

exhibitions

Geneviève Cadieux
Parfum, 1991
2 colour prints, 1/1
152.5 x 579 cm
Coll.: Musée départemental d'art
contemporain de Rochechouart,
Rochechouart, France
Photo: Gerhard Koller

James Lingwood, guest curator at the Institute of Contemporary Arts in London, talks with Geneviève Cadieux. The interview took place on the occasion of the Geneviève Cadieux exhibition held at the ICA from July 29 to September 6, 1992.



March 31 to May 30, 1993

An interview with Geneviève Cadieux

James Lingwood: The first question I would like to ask you concerns the scale of the works. They are close-ups on a cinematic scale. What is your relationship to cinema?

Geneviève Cadieux: My father owned a cinema when I was

a teenager so I had very easy access to all kinds of films, European and American, every day. It is normal for me that the photographic image is the size of a screen.

In using photographs on this scale there is something quite overwhelming about the relationship of the viewer to the image. It is very different to that of the photographic album...

I think there is a similarity between reading a book, looking at an album or watching a film — you are alone, you are not aware of the other viewers. When you are in a gallery it is a very public space. *Does this explain why, when you install a work, you have nothing else around it just the single image?*

I like the viewer to be involved in an image, to have a physical relationship with the work: it is very frontal. It is important that the viewer is physically incorporated in the work, that he or she is implicated.

There is an engagement with the idea of skin and surface, with what the photograph reveals and what it conceals.

The skin, the mirror and the photographic surface are similar,

they are all sensitive, they are equivalent. At the ICA the viewer is confronted with skin. I use a scar in a symbolic way — it is close to the photographic moment. The scar of the wound relates to a very specific moment in someone's life — a physical or emotional occurrence. Everyone remembers where and what their scars were from. It also refers

to the notion that photography is intimate, as in the family album where the viewer has a personal relationship, a familiarity, with what is depicted.

One of the most striking aspects of La Fêlure, au cœur des corps, is that the image is visually powerful but indeterminate and ambiguous. The gender of the people kissing can be guessed but we don't know where the bruise is on the body. What caused it? An accident or an intentional action; for pleasure or for pain?

Pain and pleasure are always very close. It was very intentional to use a scar you couldn't locate so that everybody could identify with it without the gender question being resolved. The representation of the kiss, where the gender is ambiguous, was also deliberate, especially in relation to the cinema where it is an image that is very public. In this work it is very public yet it is presented in an unusual way; I wanted a neutral kiss.

What is the function of this neutrality?

So that everybody can relate to the work. We live in a world full of images where the information

given and the direction of looking at things is imposed. I want to transgress that, to use these traditional references but in a way that enables you to look and think differently. The viewer is confronted with very private images in a very public space.

You talk about having a work that refuses a closed reading in terms of particular gender, or resolvable relationships...

The viewer always tries to locate the scar, then it becomes a kind of security. If she or he doesn't locate it there is a sense of insecurity. The fact that you cannot locate it brings you to the notion of the landscape, you get caught up in an image, but it is also something very abstract. The kiss is a representation of something sexual, it evokes a sexual scar. A kiss also represents proximity between two human beings — that is also an experience everyone shares.

Your earlier works derived from a deconstruction of images and stereotypes. More recently you have moved closer in. Now they use disjunctions and unexpected juxtapositions.

I think you change as an artist, you make work that fits into a discourse that helps you find your place in what interests you personally, in terms of an art history and what interests you in terms of formal presentation.

Can I ask you about the titles of the works, where there is another disjuncture. The titles suggest further readings.

The titles are the place where the words exist. *La Fêlure...* has a medical translation in English which is a hair-line fracture. Also the work is broken — it is physically in pieces and it is an image cut into three...

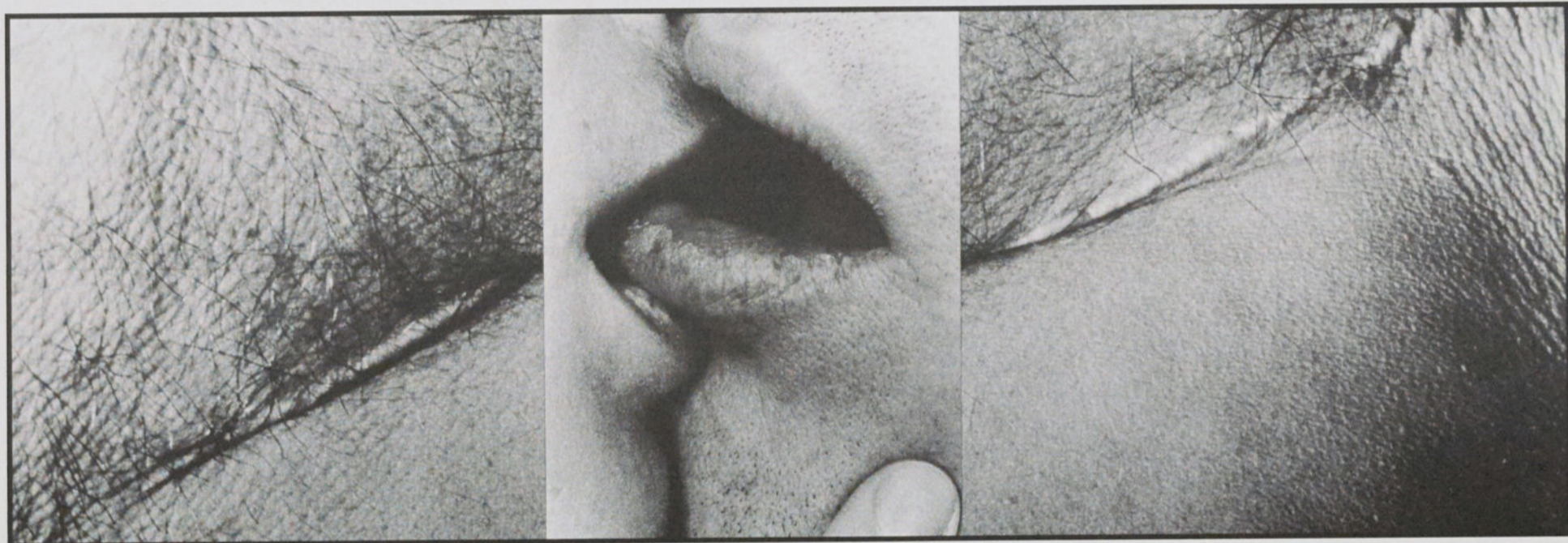
It is a disrupted image. Parfum is a more cryptic title, it is more enigmatic...

