

Attila Richard Lukacs



exhibitions

Within the recognized values of art, the work of Attila Richard Lukacs is having a shock effect on the current scene. Originally from Edmonton, Alberta, Lukacs has lived and worked in Berlin since 1986. His recent series on workers, six exceptionally large paintings produced over the past five years, constitutes a major undertaking in this young artist's career. Beyond the workers theme, it is the representation of the male body that interests him. His images refer to the world of skinheads and homosexuality. Fuelling, as they do, this fascination with the body, sexuality and the issue of identity, Lukacs's works summon up suppressed parts of the consciousness, at the same time as they offer food for

muscular youths — with shaved skulls and unblinking gaze, set off by scanty dress or nudity adorned with tattoos and Doc Martens boots — amaze, provoke and even alienate. These figures attempt to repel the viewer, who is seen as an unwelcome complication. Lukacs's painting allegorizes the body, using exaggerated obviousness as his tool. This visual side, which has an element of voyeurism, constitutes a powerful root of Lukacs's work that is especially evident in this series. The staging, creation of atmosphere, evocation of urban solitude, homosexuality, unambiguous situation of a group of individuals, and historico-cultural context allow a unique subject to develop, in a dynamics of contradictions. The work is given unusual intensity

both rigid and passionate. He builds his work very theatrically. His synthesizing abilities allow him to flush out the drama and translate it into gripping figures that seem to arise straight out of visions or even hallucination. The focus of this attention corresponds to certain latent homoerotic practices, in both the poses and the situations. The resulting art is in scale with the disturbance it provokes. And indeed, if we adopt Jean-Paul Sartre's view: in artistic creation, both artist and viewer want to regain the feeling of being essential in their relationship to the world, if necessary to proclaim their rejection of this world. ■

PAULETTE GAGNON

Workers Series

January 21 to April 24, 1994

the eye and for thought on the art of painting. Lukacs covers the whole history of art with his borrowings from the works of the great masters; he is interested in certain aspects of political history, like communism and fascism; he appropriates Greek mythology through references to its deities, sources he treats with keen insight and from a very current perspective. The physical presence which paradoxically results from these mediations has an ambiguous existence: it elevates a subject to a heroic, symbolic dimension. It is tempting, therefore, to interpret this fascination as a fetishization.

Freely and intuitively expressed, these direct images of

by the grand scale of the painting and by the harmonious blend of drawing and colour, which provides an irrefutable argument for the ascendancy of the image which the painter constructs as a metaphor.

The very personal approach followed by Attila Richard Lukacs fills each scene with a desire for disorder. By calling upon a different reality, this creativity sets out to reintroduce order into chaos, particularly when the artist allows himself to juggle with paradoxes. The fascination of violence and the temptation of order are two motivating forces implicit in his work. Lukacs gives free rein to his fancy and offers an unemotional interpretation of a world that is

Project series

L'œuvre pinte (Project Series 8) ■ Artist Jean-Jules Soucy has developed a highly distinctive body of work over the past 15 years, one that is both committed and poetic. A native and resident of Ville de La Baie, in the Saguenay/Lac-St-Jean area, Soucy has repeatedly, through different productions carried out mainly in his own region, cast a critical, amused look at society and its institutions. □ Plainly concerned with his public, and practising an art that is deliberately eye-catching, Soucy works in a way that is involved in the community and rooted in everyday life. Using recycled materials, he produces pieces full of humour and poetry that also call into question the conventions of the art world. Another element omnipresent in Soucy's work is the pun. From one creation to the next, plays on words are both the genesis and the complement of the work; often, the artist puts in many of them, so many that the meanings overlap and images collide. His work with words is similar in nature to what he does with materials: the idea is to create a distancing effect that opens a path to the magic of a reality transfigured by the imagination. □ With his installation at the Musée, Jean-Jules Soucy suggests, more specifically, some thoughts on the ways and means through which contemporary art develops in relation with popular art and the decorative arts. His work here challenges traditional craft approaches or popular practices in the context of art, of an art he describes as "official." However, while Soucy's undertaking incorporates the symbolic references of a popular culture, it also carries on from certain concerns that have punctuated art history in recent decades. □ With his provocative attitude, his interest in everyday objects and his sense of mockery, Soucy is an heir to the Dadaists and Surrealists in a way, but does not belong to any movement or specific trend. He is hard to categorize as an artist: he does neither sociological art, nor ecological art, nor conceptual art, either. Behind the appearance he sometimes has of a "patenteux,"* he nevertheless produces an art that is unquestionably fully aware of its means and of the experience of modernism. □ This installation is made possible by the participation of the public — who contributed by gathering the raw material (empty milk containers), both in Ville de La Baie and in the Montréal area. ■ **Réal Lussier**

* Someone who creates a kind of folk art using makeshift means.

