

Printemps (Pas de Printemps)
(detail), 1993
Video installation
3 mins. 35 secs., silent, colour
Production: Archipel 33/
Galerie nationale du Jeu de Paume/
Musée d'art contemporain de Fréjus
Photo: William Leroux

Thierry Kuntzel



Beyond Images and Words: Light and Time

French artist Thierry Kuntzel manipulates light much as a musician plays an instrument, not so much to create the notes as to stimulate the sensuous reactivity of our own perception. It is not only the evocative potential of the image that interests this artist, but also, and above all, the process by which we approach and perceive it. This practice, then, operates between the image and the spectator, in the gap that separates emission and reception. The three distinct ensembles that constitute this remarkable fall exhibition — visual works, video tapes and video installations — testify to this artist's unique vision.

In the 1970s, following his studies in philosophy, linguistics and semiology, when Kuntzel was already active as a film theoretician, his visual work took the

form of writing. This period of research into materials — words formed out of neon tubing, sentences carved in marble — led him to formulate his aesthetic thinking with some precision. His central theme was already clear, regardless of the medium he employed: he had undertaken a subtle exploration of the instability of our perception of the world. This instability is revealed by the work's unrelenting preoccupation with the passage of time — responsible for the gradual fading of memory — and with light conditions — source of the appearance and disappearance of the image. Memory and the visible are examined through their elemental components: time and light.

In the 1976 piece called *Memory*, this word, formed out of neon tubing, appears twelve times at regular intervals on the wall. With each occurrence of the word, the neon light in which it is written is less bright. Spectators are induced to examine the work by walking the length of the series, and as they do so to fix in their memories, through the relation between the various elements, the reduction in brightness. In this work, the word inscribed records the mental action accomplished by the spectator, while the variation in brightness serves as a metaphor for the loss of memory.

Memory is also central to *Here There Then*, executed in 1977. The spectator is again required to establish the relationship between neon words of varying brightness — this time three, arranged on the wall in such a way that they cannot all be apprehended in a single glance. The unity of this work exists only in the intangible form of memory. Just as the "There", written backwards on the wall, only appears in conventional form in the pale, delicate reflection of the word that floats on the polished marble plaque opposite.

In each of the installations, the spectator is from the outset part of the action: he/she is positioned, exhorted to move, shown where to look... In fact, the work depends for its existence on the spectator's participation.

The series of video tapes produced between 1979 and 1981 is also part of the exhibition. Thierry Kuntzel approaches the video genre like a researcher. He treats the video image like an unstable, plastic material, showing a highly partisan interest in the imperfections of the medium and actually exploiting the potential of its defects. Vibrations of the screen, explosions of light, the texture and inherent unsteadiness of the electronic image — occasionally even exacerbated by abuse of the camera — became the means through which to explore the representational limits of the video form. The crimping and ghosting of the image, the after-images, superimpositions and blurred outlines that are all characteristic of Kuntzel's style, clash

with the attitude to the medium that is based on the model of television, in which message reigns sovereign over form. The images he creates often attain a degree of abstraction, standing as a reproach of the notion of the "perfect image".

The major part of the exhibition is composed of the installation works that have absorbed the artist's interest since 1980. The visitor is surrounded by very large-scale projections whose total image sometimes overruns the edge of the screen, as if to underscore the limits of our visual field, the inadequacy of the present. Here again, the spectator is frequently unable to grasp the ensembles all at once — they sometimes include several screens — and must move around in order to gain a complete picture of the work. In so doing, the spectator becomes aware of his/her own physical presence within the environments, and of the function of his/her body in the process of apprehending the scenes presented.

In both his video tapes and his installations, Kuntzel's emphasis is on staging rather than plot. The action is, in fact, minimal, the gestures slow, the images fleeting, the rhythms unpredictable, the repetitions frequent and the silences many.

An exhibition that offers a sensuous voyage from light to darkness, from silence to discord. ■

YOLANDE RACINE

The Thierry Kuntzel exhibition has been organized by the Galerie nationale du Jeu de Paume, Paris.

October 22, 1993 to January 2, 1994

Hiver
(*La Mort de Robert Walser*)
(detail), 1990
Video installation
5 mins. 30 secs., silent, colour
Production: Archipel 33



La série

Projet Sylvie Readman

August 20 to October 10, 1993

Champs d'éclipses (Project Series 6) ■ The impulse towards portraiture emerged in Sylvie Readman's work as part of a comprehensive study of the principal photographic genres. This artist has been exploring the medium of photography since the early eighties. In her practice, Readman first analyzes the functioning of the image through a dematerialization of the object that creates a meshing of fiction and reality. Focusing on specific themes, the artist worked initially in a "staged" form, which resulted in the series *Don Quichotte et la photographie*; she then moved on to an interior photography, embodying references to both private space and still life, which gave rise to the group *Inventaire d'une image*; and then on again to a more traditional form, landscape, which she explored in *La Traversée des paysages*. The most recent series, *Champs d'éclipses*, is an investigation of the art of portraiture. The work generates a discourse on the mechanisms of perception, and on the mnemonic potential and pictorial qualities of the photographic image. Here, portrait and landscape are closely linked. Through her meditations on landscape and her exploration of the portrait, the artist succeeds — by exploiting our ambiguous relationship to reality — in summoning up all the power of the camera's eye. Born of an exploration rooted in a new connection between photography and poetry, one that encourages the spectator to behold with fresh eyes, Readman's approach recreates the act of looking. In *Champs d'éclipses*, the artist builds up a photographic vocabulary guided by a vision of the possible combinations in the representation of the Other and the interrogation of the Self. She explains her approach in a series of justificatory statements all commencing with "because".