...again you have a displacement, this time of the senses, smell maybe. There is often in my work that kind of displacement.

There is an intimacy in La Fêlure... which mirrors the intimacy between the viewer and the image. Parfum gives less information from which the viewer could construct a narrative. What was your intention with the juxtaposition of the black and white and the colour image?

I am interested in the formal concern of the passage between the black and the white photograph and the colour photograph. Also, I have photographed a lot of eyes over the last 15 years, but never in colour. Once the eye is in colour it becomes more real. In *Parfum* I think it is interesting that when the black and white image meets the colour image it

Geneviève Cadieux
La Fêlure, au chœur des corps, 1990
Photographic colour print
228 x 662 cm
Coll.: Musée du Québec
Photo: Louis Lussier



creates something less legible and more complex.

Does your interest in photographing eyes derive from scrutinizing the politics of looking?

Yes, to looking, but in *Parfum* the eyes look like wounds.

You mentioned the word transgressive earlier. The possibility of transgression within the image, between images, was most potently researched by the Surrealists. What is the relationship of Surrealism to your work? Man Ray made photographs of heads, of eyes moving, of mouths and lips.

I don't think I was aware, in the 1970s, of these works. I knew more about American photographers like Stieglitz. It was only recently that I realised that there was a direct relationship between my work and Man Ray. I then made a work in Montreal, where I placed lips on the roof of a museum, it was my version of a Man Ray painting [*Observatory Time — The Lovers*, 1932-1934]. I have used the lips, which were Lee Miller's lips, in a legible way. But the lips in my work were transgressive in that they were aging lips and the work was done by a woman artist; it felt as though I was reclaiming a voice. The Surrealists' work was on a much smaller scale, and was often

for publications — the experience of looking is very different in a gallery.

The Surrealists' images were private in a private sphere, but here they are very much within a public sphere. Surrealism was also concerned with the cut — some of your works make me think of Buñuel's film, Un chien andalou, and the scene where the eye is cut. It must be one of the most transgressive and violent images in cinema.

In taking images you cut them — you select images, you edit them, they are not in sequence. The cut in my work is very important, there is the physical cut, which is very technical and based on limitations such as the size of the paper which comes in certain dimensions. Where I cut the

works is very specific, in that sense my work is close to Surrealism in the placement of images. In the Surrealists' films you were always surprised by the next scene, by displacements of narrative.

...in the sense that it mirrors the subconscious mind which has the ability to jump rather than the rational one which tries to narrate in a more literal way. The tradition of the picture, the tableau, is that it is where the action is contained.

Maybe we are closer to a poetic form. I think that when you look at paintings it is as if everything is contained within the image, in my work a lot happens outside of the image. ■

This interview is reproduced with the kind permission of the ICA, London.

The Media Centre recently made the acquisition of the Fonds Gérin-Lajoie/Guerra/OVO, an important collection of documents built up during the publication of the sixty-two issues of the contemporary photography magazine OVO Photo (1970-1977), which later became Le Magazine OVO (1977-1987). Named after Denyse Gérin-Lajoie and Jorge Guerra, editors of the magazine from 1974 until its closing, this important corpus is divided into two parts: the collection of the OVO documentation centre and the administrative archives.

The main body of the collection consists of the working documentation gathered by the magazine's contributors, who were at the very heart of contemporary photography during the period and thus in an ideal position to collect documents whose importance is only now being realized. The whole collection concerns photography and most of the items, which are from Canada, the United States and Europe, date from the 1965-1985 period. The Fonds includes 730 books, of which 150 are from Québec or Canada; 2,883 issues of 170 different periodicals, of which 317 issues are from Québec or Canada; 353 posters, of which 191 are from Québec or Canada; 108 catalogues or brochures; 50 leaflets; 1,010 press releases or files; 300 invitation cards; and 250 postcards.

The Fonds Gérin-Lajoie/Guerra/OVO is a fine addition to the Media Centre's collection, one that augments considerably its holdings focusing on a period of remarkable activity in the field of photography. ■ M.G.