Jean-Jules

Soucy



Jean-Jules Soucy
L'œuvre pinte,
Tapis stressé (détail), 1993
Photo: Paul Cimon

December 10, 1993 to January 23, 1994

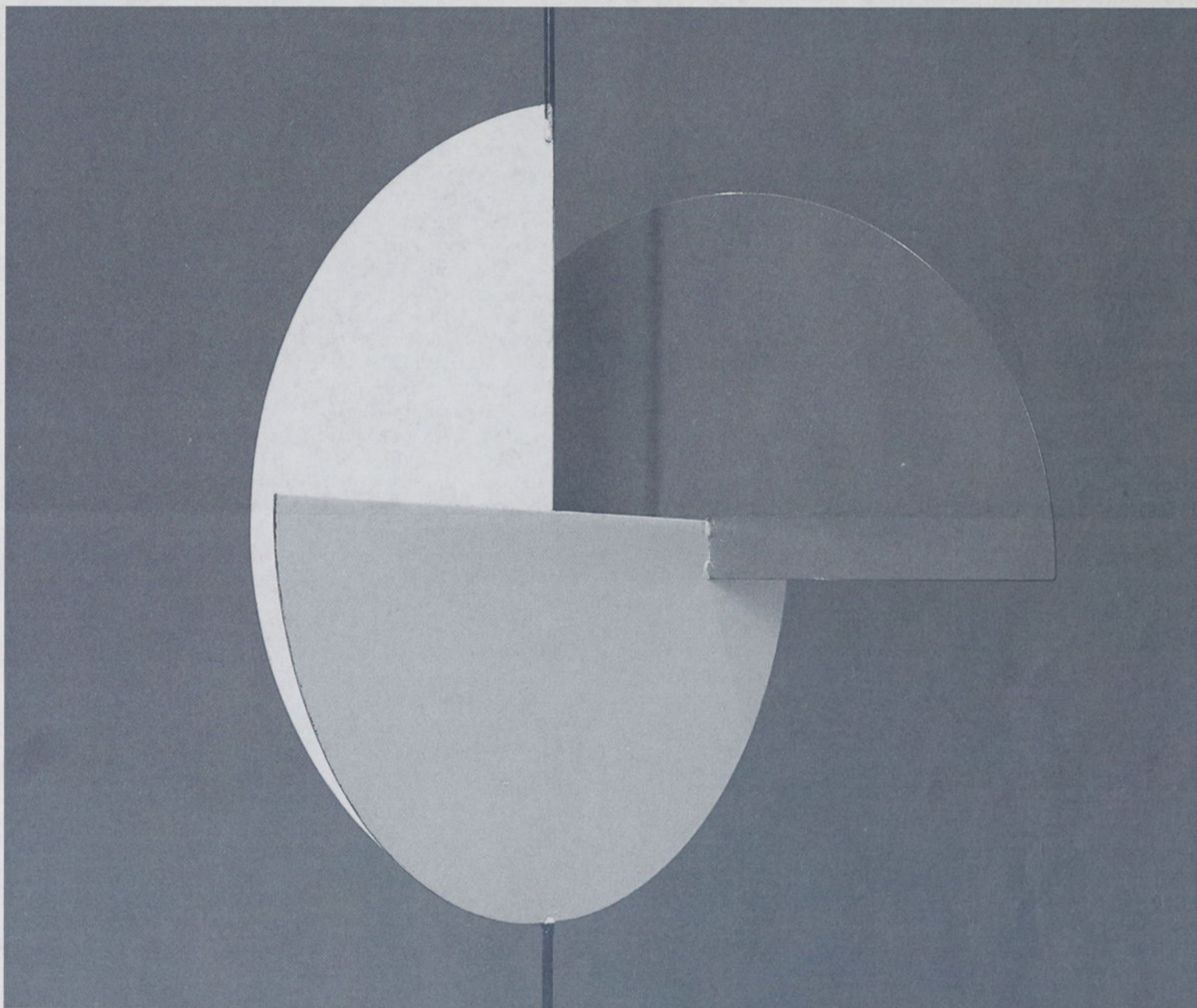
Claude Hamelin

January 28 to March 27, 1994

(Project Series 9) ■ For more than five years now, Montréal sculptor Claude Hamelin has given us works which forcefully assert the properties of the raw materials used (steel, iron, concrete, wood, corrugated cardboard, etc.) and the expressive content of a monolithic, referential form. In his pieces, Hamelin directly invokes the notions of opening and closing, the more tenuous notions of communication and incommunicability, and the immanent notions of remembrance and forgetting. He also displays a fascination with the pictorial quality of surfaces and volumes, as well as the ambiguity of the sculptural object, from a perspective of ambivalent relations between the figurative and the abstract. Over the years, the natural shift from architectural archetype (monument, factory, doors) to furniture archetype (table, cabinet, scaffolding) has allowed him to explore, through the parameters of order and classification, a paradox of awareness resting on the illusion of presence and the reality of absence. □ The *Claude Hamelin* exhibition offers four new works in which the fragility of the human being (and of the viewer) is contrasted with the excessive, monumental — and sometimes, brutal — materiality of the sculptural components. The artist incorporates the photographic image into some of the works, using it as one of the materials constituting