exhibitions

Sylvie Readman
Du fond de l'horizon, 1993
 Photographic emulsion
 Diptych
 335.5 x 239 cm (complete)
 Photo: Louis Lussier



*Because my gaze has always travelled across a world of faces.
 Because my first memory is of a face through
 which I could wander as through a landscape.
 Because in some of these piercing gazes, the eyes like small,
 fathomless lakes seem to hint that a tiny part of myself might be hidden in their depths.
 Because I take pleasure in visiting certain faces as I might visit a new land.
 Because his face is so familiar he allows me to enter it.
 Because I am so close that everything seems strange to me.
 Because my face cannot lie.
 Because we only exist in time, photography often seems to me an inadequate tool.
 Because I am stubborn, and persist in trying to make cinema out of photography.
 Because the words spoken sometimes seem to float over me like a breeze.
 Because the mouth is the only orifice that allows us to move outside ourselves.
 Because the image I have of myself is many-sided.
 Because all my lookings are haunted by the tip of my nose.
 Because the texture of her skin is so fine, the white of her eyes so bright,
 they withstand the harshness of the closeup.
 Because just for a fraction of a second I'd like to be where he is, to see what he sees.
 Because my favourite portraits come from cinema.
 Because you can sometimes read a face, and discover in it its secret combination.
 Because the forehead sometimes seems to me like a screen on which thought is projected.
 Because if we always look at the horizon in the same way, things remain familiar.
 Because my body is like a narrow, closed, very tall cabin,
 at the top of which are two small portholes whence I observe the world.
 Because her eyes are like wells that send back the echo of a distant image of myself.
 Because the iris is like the black holes of space. 1 ■*

Paulette Gagnon is the curator for this exhibition.

1. Extract from a letter from the artist to the author, dated April 13, 1993 (trans.).

Eric Cameron

October 22 to December 5, 1993

Exposer/Cacher (Project Series 7) ■ The exhibition by artist Eric Cameron is a follow-up to the installation created in May 1993 for the École Nationale de la Photographie in Arles. It constitutes a later stage, a consummation of a project that began with the act of photographing and grew into the repeated act of painting on photographic film. □ Eric Cameron is a Canadian artist who is currently director of the art department at the University of Calgary. Since 1979, Cameron has devoted himself to applying successive layers of paint to everyday objects (a lamp, a shoe, a chair, a matchbox, a Danish pastry, etc.). For several hours every day, he paints and repaints — in grey acrylic and white gesso — the same 27 objects, which he calls "thick paintings" (to be continued). As they undergo their surprising transformations, the works begin to look less and less like the objects they conceal. □ This is a practice that underscores the philosophical aspects of the act of painting, creating an interdependence between two realities: appearance and that which is beyond appearance. Through the discipline he assumes, Cameron frees himself from the conventional parameters of art — the striving for expression and originality, for example — and imposes an almost mystical order upon the cycles of daily life. □ The exhibition consists of a circular installation of seven video monitors on which appear, in non-synchronous order, the various stages in the process begun in Arles: Cameron photographing a woman's twelve orifices and then applying successive layers of paint to the two photographic films produced. On a podium in the centre of the circle created by the monitors is a "thick painting" executed since the Arles event using one of the films. Another piece, a "thin painting" (having been discontinued), will remain in Arles. On the walls of the gallery are displayed the notebooks in which the artist recorded daily each stage of the project. Writings by Eric Cameron explaining the theoretical foundations of his work are also on view. The conceptual process that characterizes Cameron's work is in some sense an extension of the investigations of Marcel Duchamp, and this installation examines several of the issues at the heart of works by the French artist, such as *Nude Descending a Staircase* and *Étant donné*. □ Although little known in Quebec, Eric Cameron's works have been exhibited frequently all across Canada. His last major installation, entitled *Divine Comedy* and organized jointly by the National Gallery of Canada and the Winnipeg Art Gallery, was presented in 1990 and 1991 at various institutions across the country. ■ Sandra Grant Marchand is the curator for this exhibition.

Mihalcean

Gilles



"I know now that I no longer need a horizon to express a landscape, for this horizon is in all of us; I also know that an image that quivers on plaster can synthesize experiences buried deep within our memories."¹

It would have been an ideal opportunity: with all the linguistic skill and mastery we have come to expect, Gilles Mihalcean could very well have presented us with the first self-portrait in our regular *Journal* series devoted to profiles of artists. For throughout his twenty-five-year career, parallel to and extending his art, Gilles Mihalcean has devoted himself to writing. He is the author of numerous texts, all notable for the elegance of their language and the highly personal, often private nature of the thoughts they convey, which focus invariably on his work as a sculptor and on sculpture in general.