A "Little" Magazine in a Larger Context: The OVO Archives

There is no substitute for critical tradition: a continuum of understanding, early commenced. □ HUGH KENNER, *The Pound Era* (1971)

It is a fact — regrettable but undeniable — that up until the 1970s photography was without a critical tradition. Countless photographic images had been produced and circulated in the preceding century and a quarter, and from time to time various people, not a few of them thoughtful and insightful, put pen to paper in attempts to come to terms with the images, the medium with which they were produced, and the culture that gave birth to and encompassed both. But that "continuum of understanding" of which Kenner speaks was notable by its absence and, as Kenner intimates, cannot be created retroactively. It is an era's own collective response to the creative work produced within that time frame; either it is articulated and written down or it vanishes into the mists of the past.

Fortunately, that situation began to change in the late 1960s. Two central aspects of the subsequent "photo boom" of the 1970s were, first, the emergence of a rich, diverse dialogue — sometimes in the form of images, sometimes as critical writing — about the medium of photography, which took place mainly in the pages of "little" magazines and journals; and, second, the beginning of the internationalization of the photo scene that is now bearing fruit with such

gatherings as Houston FotoFest here in the States, Primavera Fotografica in Spain, the Arles Festival and Mois de la Photo in France, Québec's own Mois de la Photo, and other forms of cross-cultural exchange.

The Quebecois quarterly OVO was directly involved in both those trends, virtually from the outset. While I can't speak for OVO's impact on the Canadian scene, I can certainly attest to its value to those of us here in the States who were trying to overcome the U.S. tendency toward parochialism by keeping track of what was happening north of the border. OVO provided a running account of the activities of Canadian photographers and their supporting institutions; not only that, but it tracked other photography-related activity in Canada (such as the importation of work from abroad, including the U.S.). Moreover, the magazine's thematic issues — on such subjects as prisons, immigration, the Photo League — offered in-depth inquiry into key areas of photographic practice and theory. And OVO's own sponsorship of exhibitions and other events clearly positioned the project at the heart of the Canadian photo scene at that time.

For all those reasons, speaking as a journalist, teacher, and scholar, it's essential that the OVO archive be preserved as a whole, under one roof. I'd hate to think of it being broken up and its print collection sold off, as has

Studies Workshop — I know of no comparable project from that period whose operations can be studied thoroughly from the original documents.

So I am particularly heartened to learn that the determined and farsighted efforts of Denyse Gérin-Lajoie — one of the magazine's co-founders and editors — to maintain the OVO archive, annotate its contents, and find a permanent home for it have been successful, and that this precious material has been placed in the responsible hands of the Musée d'art contemporain de Montréal, which has committed itself to maintaining this project in its integrity. What Gérin-Lajoie persistently struggled to conserve is of significant historical value to the scholarly community. Certainly it's a unique repository; it may well be the most comprehensive source still intact and available of what was coming into Canada, coming out of Canada, and happening within Canada in photography during the project's lifespan.

Scholarship of the 1960s in photography has already begun: witness the conference on that subject organized at the International Museum of Photography at George Eastman House several years ago. Similar attention to the 1970s won't be even a decade behind. Thus the Musée d'art contemporain de Montréal has demonstrated remarkable foresight by electing to house the OVO archive and make it accessible for researchers in all disciplines. The institution surely will earn the gratitude of the art and photography community — and of workers in the various fields of cultural studies — in the not-too-

The Media Centre acquires
the Fonds

Gérin - Lajoie. Guerra / OVO

recent acquisitions

happened to other such archives, because the correspondence files, the maquettes and exhibition notes, the funding files and other such material are of great importance — and the whole, as an account of one particularly influential nexus of activity, is certainly greater than the sum of its parts. Of the many specialized photography magazines, service organizations and alternative, artist-run spaces that emerged, flourished, and eventually went under between 1967 or so and the mid-'80s, very few have had their libraries, records, correspondence and other primary research materials thus preserved. With the exception of *Afterimage* — still being published at the Visual

distant future for its assumption of that obligation.

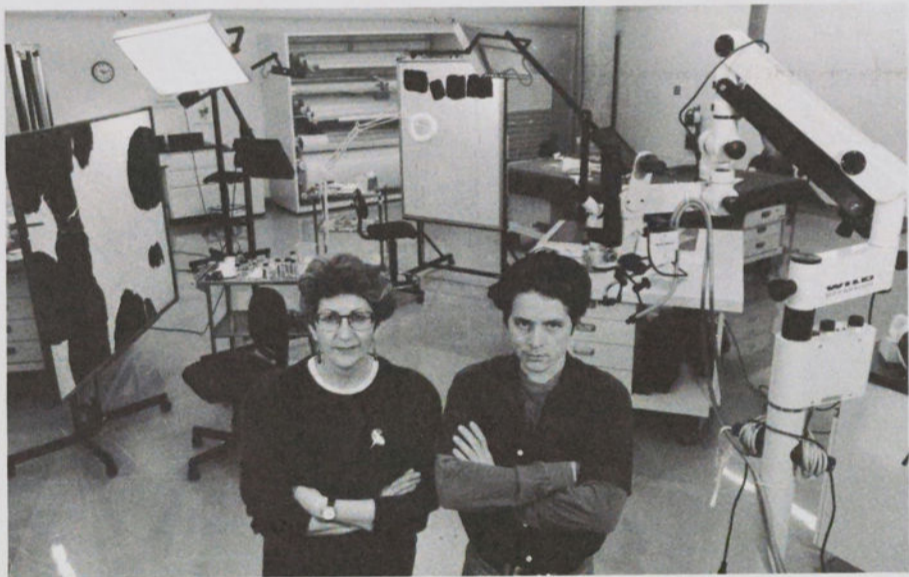
The record of OVO's role and its achievements in the development of Canadian, North American and international photography certainly merits preservation in its own right. But OVO also represents a plethora of "little" photography magazines from that period and the decade preceding it: *Contemporary Photographer*, *Fox*, *Photograph*, the *Boston Review of Photography*, *Album*, the *New York Photographer* — and, in Canada, *Image Nation* and *Impressions*. All of these, and many more, have long since disappeared. Some lasted only for a few months and a few issues; several, like OVO, held out longer. Meanwhile, others have come along to stand on all their shoulders and build on this foundation, so that even if photography's critical tradition — that "continuum of understanding" — got off to a late start, it can be said to exist unbroken from the 1970s on, thanks to all of them.