his sculpture, the same way as he employs the clinical look of the glass surfaces, the impenetrability of the metal grates and steel rods, the density of the concrete, and the evocative power of the piles of white, handmade paper. From one work to the next, connections of openness are forged between sculpture and painting and, conversely, between image and object, thus formulating a dialectic discourse on the order of things and universal disorder. ■ **Josée Bélisle**

Denis Juneau

Archetype, Three Semicircles, 1958
Painted steel, 160 x 61 cm (diameter);
304.5 cm (installed)
Collection: MACM
Photo: Louis Joncas



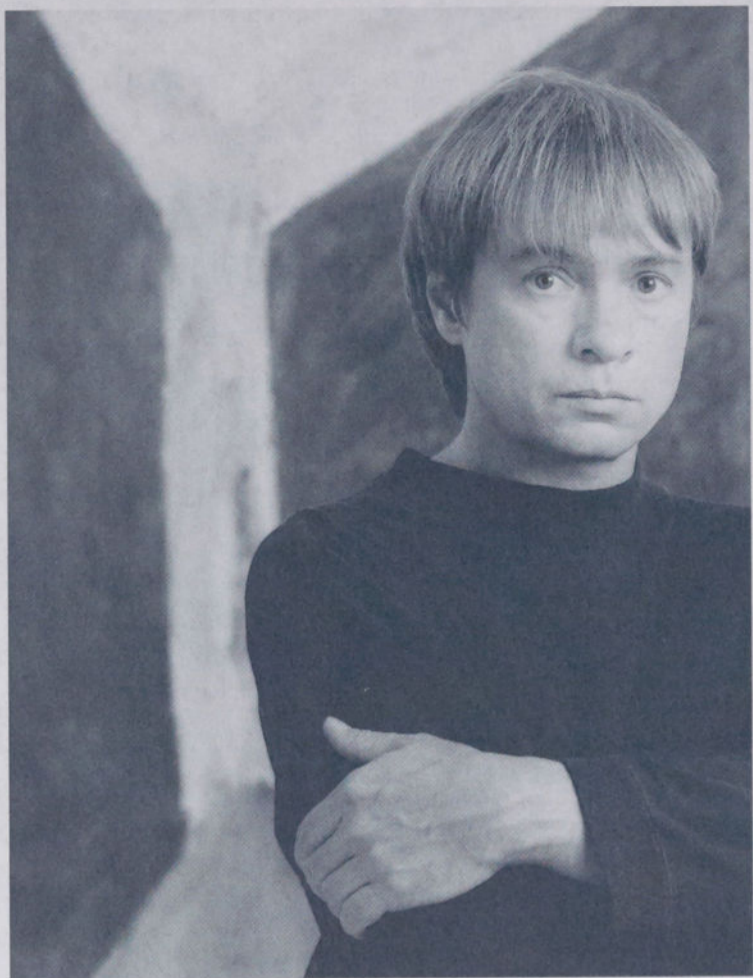
This past spring, the museum acquired an important sculpture by Montréal artist Denis Juneau, entitled *Archetype, Three Semicircles*. “The title of the piece, *Archetype*, stems from the fact that this sculpture was the cornerstone of an ongoing work that gave rise to six paintings on the theme of the circle.”* This semi-mobile sculpture, produced in 1958, belongs to a long cycle of works developed by the artist between 1954 and the late seventies. □ During this prolific period, Denis Juneau obsessively explored the dynamic and expressive possibilities of the circle. His sculpture, drawing and painting at that time focused, in a Plastician-like perspective, on the duality between the circle and the square, between the mobility and the stability of forms in space. His versatile compositions spur the viewer to action in decoding and reconstituting the forms. Segments of circles — quarter-circles, semi-