We should hardly be surprised, for the two practices — that

of sculptor and of writer — are far from separate. They reflect the same attitude towards the world and towards the "tools" used to record it: words in the case of writing; materials, objects, shapes in the case of sculpture. In some strange way the two *œuvres* share the same treatment, exhale the same poetry. Moreover, in his reflections on sculpture the artist frequently employs comparisons related to language and writing. Most striking among Gilles Mihalcean's works are those from recent years, composite sculptures made of found objects, machine-made parts and sculpted elements that are all juxtaposed and combined in an extraordinary range of scales, variety of textures and diversity of materials.

With these singular works, at first view enigmatic, even impenetrable for some — were it not for the irresistible attraction of some feature that catches the attention: a transparency, a mate-

rial, the unusual shape of an object — Mihalcean emerges as a latter-day Hansel. Each element of the sculpture, imbued with its own particular meaning, its power to evoke, its often unsuspected poetic dimension, serves as a beacon, enticing us unexpectedly into a world rich with reminiscence and emotion.

"Nine steps from the house to the studio, one hundred back."

Each sculpture by Mihalcean is an invitation to follow him on his discursive travels, his journey of circuits, detours and doublings back; the resulting assemblage is something like a system of writing, composed of words, the spaces between them, the order they impose, the many images they conjure up. And the title that crowns each of the works is often its starting point, showing the way, serving as a guide in the adventure ahead.

Gilles Mihalcean has remained faithful to the process of assembling disparate elements he used in his early works. At a certain point the identifiability of these elements created a kind of tension in their confrontation with the whole, by that stage virtually abstract. From the outset the work possessed a definite playfulness; by the eighties this aspect was more complex and rigorous, but also more humorous and

imaginative, allowing free rein to the wealth of evocative potential it embraced. And at the same time the sculpture became more lighthearted: "Making sculpture is child's play; that's why there are so few sculptors."

But while it sometimes seems almost like a game, Gilles Mihalcean's sculpture — nothing if not paradoxical — makes great demands on the spectator, leading us to modify certain aspects of our relationship to the world. For if these sculptures invite us to embark upon a voyage, it is also — and even principally — a voyage within ourselves, in search of moments, objects, sensations and emotions that have long been buried.

This is the point at which the sculptor and the poet meet; this is also where they await the spectator. And above all — when we least expected it — this is where we come face to face with ourselves. But if all these encounters are to occur, each work demands the same commitment: we must take the time that it takes. As Mihalcean himself says, "... with sculpture, as with shoes, familiarity breeds appreciation."

GILLES GODMER

1. This quotation, like all the others in this essay, is taken from the writings of Gilles Mihalcean.

sculptor

The First Generation

exhibitions

Women and Video, 1970-75

The First Generation: Women and Video, 1970-75 is a retrospective exhibition of video works by the first generation of women to

explore this medium. Consisting of some 35 works by about 20 artists, *The First Generation* looks at the early days of video (the initial experiments and how they led to the major place taken by this discipline within the visual arts later on) and the important role played by women in the development of what proved to be a new art form. □ Central to the exhibition is the issue of female identity. It is an issue that each of the artists in *The First Generation* examines in her own way, using the tools specific to the medium. The works presented illustrate a wide range of preoccupations,

including the construction of the image, documentary and experimental forms, investigations into the notions of time and space and,

more generally, the way in which identity is projected through the video and performance genres. Certain artists use the medium for



social and political ends, mainly to examine society's patriarchal structures and how they dominate so many aspects of everyday life. □

This exhibition provides the public with an opportunity to discover an important body of works executed during video's infancy,

creations that made a formal contribution towards the redefinition of the very notion of the art work. Among the artists represented are Eleanor Antin, Lynda Benglis and Joan Jonas of the U.S., Lisa Steele of Canada, Rebecca Horn and Ulrike Rosenbach of Germany, and Mako Idemitsu and Shigeko Kubota of Japan. □ *The First Generation: Women and Video, 1970-75* is a travelling exhibition organized and circulated by Independent Curators Incorporated, New York, a non-profit travelling exhibition service specializing in contemporary art. Guest curator for the exhibition is JoAnn Hanley.

The catalogue accompanying the exhibition includes essays by JoAnn Hanley and Ann-Sargent Wooster. ■ Pierre Landry

September 3 to 26, 1993

Like "Pictures at an Exhibition"

until April 3, 1994

LA COLLECTION : TABLEAU INAUGURAL AND LA COLLECTION : SECOND TABLEAU

Mounted to mark the 1992 opening of the new downtown Musée, the exhibition *La Collection : tableau inaugural* consisted of 300 works selected from the permanent collection, which at the time counted a total of 3,300. The works chosen for the show represented particularly important

moments in the history of the contemporary art of Quebec and elsewhere. All were the subject of biographical and bibliographical research and of detailed commentaries, and they continue to serve as the anchor for the critical essays collected in the major catalogue published for the occasion. While all the works in the exhibition could be united simultaneously in this abundantly illustrated volume, the 1,300 square metres of the permanent collection galleries — although an extensive exhibition space — permitted the installation of only 225 of them, a nonetheless considerable number. The option of presenting the exhibition in rotation over a two-year period became the obvious choice; it

offered the additional advantages of relative stability on the one hand, with the retaining in the first three galleries of a chronological hanging that encourages a historical approach to the various art movements, and on the other a dimension of change and renewal with the periodical re-installation, in the fourth gallery, of a selection of the more recent works, executed during the late seventies and throughout the eighties.