In accepting the OVO archives into its collection, then, the Musée d'art contemporain de Montréal establishes a significant precedent, and becomes a model for other repositories around the world. ■

A. D. COLEMAN

A. D. Coleman is the photography critic for the *New York Observer*, and a columnist for *Camera & Darkroom*, *Photo Metro*, *Photography in New York* and the *British Journal of Photography*. He has lectured and taught across the U.S., in Canada, and overseas. His writings have been translated into 17 languages.

Marie-Noël Challan-Belval
and Serge Collin
Photo: Serge Collin



The Conservation Laboratory

musée

Can a painting conceal another painting? It seems an odd thought, but this is exactly what was revealed recently in the conservation laboratory during the examination of a work by Pellan. The job being undertaken was a more or less routine inspection of *Les Œufs*, a small oil on cardboard dating from about 1933. There was just one detail that intrigued us: the back of the painting was slightly smaller than the front. So, we removed the frame and discovered... another Pellan! A small oil on canvas in extremely good condition, perfectly protected for years — quite unbeknownst to us — by *Les Œufs*!¹ A wonderful and quite unprecedented find.

The conservation laboratory, located just beneath the dome of Pierre Granche's sculpture, has a floor area of 260 square metres. The team working there is small: two people, Marie-Noël Challan-Belval and Serge Collin. But contemporary art is often on a large scale, and it was essential that the lab be big enough to deal with any work, regardless of size. As well as providing us with a good deal more space than we had in the old museum, our new location also contains much-needed new equipment.

All the works that enter the Musée are examined, whether they are new acquisitions or pieces being presented in an upcoming exhibition. This is when we decide whether they are in good condition or whether they require treatment of one sort or another. In fact, we begin working for a particular exhibition months, and sometimes even years before the event. Very frequently the surface of the work is dirty, so we start by cleaning. Depending on the type of medium and the technique of application, this is a step that can vary from being very simple to extremely difficult, and occasionally even impossible. The surfaces of some objects are so fragile they cannot even be touched. Others require more complicated treatment: for example, the consolidation of paint layers, the filling in of missing areas, retouching, the repair of the stretcher of a painting on canvas, or the reinforcing of a rigid support. Today's art employs an extraordinarily wide variety of materials, and we have to be sure to keep up-to-date with all the various treatments required

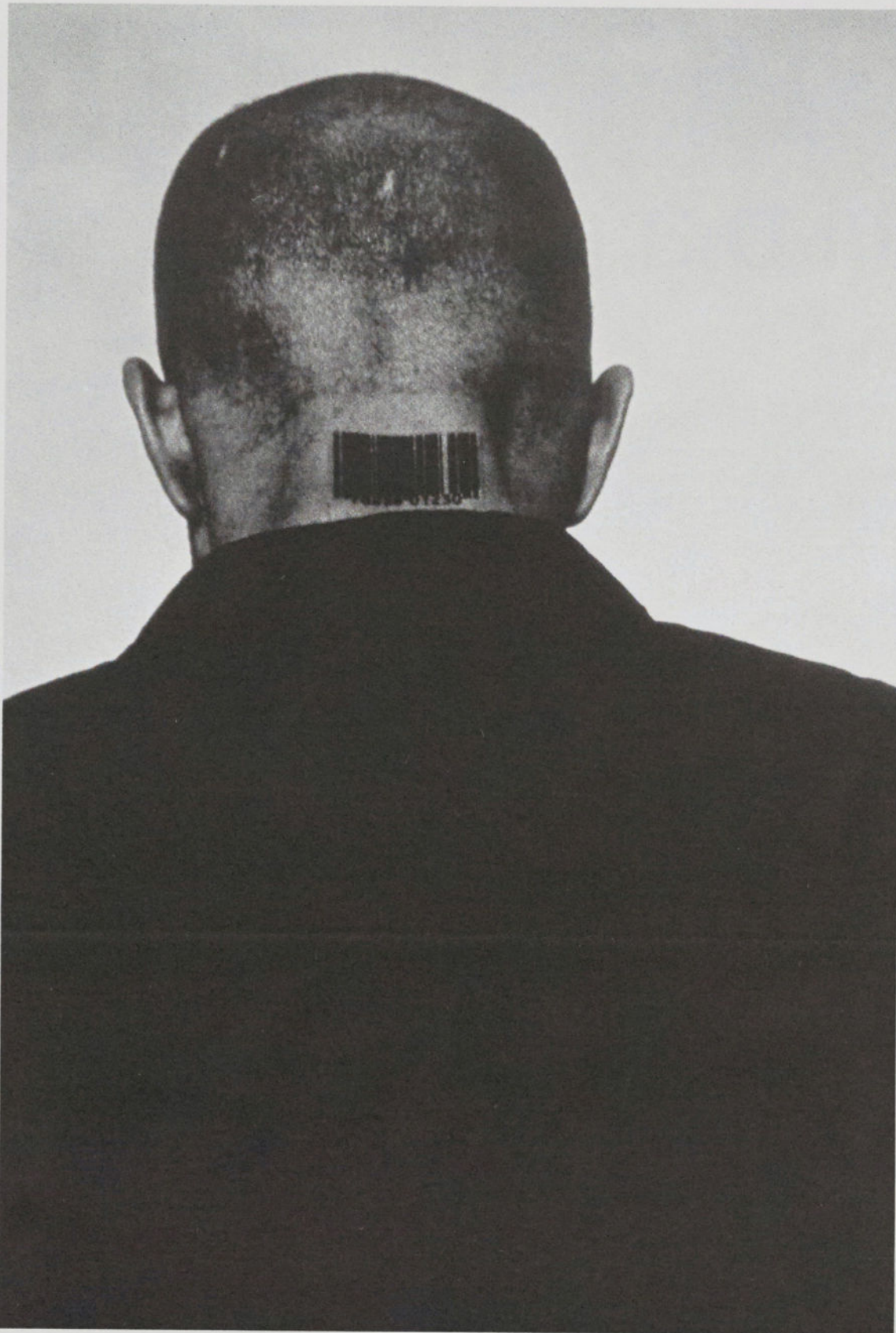
by different artists' particular techniques: vinyl balloons, sculptures made of plexiglass, wax, installations that include neon, submerged televisions, photographs on metal and various plant elements can all be a source of considerable anxiety for a conservator! Many modern materials are not designed to last long and are entirely incompatible with the wide range of adhesives traditionally used in restoration.