circles and arcs of circles — revolve in a complex space where the form of the circle is deconstructed and reconstructed, in search of completeness. Tirelessly, Juneau probes the intrinsic and potential values of the circle as a form. □ “In my painting, I allude to movement: the light shades next to dark shades indicate a shift, a direction, a movement in the forms. I set out to do the same thing in my sculpture, using the third dimension, as well as elements present in my painting: the circle, plane and colour. Both these practices were closely connected in my work at that time: same forms, same movements, same significance. I was trying, in a way, to create a synthesis between sculpture and painting.” *Archetype, Three Semicircles* is made up of two-dimensional elements — three steel cutouts painted red and white — suggesting a virtual sphere that is reconstituted in space by the slight

movement of the semicircles around an axis. This sculpture vividly illustrates the artist’s desire to reconcile his pictorial and sculptural practices, based on the potentiality of the circle. □ After touring North America as part of the exhibition *The Crisis of Abstraction in Canada: The 1950’s* organized by Denise Leclerc of the National Gallery of Canada, this magnificent work will join a collection of 22 drawings, paintings and sculptures held by the Musée d’art contemporain de Montréal. The body of Denis Juneau works in our collection now represents a very rich selection from the substantial work produced by the artist between 1958 and 1988. ■

*Conversation with the artist, in Montréal, May 26, 1993. (translation)

YOLANDE RACINE



multimedia events

Jean-Pierre Perreault
Photo : Michael Slobodian

A choreographic installation by Jean-Pierre Perreault

From January 21 to February 13, choreographer-scenographer Jean-Pierre Perreault will create a choreographic installation for eight dancers, in Beverley Webster Rolph Hall. This work represents a pure challenge which the artist has set for himself, since the rules involved in a performance are clearly not the same as in an installation. It is a calculated risk, however, since Jean-Pierre Perreault carries with him a sizable store of artistic knowledge. Since 1972, in fact, he has created more than 35 choreographic works, including his famous *Joe* (1983), a monumental piece for 30 dancers which was later revived at the Grande Halle de la Villette in Paris, thus offering *Libération* critic Marcelle Michel an opportunity to associate the Perreault name with those of Pina Bausch and Gallotta.¹ It was also Jean-Pierre Perreault who was awarded the

privilege of creating a major work for Sweden's Cullberg Ballet, for the inauguration of the new dance theatre in Stockholm, in January 1991.

One of the features of Perreault's work is the way he successfully and personally incorporates all the different artistic disciplines that go into a choreographic work. He himself is responsible for designing the lighting, sets, costumes and site in which the dancers perform.

While he was first trained and worked as a dancer, then as a choreographer, his approach as a creator of works is closely linked to the visual arts. Indeed, Perreault acknowledges that his influences come more from visual artists like Bruce Nauman, Joseph Beuys and Carl André than from contact with choreography.

Drawing, in particular, is the method Perreault uses to develop

his choreography. His drawings themselves, those "triggers" that set off the creative process, have been the subject of solo exhibitions in New York (1988), Antwerp (1988), Montréal (1989) and Stockholm (1991). It would thus be more accurate to see Jean-Pierre Perreault not as a choreographer in the traditional sense of the term, but more as an artist who offers a new vision of dance by integrating it into the different materials that form the subject matter of his productions. This desire to integrate choreographic movement into the architecture of the surroundings will be amply demonstrated in the choreographic installation which Perreault will create at the Musée.