When it finally closes in April 1994, then, the inaugural exhibition became *La Collection : second tableau*, a general title given to all the subsequent presentations. The idea was to emphasize the notion of a natural extension and to underline the fact that each successive section, featuring more of the many facets of today's art, was to be approached like the different paintings in an exhibition.

For example, in the same gallery are currently displayed, until October 24, 12 works executed between 1971 and 1988 by



five Quebec artists (Louise Robert, Léopold Plotek, David Moore, Michel Saulnier and Serge Tousignant), three Canadians (Robert Adrian X, Robin Collyer and Greg Curnoe) and four artists well-known on the international scene (Americans Robert Rauschenberg and Barry Le Va, and British artists Tony Cragg and Bill Woodrow). The widely diverse works are linked by all sorts of conceptual and formal ties that underscore details and similarities of medium (painting, sculpture, the use of everyday, found and reassembled objects), while illustrating the expressive richness of narrative representation and the merits of a certain hybridity of approach and style. ■

At the end of October 1992, five months after the opening, the exhibition *La Collection :*

tion of the permanent collection will have been transformed five times since its initial presentation in the spring of 1992: first in the Beverly Webster Rolph Hall in the summer of 1992, then again in October 1992, in May 1993, again in the Beverly Webster Rolph Hall in the summer of 1993, and for one last time in November 1993. Some works will have been seen in the Sculpture Garden, inaugurated on May 27, 1993. In addition, a selection of video works from the collection will have been shown in seven different programs, of varying lengths, during daily screenings in the video room.

At the end of October 1992, five months after the opening, the exhibition *La Collection :*

■ Josée Bélisle

TOP: Martha Rosler, *Semiotics of the Kitchen*, 1975. Black and white video, sound, 6 mins. Photo: Marita Struken with kind permission of Electronic Arts Intermix. BOTTOM: Michel Saulnier, *Rue de banlieu*, 1982. Mixed media on wood (5 elements). 40 x 450 cm (complete). Coll.: MACM. Photo: Ron Diamond

Shows

coming this fall

at the Musée

This fall, the Musée will be presenting an exciting and varied series of shows, featuring dance performances, concerts, video screenings and multimedia events. The main items on the program are a joint presentation with the Festival international de nouvelle danse, a Zappa event and a multimedia creation by the Écran Humain. Here are brief descriptions of this fall's dramatic events.

Festival international de nouvelle danse

October 2, 6 and 7 at 6.30 p.m.
October 3 at 2 p.m.

The Musée is collaborating with the Festival international de nouvelle danse (FIND) for the second year running, presenting two avant-garde choreographers in the Beverley Webster Rolph Hall (multimedia room). The two featured artists are Hélène Blackburn of Quebec, with her company Cas Public, and Shobana Jeyasingh, an Indian-born choreographer who lives and works in Great Britain, the country being honoured this year by the festival. Hélène Blackburn, referred to by critics as being among "the leaders of the new wave in contemporary dance", will present two new works at the Musée: a duo entitled *Dans la salle des pas perdus*, which sounds the depths of memory, and a trio called *Les Régions du Nord*, inspired by the traditions and cultures of the North, and by images of the Saguenay region where she was born.

Shobana Jeyasingh has breathed new life into contemporary English dance by infusing it with classical elements from traditional Indian forms. The originality of this young choreographer's work lies precisely in her ability to link East and West, tradition and modernity. *Configurations*, performed by five Indian dancers, unites in perfect synthesis the grace of oriental movement and the captivating music of the English composer Michael Nyman. The second piece, *Making of Maps*, combines the electronic music of Alistair MacDonald with music by the Indian composer R. A. Ramani. Pure enchantment. ■

Les Régions du Nord
Choreographer: Hélène Blackburn
Performers: Catherine Tardif,
Line Pelletier and Sylvain Poirier
Photo: Rolline Laporte



Événement Zappa

October 15 and 16 at 8 p.m.
October 17 at 2 p.m.

In a co-production with the Association pour la création et la recherche électroacoustique du Québec (ACREQ), the Musée is presenting a remarkable event focusing on the legendary musician Frank Zappa.

Frank Zappa is arguably the most original American composer alive today. Although best known in the world of rock, Zappa is also noted for his contemporary instrumental, orchestral and electronic music. The whole impressive *œuvre* is marked by the considerable humour and unique character of an artist who works completely outside all official or institutional musical movements. In their great diversity and daring radicality, Zappa's works are a challenge that continually underscores the absurdity of all blinkered, dogmatic approaches to music. Both his music and his lyrics, while of remarkable conceptual rigour, embody a scathing critique of contemporary society. It is in this same iconoclastic spirit that the ACREQ, in collaboration with the Musée, is organizing this concert of Frank Zappa's music, arranged for an electroacoustic group of eight musicians and two singers under the direction of Walter Boudreau. The group will bring together Montréal and Toronto's best contemporary music soloists, among them soprano Pauline Vaillancourt, in a program spanning the various periods of Zappa's music but highlighting his contemporary work. As a complement to the concert series, the Musée will also be showing a program of films by Frank Zappa. ■

Le Jardin des délices

A multimedia presentation
by the Écran Humain

November 10 to 15 at 8 p.m.

