relies more on the documentary

form of a long sequence of alternating text and photographs displayed on the wall. Made up of some 65 parts, it takes the tone of a personal diary in which the artist recorded, over a seven-month period, his different experiences and impressions as a person with AIDS. The texts

and photographs speak of both privacy and the public domain. We are shown the illness in its medical aspects (appearance of symptoms, definition of the principal medical terms relating to AIDS) as well as through its social implications (moral support provided by friends, family relations, difficulty obtaining certain services, etc.).

While essentially linear, the "story" also includes references to the past, in particular the author's childhood and adolescence. The photographs that punctuate the sequence and most often refer to the moments and anecdotes touched on in the text (visit from a friend, trip south, etc.) also offer other glimpses in that they introduce, through their very nature, a visual element

(sometimes in colour, but usually in black and white) that blurs the narrative somewhat, at the same time as it enriches it.

Following highly diverse approaches, these three works express the full emotional force and the complexity of situations involved in the AIDS crisis. In them, a variety of voices may be heard, reminding us of the scope of the issue. Above all else, though, these works attest to a commitment which, here, leads to a work of creativity. In their own way, they thus remind us of the importance of taking action. ■

PIERRE LANDRY

1. *From Media to Metaphor: Art About AIDS* is a travelling exhibition organized and circulated by Independent Curators Incorporated, New York, a non-profit travelling-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.



Anne Golden, *Les Autres*, 1991, colour video, 31 min. Production: Association de production et diffusion Artémise and Groupe Intervention Vidéo. Photo: Marik Boudreau

form (although the distinction between art video and documentary video is often relative). Directed by Anne Golden with assistance from Petùnia Alves, it casts a penetrating, unblinking look at the AIDS crisis. *Les Autres* are the women — heterosexual or lesbian — whom the media and the medical community were slow to inform. Even today, the information disseminated, in the effort to reassure and under the pretext of avoiding panic, sometimes tends to minimize the effects of the crisis on women. Golden's work critically examines this reality by emphasizing the need for information and services suited to women's requirements, the importance of communication between partners, the need for education directed toward young people, and the urgency of regular

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Le Journal

every three months by the Direction de l'éducation et de la