Finally, one of the most important aspects of conservation is prevention. This involves taking steps to avoid accidents; among other things, we ensure that all works are adequately wrapped before transportation and we check regularly that ideal conservation conditions are respected in all storage and exhibition areas. In fact, we're the "911" of the Musée's collection! ■

MARIE-NOËL CHALLAN-BELVAL

1. To be continued...

Jana Sterbak



Jana Sterbak
Generic Man, 1987-1989
 Duratran display slide
 and light box
 213.4 x 152.4 cm
 Coll.: Musée d'art contemporain
 de Montréal

Jana Sterbak grew up in Prague, in a family of intellectuals who were active participants in Czech political and cultural life. It was following the Prague Spring and the invasion of August 1968 that she moved to Canada with her parents. Sterbak's work, which contains innumerable references to the literature and surrealism of her native country, rests on a foundation of humour, a sense of the absurd and a spirit closely related to dada.

One of Sterbak's main preoccupations is the notion of constraint, the balance between dependence and self-determination in individuals and in nations. What are we, and what have we learned to be? What do we need, and what have we learned to want? In her effort to answer these questions the artist makes use of the human body, representing it or integrating it into her work. For Sterbak, the body is a political or politicized object, symbol of the fundamental issue of human freedom. Her work talks of the imprisonment of the body by the body. These ideas are conveyed through a variety of images and objects that Sterbak employs and re-employs in an almost obsessive way. The media and techniques used, which are many and various, are selected with a view to establishing an expressive relationship between the material and the concept, a notion inherited directly from the aesthetic principles of minimalism.

Generic Man, a work dating from 1987-1989 recently acquired by the Musée d'art contemporain through the generosity of its employees, is highly representative of Sterbak's approach. The piece consists of a large format black-and-white Duratran display slide mounted in a light box. The

image depicted is the back view of a man with a shaved head whose neck is marked with a bar code, like those on the merchandise sold in large stores.

Among the artist's sources for this work are 1984 and a poem by W. H. Auden, entitled *The Unknown Citizen*, in which modern man is reduced to a series of statistics.¹ The extremely powerful social and political connotations of these literary references clearly establish *Generic Man* as a criticism of conformism and the consumer society. Nevertheless, the work was sparked by a sense of the ridiculous and a taste for oddity: *...actually it began as an error of perception. I was walking behind a man with a shaved head on Canal Street in New York and I thought I saw a bar code on his neck. As it happened, it was just a tag that was sticking out from his T-shirt. But still I thought, this is great.*²

There are several versions of *Generic Man*. The image was first presented in Regina, in 1987, in the form of a billboard. Later, the artist executed a photographic edition. Finally, the image reappeared

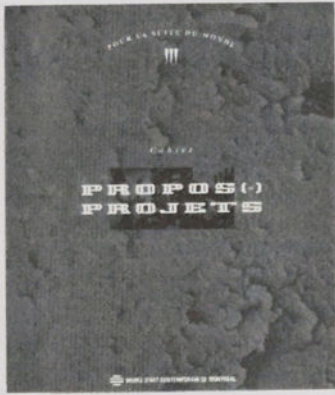
in 1990 at New York's New Museum of Contemporary Art as a transparency mounted on a light panel and exhibited in a museum showcase. This multiplication of a work in various different media is typical of Sterbak's practice.

In *Generic Man*, all illusion of depth or relief has been meticulously eliminated. The subject is uncompromisingly flat, two-dimensional. This formal characteristic is accentuated by the use of an illuminated panel, an element clearly borrowed from advertising. The work shows nothing but the surface of things, as if truth could be revealed through appearance alone. Nothing catches our attention: the spectator's eye glides uninterrupted over the image's smooth, uniform surface. Nevertheless, *Generic Man* forces us to look; its simultaneously monumental and intangible presence leaves us with a feeling of disquiet. ■

ANNE BÉNICHOU

1. "Jana Sterbak in conversation with Milena Kalinowska", in *Jana Sterbak: States of Being*, exhibition catalogue (Ottawa: National Gallery of Canada, 1991), pp. 49-50.