Back on the Montréal scene after several years abroad, the Écran Humain, celebrating its 10th anniversary this year, will present a brand new show at the Musée entitled *Le Jardin des délices*, inspired by the fantastic world of painter Jerome Bosch. The aim of Paul Saint-Jean, artistic director of the Écran Humain, is to create an entirely original live show/multimedia event that blends art and the most sophisticated technological effects. Conceived in association with the Groupe Nexus, which specializes in advanced technological research, this new work integrates various art forms in an extraordinarily total experience of theatre, sound and image. *Le Jardin des délices* consists of a series of *tableaux* that blend into a vast media fresco into whose two- and three-dimensional universe the spectator is drawn. Sets, lighting, images, music, players — a veritable feast for the imagination. ■

SUZANNE LEMIRE

The Friends of the Musée

Inauguration of the Sculpture Garden

On May 27, 1993, one year after inaugurating the Musée, Lisa Frulla, Minister of Culture, declared the Sculpture Garden officially open. With the addition of this new open-air gallery, the exhibition spaces at the Musée are now complete. □ The sculptures currently on exhibition are by Andrew Dutkewych, Charles Daudelin (two works), Michel Goulet, Ulrich Rückriem and Armand Vaillancourt. Access to the garden is through the temporary exhibition galleries. Curious passersby can also get glimpses of it from the Place des Arts esplanade, from de Maisonneuve Boulevard and from Jeanne-Mance Street. ■



Sculpture in the foreground
Andrew Dutkewych
Daedalus' Dream, 1986
Steel, aluminium,
varnish and water

La Nuit Pellan

On June 3, the annual Friends' Ball was held in the exhibition galleries, where the Pellan retrospective is currently on view. Deni Blanchet and his team adorned the Musée in suitably colourful and festive garb with the aid of huge deep blue pyramids and giant reproductions of works by Pellan, executed by Christiane Ainsley, Arthur Monk and Martine Deslauriers. The event, under the honorary presidency of Liliane Stewart and Pierrette Rayle-Gomery, was declared an unqualified success by all 400 guests! The ball raised a sum of \$35,000, which will be added to the museum's acquisition fund. Warmest thanks to all our sponsors and to everyone else who helped create such a magical evening. We look forward to seeing you on April 28, 1994, at next year's Friends' Ball. Be sure to note the date in your diary right away! ■



In the usual order: Liza Frulla, Minister of Culture, Marcel Brisebois, Director of the Musée, and Madeleine Pellan.

The Fund-Raising Campaign "Une affaire d'art!"

In January 1993, the Friends' team was expanded to keep up the impetus on the museum's major fund-raising campaign. The five-year campaign — "Une affaire d'art!" — was announced in May 1992 at the opening of the new Musée. The campaign's overall goal is \$5.5 million, to be divided into two parts: \$3.5 million to cover part of the cost of the new building, and \$2 million to consolidate the reserve fund for the acquisition of works, which will be known as the *Heritage Fund*. □ Under the presidency of Pierre Bourgie, President and Chief Executive Officer of Urgel Bourgie Ltée, the team of volunteers has done a marvellous job so far, collecting over \$2.6 million from individuals, businesses, foundations and financial institutions. Particular mention must be made of the outstanding contribution of the Famille du Musée: between them, the Board of Directors of the Musée, the Board of Directors of the Amis, the committee members and the employees have contributed over \$250,000! □ Volunteers will continue their efforts to reach the first part of our goal, a sum of \$3.5 million, until the winter of 1994. The *Heritage Fund* will benefit from the results of the usual annual fund-raising campaign, whose organizers will be appealing to your generosity very shortly! □ The Musée d'art contemporain extends sincere thanks to the volunteers who have worked so hard already and who are continuing their fund-raising efforts. The Musée would also like to acknowledge all the donors who have contributed towards the success of this campaign. ■



During a recent preview of the Alfred Pellan exhibition held for campaign volunteers and donors, Mariette Clermont, Chairman of the Musée's Board of Directors, Marcel Brisebois, Director of the Musée, and Pierre Bourgie, member of the Board of Directors and the Fondation des Amis and President of the "Une affaire d'art!" campaign, unveiled the Roll of Honour located at the entrance to the Musée.

The Friends of the 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 Friends of the Musée reach its objectives as contributors, members and volunteers. Annual membership in the Foundation, including free mailing of *Le Journal du Musée d'art contemporain de Montréal*: \$50 (students and senior citizens: \$37.50, families: \$87.50, subscribers: \$100, corporate membership: \$250, groups: contact the Foundation office). Information: (514) 847-6270. In becoming a Friend of the Musée d'art contemporain de Montréal you will enjoy many exclusive privileges. *Le Journal* will be mailed to you, and you will receive invitations to exhibition openings and special events. Your membership card entitles you to free admission to the Musée, reduced ticket prices for performances, and attractive discounts from a variety of stores, organizations and suppliers.