2. *Ibid.*



The catalogue of the exhibition *Pour la suite du Monde*, entitled *Cahier : propos et projets*, has won an award at *L'événement design graphique 1992*, a Canada-wide competition organized by the Société des graphistes du Québec.

The catalogue was designed by

Lumbago

Lumbago, the firm also responsible for the recent *Bill Viola* catalogue and for the *Musée's Journal*. The award joins the sixty or so other prizes won by Louise Marois and François Picard since the firm began. □ Lumbago's achievements will be the focus of an exhibition being held at the Centre de design de l'Université du Québec à Montréal from May 27 to June 27, 1993.



Photo: Tilt

Prix René-Payant

aux jeunes artistes
en arts visuels du Québec
du Fonds Les Amis de l'Art
de l'Université de Montréal

This award will be presented by the Fonds Les Amis de l'Art de l'Université de Montréal in May 1993. □ Worth \$2,000, this prestigious award is intended to encourage a young professional artist who has produced outstanding work in Québec. □ To be eligible, candidates must: ① be no more than thirty-five years old as of January 1, 1993; ② have participated in at least three group exhibitions outside a university or other teaching institution; ③ have participated in one such group exhibition in the past two years. □ Applications, which must be accompanied by a résumé and a maximum of ten slides, should be sent by April 15, 1993 to the following address:

Prix René-Payant aux jeunes artistes en arts visuels du Québec

Musée d'art contemporain de Montréal

185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 1Z8

Information: (514) 343-6182

Calendar March - April May



OPEN HOUSE
Our first downtown Christmas was a great success — 5,000 people attend the Musée's Open House

VIDEO PROGRAM

FRAGILE
Tuesday to Sunday
at 11.10 a.m. and 2.10 p.m.
Wednesday at 6.10 p.m.
Video, colour, 50 min., French,
directed by Louise Mondoux
A documentary on the inaugural exhibition
Pour la suite du Monde.

BILL VIOLA
Until March 14
Tuesday to Sunday from noon to 2 p.m.
and 3 p.m. to 6 p.m.
Wednesday from 7 to 9 p.m.
Video, colour, 28 min., original English
version and French version presented
alternately, directed by Louise Mondoux
An interview with artist Bill Viola to
accompany his exhibition at the Musée.

MARCH EXHIBITIONS

BILL VIOLA
Until 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.

GENEVIÈVE CADIEUX
March 31 to May 30, 1993
Geneviève Cadieux' career as an artist spans twelve years. Centered around the photographic medium, which she employs in various different ways to various different ends, her work is a powerful challenge to the spectator, both physically and psychologically. Her overtly seductive pieces, which make use of a selection of highly symbolic, body-related images, are not initially easy of access. This exhibition, which consists of some fifteen works drawn from all stages of the artist's career, is the first major presentation devoted entirely to her work. It therefore represents a first opportunity to gain an overall perception of an *œuvre* that has now achieved international recognition.



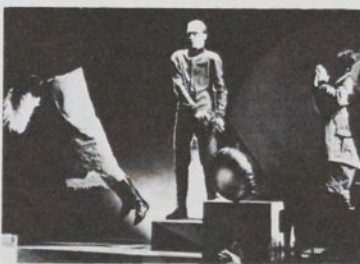
Geneviève Cadieux, *Blue Fear*, 1990
Photographic colour print, 185 x 292 cm
Courtesy of René Blouin Gallery
Photo: Louis Lussier

JOSEPH BRANCO
Still Life (Project 3)
Until April 11, 1993
Since the mid-eighties, Québec artist Joseph Branco has followed an approach in which painting — i.e. both its history and the 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.

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 Musée 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 mainly Québec works, dating from 1939 to the present, interspersed with 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 fifteen 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 allowing a broad comparison of the works.

TRAVELLING EXHIBITIONS

RENÉ PAYANT BEQUEST
March 14 to April 25, 1993
Musée du Bas-Saint-Laurent,
Rivière-du-Loup, 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.) that he bequeathed to the Musée d'art contemporain de Montréal gives the public the opportunity to become directly acquainted with this collection, made up mainly of works produced in Québec between 1975 and 1986. Artists represented in this exhibition include Raymonde April, Pierre Boogaerts, Louis Comtois, Michel Goulet, Serge Lemoyne, Richard Mill, Guy Pellerin and Louise Robert.



Tess imaginaire, 1991. Photo: Mario Boucher

MULTIMEDIA EVENTS

TESS IMAGINAIRE
March 10 to 21, 1993
Under the artistic direction of Mario Boivin, the Montréal company Tess imaginaire presents a futuristic theatrical event that focuses attention on the vital need to oppose genetic engineering undertaken for purely military purposes. This new work — *Métamorphoses, un monde sans fin* — inspired by the expressionist cinema of Fritz Lang and the comic-strip world of Bilal, aims to increase our awareness of the consequences of the perverse and abusive use of genetic techniques.

MEETINGS WITH ARTISTS

PIERRE GRANCHE
Comme si le temps ... de la rue, 1992
March 3 at noon
SOREL COHEN
Après Bacon/Maybridge, 1978
March 10 at noon

IRENE F. WHITTOME
Creativity: Fertility, 1985
March 17 at noon
GILLES MIHALCEAN
Le Voyage, 1979
March 24 at noon

RAYMOND LAVOIE
Poème abandonné, 1987
March 31 at noon

ART WORKSHOPS

DRÔLE DE TÊTE
Drawing inspiration from the work by Karel Appel entitled *Drôle de tête*, participants are invited to create amusing faces in paint.

A P R I L EXHIBITIONS

JOSEPH BRANCO
Still Life (Project 3)
Until April 11, 1993

GUILLERMO KUITCA
Les Lieux de l'errance (Project 4)
April 16 to June 6, 1993
This exhibition is the first presentation of work by the Argentinean painter Guillermo Kuitca to be held in Canada. For a number of years, this artist's work has expressed an ongoing preoccupation with the human condition. Using an iconographical vocabulary that started with beds, chairs, theatrical sets and apartment plans, later to be joined by town plans and road maps, Kuitca has developed an approach that, via the notions of space and time, reveals traces of memory, passion, distance and fear. This exhibition consists of a group of some twelve pieces selected to facilitate the spectator's exploration and understanding of the artist's recent work.

LA COLLECTION : SECOND TABLEAU
Until April 25, 1993

GENEVIÈVE CADIEUX
Until May 30, 1993

TRAVELLING EXHIBITIONS

GIVERNY, LE TEMPS MAUVE :
ŒUVRES DE SUZANNE GIROUX
April 2 to May 22, 1993
Cleveland Center for Contemporary Art,
Cleveland, Ohio
Although Suzanne Giroux's career has been a relatively short one, she has established herself as an important member of a new generation of Québec artists, and her creations have sparked considerable interest abroad. *Giverny, le temps mauve* presents a group of five recent video works, which the artist herself calls video-paintings, all inspired by impressionist painter Claude Monet's famous garden at Giverny. With *Giverny, le temps mauve*, Suzanne Giroux continues her exploration of the boundaries of the video medium, reaffirming and spotlighting various of its features. Central to her approach are the notions of time and duration: the works demonstrate quite literally the passage of time.

MEETINGS WITH ARTISTS

CHARLES DAUDELIN
La Colonne, 1973-1978
April 7 at noon

RAYMONDE APRIL
Debout sur le rivage, 1984
April 14 at noon

ABRAMOVIĆ/ULAY
Modus Vivendi, 1985
by Josée Béliste
April 21 at noon

PIERRE GAUVREAU
Oblongue étalène, 1947
April 28 at noon

LECTURES

JACINTO LAGEIRA
Derrière le miroir sans teint
April 7, 6 p.m.
A lecture by the philosopher and critic Jacinto Lageira to accompany the *Geneviève Cadieux* exhibition

FILMS AND VIDEOS
Screening room
on the main floor of the Musée
Free admission

CE QUE FONT LES MAINS SEULES,
GÉRARD GAROUSTE
April 21 at noon and 6 p.m.
April 24 and 25, 2 p.m. and 3 p.m.
Video, colour, 8 min., French, directed by Roger Marius Delattre
The work of Gérard Garouste seems of another age. The forms and figures he presents draw us into a world of strangeness.

THE REALITY OF KAREL APPEL, 1961
April 21, 12.10 p.m. and 6.10 p.m.
April 24 and 25, 2.10 p.m. and 3.10 p.m.
Video, colour, 15 min., English,
directed by Jan Vrijman.
This short film conveys something of the vigour and freedom of Appel's pictorial approach.

ART WORKSHOPS

DRÔLE DE TÊTE
Drawing inspiration from the work by Karel Appel entitled *Drôle de tête*, participants are invited to create amusing faces in paint.

M A Y EXHIBITIONS

LA COLLECTION : SECOND TABLEAU
May 13 to October 24, 1993

GENEVIÈVE CADIEUX
Until May 30

GUILLERMO KUITCA
Les Lieux de l'errance (Project 4)
Until June 6, 1993

**MULTIMEDIA
EVENTS**
Multimedia room

**FESTIVAL DE THÉÂTRE DES
AMÉRIQUES**
May 27 to June 12, 1993

MEETINGS WITH ARTISTS

CHARLES GAGNON
Enquête no 2, 1968
May 5 at noon

ROLAND POULIN, *Quadrature*, 1978
May 12 at noon

FILMS AND VIDEOS
Screening room
on the main floor of the Musée
Free admission

ANTONI TAPIÈS, 1983
May 19 at noon and 6 p.m.
May 22 and 23, 2 p.m. and 3 p.m.
Video, colour, 52 min., French,
directed by André S. Labarthe
"The secrets of the studio reveal a time that is suspended, a mediation, the intensity of Tapiès' painting: vast, irregular surfaces that bear marks, impressions. From the greatest austerity springs eternity." A. S. Labarthe (extract from the article "Entretiens", *Cahiers du cinéma*, no. 308, February 1980 [trans.]).

ART WORKSHOPS

TOURBILLON D'ÉTOILES
After studying Paterson Ewen's work *Star Traces Around Polaris*, participants will experiment with making prints on paper.

TOURS

Interactive tours of the permanent collection and temporary exhibitions are offered to individuals and groups of all ages. Tours are included in Musée admission fees.

Times:
Wednesday evening: 6.30 p.m. and 7.30 p.m.
Saturday and Sunday: noon, 2 p.m. and 4 p.m.

Group tours:
Reservations must be made
by calling 847-6253.
Tuesday to Sunday between 11 a.m.
and 6 p.m., and Wednesday evening
between 6 p.m. and 9 p.m.