PRIVILEGES OFFERED TO FRIENDS OF THE MUSÉE

THEATRE
Espace Go
21% to 32% reductions on ticket prices - 8 first performances

BOOKS
Arttexte
10% reduction

HOTEL
Inter-Continental Hotel
Rooms regularly \$200, Friends \$119 + gift of the month

VIDEOS

La Boîte noire
Free membership
Reduction on art videos
- in collaboration with
Le Videographe

FLOWERS

Fleuriste Raymond Thérien
20% reduction

FRAMING

Encadrements Marcel Pelletier
15% reduction on framing

BOUTIQUE

La Boutique du Musée
10% reduction

MAGAZINES

Vie des Arts
Reduction coupons
available
at the Friends office
Regular subscription \$27
Friends \$21.60
ETC Montréal
Regular subscription \$28
Friends \$22
Parachute
Regular subscription \$33.38
Friends \$28
Protée
Regular subscription \$25
Friends \$20
C.V. Photo
Regular subscription \$23
Friends \$18
Espace
Regular subscription \$30
Friends \$25
Magazine Parcours
Regular subscription \$20.80
Friends \$16.05

**BEVERLEY WEBSTER
ROLPH HALL**
Multimedia room
A 10% reduction on all shows

**courses on offer
at the musée!**

This fall, the Musée is offering courses
in art history and the visual arts.

**ART HISTORY
COURSE**

L'œuvre et le manifeste

Learn how to look at works of art and
to understand the emergence of mod-

ernism in Quebec. A study of the

history of Quebec art based on key

writings published between 1939

and 1960. Works will be examined

in the light of the text published by

the Société d'Art contemporain and

the three principal manifestos: *Refus*

global, *Prisme d'yeux* and the *Manifeste*

des Plasticiens.

Screening room, main floor

(The second part of the course will be

held in the exhibition galleries.)

**VISUAL ARTS
COURSE**

Du réalisme à l'abstraction

By experimenting with different

techniques (drawing, painting) and a

variety of media (pastel, gouache,

acrylic), participants learn how images

are composed according to the differ-

ent styles, movements and periods of

contemporary art.

Pratt & Whitney Canada art studios

The courses, designed for adults, will

be held on Wednesday evening from

October 20 to November 17, between

7 and 9 p.m. Cost: \$50 for the series

of five sessions. Places are limited

and participants must register before

September 30 at the latest. To regis-

ter, or for more information, call

(514) 847-6253.

Calendar

SEPTEMBER

EXHIBITIONS

ALFRED PELLAN, UNE RÉTROSPECTIVE
Until September 26
Organized jointly with the Musée du Québec, this major retrospective of Alfred Pellán's painting is intended as a definitive tribute to one of the preeminent figures of the modern cultural era in Quebec and Canada.

LA COLLECTION : SECOND TABLEAU
Until October 24

SYLVIE READMAN
Champs d'éclipses
(Project Series 6)
Until October 10

With the works in this exhibition, Quebec artist Sylvie Readman presents an investigation into the mechanisms of perception, while manipulating and altering the portrait.

THE FIRST GENERATION
Women and Video, 1970-75
September 3 to 26

This retrospective exhibition brings together some 35 video works by about 20 artists who were among the first women to explore the medium. Among the group are artists from Canada (Lisa Steele), the U.S. (Eleanor Antin, Lynda Benglis), Germany (Rebecca Horn, Ulrike Rosenbach) and Japan (Mako Idemitsu). This travelling exhibition is organized and circulated by ICI, New York.

EDUCATIONAL EXHIBITIONS

DISCOVER A WORK BY ALFRED PELLAN
Until September 26
Omer de Serres Info-room
This educational exhibition presents the discovery by the Musée's conservation department of a painting by Alfred Pellán hidden behind another work by the artist, *Les Œufs* (about 1933), that is part of the permanent collection.

TRAVELLING EXHIBITIONS

RÉNÉ PAYANT BEQUEST
September 26 to November 6
Galerie du Centre culturel de Drummondville

TOURS WITH SPECIAL GUESTS

JEAN-LOUIS ROUX
September 12 at 3 p.m.
On the occasion of *Alfred Pellán, une retrospective*, man of the theatre Jean-Louis Roux will share thoughts on several of the works. He will also offer visitors a personal account of some of the more significant moments of his friendship with Alfred Pellán. This event will be the first in the new "Tours with Special Guests" series.

MEETINGS WITH ARTISTS

ALFRED PELLAN
with Sandra Grant Marchand (MACM) and Michel Martin (MQ), curators of the Pellán exhibition
September 8 at 6 p.m.

CHRISTIAN KIOPINI
Scène pour l'œil et le corps, 1981
September 8 at 12 noon
September 12 at 2 p.m.

SYLVIE READMAN
Champs d'éclipses, 1993
September 15 at 12 noon

LOUISE ROBERT
N° 78-44, Janvier, 1981,
with Gilles Daignault
September 22 at 12 noon
September 26 at 2 p.m.

TONY CRAGG
Spiral, 1983, with Stéphane Aquin
September 29 at 12 noon
October 3 at 2 p.m.

ART VIDEOS

Screening room
main floor

Tuesday to Sunday
12.30 p.m. and 3 p.m.
VOIR PELLAN, 1969
Until September 26
Video, colour, 19 min., French, directed by Louis Portugais. This video examines the artist's approach to his work and his answer to the question "What is modern art?"

PELLAN, 1986
Until September 26
Video, colour, 72 min., French, directed by André Gladu. A closeup portrait that reveals both the man and the artist.

Tuesday to Sunday
2.30 p.m. and 5 p.m.
ABOUT PELLAN, 1969
Until September 26
Video, colour, 19 min., English, directed by Louis Portugais.

ART WORKSHOPS

Weekdays, Tuesday to Friday
For groups (by reservation only)
10 a.m. to 3 p.m.
Registration: (514) 847-6253

For visitors (no reservations necessary)
3.30 p.m. to 5 p.m.

Weekends, Saturday and Sunday
12 noon to 5 p.m.
Visitors 14 and under must be accompanied by an adult.
Free with purchase of museum admission ticket.

ANIMAL MURALS
Until September 26
After looking at "Les Bestiaires", presented in the *Alfred Pellán* exhibition, participants add their own fantastic and fabulous creatures to a huge collective mural.

INTERACTIVE MURAL
Come and join the fun on Saturdays and Sundays between noon and 5 p.m.: create brand new images out of the image fragments supplied.

LECTURES

Beverly Webster Rolph Hall

ARTHUR AND MARILOUISE KROKER THE LAST SEX
September 28 at 6 p.m.
Arthur and Marilouise Kroker, co-editors of the *Canadian Journal of Political and Social Theory*, have achieved an international reputation. Among their preoccupations in recent years have been the body, sexuality, how sex has been codified in our society and how those codes are transgressed.

OCTOBER

EXHIBITIONS

SYLVIE READMAN
Champs d'éclipses
(Project Series 6)
Until October 10

LA COLLECTION : SECOND TABLEAU
Until October 24

ERIC CAMERON
Exposer/Cacher
(Project Series 7)
October 22 to December 5
This exhibition by Canadian artist Eric Cameron is a follow-up to the installation he created in May 1993 for the École Nationale de la Photographie in Arles. It constitutes a later stage, a consummation of a project that began with the act of photographing and grew into the repeated act of painting on photographic film.

RIOPELLE
Earth and Fire
October 22 1993 to January 2, 1994
To mark the 70th birthday of internationally-renowned Quebec artist Jean-Paul Riopelle, the Musée is presenting a group of enamelled lava plaques executed by the artist in 1984 in the south of France.

THIERRY KUNTZEL
October 22 1993 to January 2, 1994
The work of French artist Thierry Kuntzel explores shadow, reflection and light. In his neon pieces and video installations, the act of looking becomes itself part of the *mise en scène*. These works also make use of sound, either as a powerful presence or a profound absence.

MULTIMEDIA EVENTS

Beverly Webster Rolph Hall

FESTIVAL INTERNATIONAL DE NOUVELLE DANSE
In collaboration with the Festival international de nouvelle danse, the Musée presents the work of two young choreographers: Shobana Jeyasingh of Great Britain, who has breathed new life into contemporary English dance by infusing it with classical elements from traditional Indian forms, and Hélène Blackburn, a Montréal artist who presents a duo entitled *Dans la salle des pas perdus* and a trio called *Les Régions du Nord*.

SHOBANA JEYASINGH AND DANCE COMPANY
October 2 at 6.30 p.m.
October 3 at 2 p.m.

LES PRODUCTIONS CAS PUBLIC
(Hélène Blackburn)
October 6 and 7 at 6.30 p.m.

ÉVÈNEMENT ZAPPA
October 15 and 16 at 8 p.m.
October 17 at 2 p.m.
In collaboration with ACREQ (the Association pour la création et la recherche électroacoustique du Québec), the Musée presents a concert of Frank Zappa's electroacoustic music. There will also be screenings of art videos by Zappa.

TOURS WITH SPECIAL GUESTS

JOANNE COTÉ
October 24 at 3 p.m.
Well-known television and theatre actress Joanne Côté will give a guided tour of some of the works in the permanent exhibition *La Collection : second tableau*.

MEETINGS WITH ARTISTS

Lobby

SERGE TOUSIGNANT
La Création du monde, 1986
October 6 at 12 noon
October 10 at 2 p.m.

DAVID MOORE
Réponse à une proposition de Milan Kundera, 1988
October 13 at 12 noon
October 17 at 2 p.m.

LÉOPOLD PLOTEK
Song of a Shirt, 1980
October 20 at 12 noon
October 24 at 2 p.m.

DENIS JUNEAU
Les Queues vertes, 1969,
with Marie-Michèle Cron
October 27 at 12 noon
October 31 at 2 p.m.

ART VIDEOS

Screening room
main floor

GOING WHERE I'VE NEVER BEEN: PHOTOGRAPHY OF DIANE ARBUS, 1989
October 20 at 12 noon
October 23 and 24 at 2 p.m.
Video, colour and black and white, 30 min., English, directed by John Musilli. This documentary deals with the life, career and aesthetic vision of the famous American photographer.

REMEMBRANCE OF EDWARD STEICHEN, 1989
October 20 at 12.30 p.m.
October 23 and 24 at 2.30 p.m.
Video, colour, 28 min., English, produced by Camera Three Productions. A portrait of the photographer: he talks about his life and discusses a number of his works in detail.

ART WORKSHOPS

BYE BYE RECTANGLE!
October 1 to 31
Drawing inspiration from Fernand Toupin's 1955 work *Aire avec ocre*, presented as part of the exhibition *La Collection : second tableau*, participants will use a *plasticien* approach to create a composition in an irregular format.

SYMPOSIUM

Beverly Webster Rolph Hall

LE BESTIAIRE/ENDANGERED SPECIES
October 16 at 9.30 a.m.
A symposium organized jointly by *Parachute* magazine and the Direction de l'éducation et de la documentation du Musée.