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)
Families: \$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 and
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. to 8 p.m.
Tuesday, Thursday to
Sunday: 11 a.m. - 8 p.m.
Wednesday: 11 a.m. - 9 p.m.

Fondation des Amis du Musée
The Fondation des Amis du Musée is a non-profit organization providing essential support for the mission of the Musée d'art contemporain de Montréal. Individuals, associations and corporations can help the Fondation des Amis du Musée reach its objectives as contributors, members and volunteers. Annual membership in the Fondation, including free mailing of the *Journal du Musée d'art contemporain de Montréal*: \$50 (students and seniors: \$37.50; families: \$87.50; subscribers: \$100; corporate membership: \$250; groups: contact the Fondation office). Information: (514) 847-6270.

The Project series

Joseph Branco

February 12 to April 11, 1993

Project

Still Life (Project 3) ■ From his earliest creations, a group of painting-objects executed in the mid-eighties, Joseph Branco began defining the principal parameters within which his work would evolve. Unframed, cut-out or moulded so as to resemble different objects (a table, for example, or a frame), these canvases explore with some subtlety the various mechanisms that operate within the pictorial practice. Painting is approached through an examination of its various components — frame, support, surface, image. But these the artist exposes and transposes, so that they are perceived not so much in their basic materiality, but from the more complex viewpoint of their relations to one another and to the exhibition space, as well as their various uses throughout the history of painting, especially in the genre of still life. □ The installation being presented at the Musée re-uses and re-examines the notion of still life. For Branco, still life is a kind of laboratory, a reservoir of experiments that enables him to focus on certain particular aspects of painting.

Speaking of the concept of the frame and the difference between the way he employs it and its role in traditional still life, Branco says: "I have often used as a starting-point the notion of the frame, which should be understood in its widest sense, that is, as an interval. For me, the exhibition space is the frame of my work. The wall is the support (the table) on which the objects (the paintings) are arranged. In a way, I deconstruct the traditional still life and give it a concrete, unlimiting space within which the spectator can circulate, something like the way the eye moves around a painting."¹ This exhibition is curated by Pierre Landry. ■

1. Extract from the brochure that accompanies the exhibition.



Guillermo Kuitca

April 16 to June 6, 1993

Les Lieux de l'errance ■ (Project 4) This exhibition devoted to Guillermo Kuitca is the first presentation of work by this Argentinean artist to be held in Canada. Kuitca, however, who lives and works in Buenos Aires, has moved rapidly into the spotlight since the mid-eighties, in both Europe and the United States. □ Over the past decade the creative energy and dynamism of Latin American art generally has become the focus of new attention. As a result of this revived interest, a number of young artists have had their works exhibited abroad and have achieved international recognition. It has become evident that their art is a very far cry from the folkloric or traditional image once widely accepted, and that the artistic milieu from which they spring comprehends a rich range of styles and preoccupations. □ A singular example is the work of Guillermo Kuitca, which closely fuses an Argentinean sensibility with elements rooted in European culture. While highly personal, it possesses a universal dimension, for Kuitca is interested in the human condition, especially the notion of individual isolation, of loneliness. The themes explored in his painting, which recur again and again, preside like the symbolic figures of childhood, the quest for identity, alienation and emotional confusion. □ Kuitca's initial iconographical vocabulary featured beds, chairs, theatre sets and plans of apartments, which were later joined by town plans and road maps. It is an approach that, via the notions of space and time, reveals traces of memory, passion, distance and fear. Steeped in the artist's own personal experience, the paintings contain both biographical references and evidence of the influences that have marked his development. □ This exhibition consists of a group of some twelve pieces specially selected to facilitate the spectator's exploration and understanding of the artist's recent work and to reflect the *oeuvre's* various recurring themes. □ Kuitca, who was born in 1961 and grew up under the dictatorial regime of the time, has become one of the most important Argentinean artists of his generation. Over the past ten years he has had a number of solo exhibitions and has participated in many group shows in South America and elsewhere. Most recently, Kuitca took part in Brazil's *São Paulo Biennial*, the major exhibition entitled *Metropolis*, held in Berlin, and the last *Documenta* in Kassel, Germany. This exhibition has been curated by Réal Lussier. ■

Top: Joseph Branco, *Element for a still life, Camera*, 1993. Photo: Mario Bélière
Bottom: Guillermo Kuitca, *Idea de una pasión*, 1992, acrylic on canvas, 125 x 198.4 cm
Courtesy of the Sperone Westwater gallery, New York

The Journal *Journal 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: Anne Bénichou, Geneviève Cadieux, Marie-Noël Challan-Belval, A. D. Coleman, Pierre Landry, James Lingwood, Réal Lussier • English translation and proofreading: Judith Terry • Secretarial services: Sophie David • Design: Lambago • Printing: Interglobe • ISSN: 1193-4603 • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada • Printed in Canada, 1st quarter 1993 • The reproduction, even partial, of any article in *The Journal* is subject to the approval of the Direction de l'éducation et de la documentation du 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 de la Culture du Québec. The Musée receives additional financial support from Communications Canada and the Canada Council • Director: Marcel Brisbois • Members of the Board of Directors: Mariette Clermont, présidente, Sami Abramovitch, Robert Ayotte, Luc Beauregard, Vasco Ceccon, Léon Courville, Jean-Claude Cyr, Stephen A. Jarislowsky, Louise Lemieux-Bérubé, Marissa Nuss, Monique Parent, Robert Targeon • 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).