NOVEMBER

EXHIBITIONS

ERIC CAMERON
Exposer/Cacher
(Project Series 7)
Until December 5

RIOPELLE
Earth and Fire
Until January 2, 1994

THIERRY KUNTZEL
Until January 2, 1994

LA COLLECTION : SECOND TABLEAU
Until spring 1994

MULTIMEDIA EVENTS

Beverly Webster Rolph Hall

LE JARDIN DES DÉLICES
November 10 to 15 at 10 a.m.
Taking painter Jerome Bosch's triptych *Le Jardin des délices* as their starting-point, the Écran Humain group present their latest creation: an innovative multimedia installation consisting of a vast media fresco composed of several *tableaux*.

TOURS WITH SPECIAL GUESTS

EDGAR FRUITIER
November 7 or 21 at 3 p.m.
Actor, communicator and musicologist Edgar Fruitier will discuss some of the contemporary works on exhibition at the Musée.

MEETINGS WITH ARTISTS

Lobby

JOHN LYMAN
Sun Bathing 1, 1955, with Louise Déry
November 3 at 12 noon
November 7 at 2 p.m.

ANGELA GRAUERHOLZ
Hôtel, 1989
November 10 at 12 noon
November 14 at 2 p.m.

EVA BRANDL
Mirabilia, ou la Rumeur des merveilles, 1989
November 17 at 12 noon
November 21 at 2 p.m.

JOSEPH KOSUTH
Cathexis No. 48, 1982, with Pierre Landry
November 24 at 12 noon
November 28 at 2 p.m.

ART VIDEOS

Screening room
main floor

ANSEL ADAMS: PHOTOGRAPHER, 1981
November 17 at 12 noon
November 20 and 21 at 2 p.m.
Video, colour, 60 min., English, directed by John Huszar. We follow the artist to the sites of his most famous photographs and hear him in conversation with artist Georgia O'Keeffe and art historian Beaumont Newhall. As his works appear on the screen, Adams discusses their various theoretical and emotional aspects.

ART WORKSHOPS

TOTEM 1993
November 4 to December 5
Inspired by Armand Vaillancourt's 1957 work *Justice aux Indiens d'Amérique* and Serge Lemoine's 1970 piece called *Amerik*, both on view in *La Collection : second tableau*, workshop participants will create sculpture/monuments based on the totem.

TOURS

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

Times (September)

In French
Thursday to Sunday at 12 noon, 2 and 4 p.m.
Wednesday at 2, 4, 6, 7 and 8 p.m.
In English
Thursday to Sunday at 2 p.m.
Wednesday at 2 and 7 p.m.

(October, November)
Wednesday evening at 6.30 and 7.30 p.m.
Saturday and Sunday at 12 noon, 2 and 4 p.m.

Group tours
Reservations necessary. Call (514) 847-6253.
Tuesday to Sunday between 11 a.m. and 6 p.m., and Wednesday evening between 6 and 9 p.m.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 St. Catherine Street West
Montréal, Quebec 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
Saturday, Sunday and Monday: closed
Tuesday to Friday: 11 a.m. - 4.30 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.

Riopelle

MONTRÉAL-BORN ARTIST JEAN-PAUL RIOPELLE IS CELEBRATING HIS 70TH BIRTHDAY THIS FALL. □ The Musée d'art contemporain is pleased to mark the event by exhibiting a group of little-known works, large enamel-on-lava pieces executed by the artist in 1984 in the south of France. This will actually be the first North American presentation of these works, which consist of large sheets of lava that have been enamelled and then fired. Like his ongoing interest in creating pottery, the series is a reflection of Riopelle's particular penchant for working with earth and fire. Riopelle, who achieved international renown quite early in his career, invites us through his work to confront the basic elements of nature. □ "Like the recent paintings, the enamelled lava plaques dating from 1984-1985 — which are very similar — express an extraordinary relation of osmosis between man and his environment." □ "These enamelled lava plaques reflect a liberty and an ease of expression that seem to contradict the technical intervention necessitated by the process. Well-served by the skill of ceramist Hanz Spinner, who adapted himself to the artist's needs, the space constructed and fashioned from this gleaming material is imbued, alive. Though the product of earth and fire, these works seem, paradoxically, almost fluid, aquatic, curiously similar to those other shining examples of Riopelle's work — his inks, watercolours and gouaches. These liquid media, even dried and fixed on their paper support, never seem to stay put, but float

Earth And Fire



October 22, 1993 to January 2, 1994



just like the figures, forms, colours and objects we see here, which are nevertheless enshrined in the heart of these caskets of brilliant earth." □ "With Riopelle, drawing and painting, sculpture and pottery, all spring from the same source. Pierre Schneider spoke in 1968 of the notion of 'passages' as the key to the process whereby a single practice is nourished and refocused by several different media" ■ RENÉ VIAU

The quotations are from René Viau, *Jean-Paul Riopelle. Laves émaillées*, Éditions Art Poche, Collection edited by Pierre-Jean Meurisse, Toulouse, February 1992

TOP: Jean-Paul Riopelle at the Fondation Maeght ceramic workshop in 1981.
BOTTOM: *Love émaillée*, 1984, 100 x 100 cm, coll.: Michel Tétrault Art International. Photo: Jacqueline Hyde.

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