This choreographic installation will develop over four-hour periods. The action will take place in successive or interwoven cycles. Eight dancers will form four couples, each with a corresponding cycle that will never be experienced the same way from one time to the next. Perreault's intention is to be able to put viewers and performers in a new relationship. He formally states: "I want the visitor to experience, to feel, the same thing I make my dancers go through every day. In fact, when I start a choreography, the first thing I do, and something I find essential, is to place

the dancer in a given space and let that space act on him, on his situation and eventually on the character he plays."

To achieve this end, Perreault has designed small boxes or cubicles for the audience, as part of the installation itself, in order to foster an intimate, privileged relationship between visitors and what is happening around them. Alone in their respective cubicles, visitors will find themselves included in a space occupied by others, the dancers. The action will unfold in real time, eliminating the notion of a staged show and making us part of a unique observation and listening situation. For Perreault, choreographic installation is a means to further pursue his exploration of the time things take, of moments of immobility. It is as if we were experiencing and observing a moment of dance under a microscope and in slow motion. "For me, the state the dancer is in is just as important as the plot, if not more so. That is where, in my opinion, the strength of a performer is revealed, in the performer's ability to be expressive while doing nothing, perhaps — by simply, very intensely, being there."

This latest choreographic installation is a continuation of the *Cycle Adieux*, begun with *Adieux*, first performed at the Agora de la

Danse in March 1993, and followed by *La Vita*, presented at the Festival international de nouvelle danse in the fall of 1993. It involves a kind of theatre made up of removable panels and wood partitions which the artist transforms at will.

It should be noted this new work by Jean-Pierre Perreault will also have a video component: a dozen or so cameras will retransmit, live, on a dozen monitors placed outside the room, what is going on inside, allowing the action to be observed from different points of view. Perreault's video and choreographic installation bears some relation to the Doisneau exhibition being held at the same time at the museum — the presence of the couples, for example, and the choice of costumes worn by the dancers. In addition, this choreographic installation is a splendid celebration of the 10th anniversary of the Fondation Jean-Pierre Perreault. ■

SUZANNE LEMIRE

1. "The Festival des Îles de danse at last offers Paris

audiences a chance to discover Canadian Jean-Pierre

Perreault who, like Pina Bausch and Gallotta, made a

contribution to the artistic issues of the eighties."

Marcelle Michel, "Perreault à l'aise dans ses godasses,"

Libération, Paris, November 27, 1991.

History of photography

It is important, even for an institution devoted to contemporary art, to offer events that place certain art forms of art in a historical perspective. This often gives the public a better understanding and appreciation of the latest manifestations of these various art forms. For this reason, the Musée d'art contemporain de Montréal is holding a series of two lectures, in February 1994, which might be described as historical in approach, and which will look at photography, from the discovery of instantaneous photography last century up to the present day.

At these two gatherings, with two professors who are also leading authors in the field of photography, the public will have an opportunity to analyse and define photography through specific works, as well as the historical and social context in which they were produced. More and more, we see that photography, invented over a hundred years ago now,

makes use of its own historical discourse, which we should perhaps consider more often. We also note a renewed interest in history in general today, albeit a history influenced by other fields of study (like psychoanalysis and sociology) and other cultural practices.

The first lecture will present André Gunther, who will discuss the life and work of Albert Londe in describing for us the beginnings of photography in Europe, with emphasis on the invention of instantaneous photography. This particular development has been chosen because it meant that lengthy posing times became unnecessary, and a new aesthetic was created, that of an image that captures the magical, perfect moment. This presentation will provide an ideal introduction to the photographic works of Robert Doisneau, on exhibit at the Musée d'art contemporain de Montréal from January to April 1994.

The next lecture, given by Pénélope Cousineau, will bring us to North America by offering a history of Canadian photography from 1950 to the present. It will cover various aspects of photography here, according to sociological and psychoanalytic notions. Ms. Cousineau will examine the work of our artists in relation to that of their predecessors, in order to see whether, in the North American context, we can recognize a specifically Canadian photography.

These lectures quite deliberately do not touch directly on the work of Robert Doisneau. Rather, they offer the public a look "before Doisneau" in Europe and "after Doisneau" in North America. They also will show that a body of photographic work, even one that no longer reflects the latest discoveries in our current reality, may prompt a stimulating reconsideration of the contemporary art of photography. ■

CHRISTINE BERNIER

Lectures

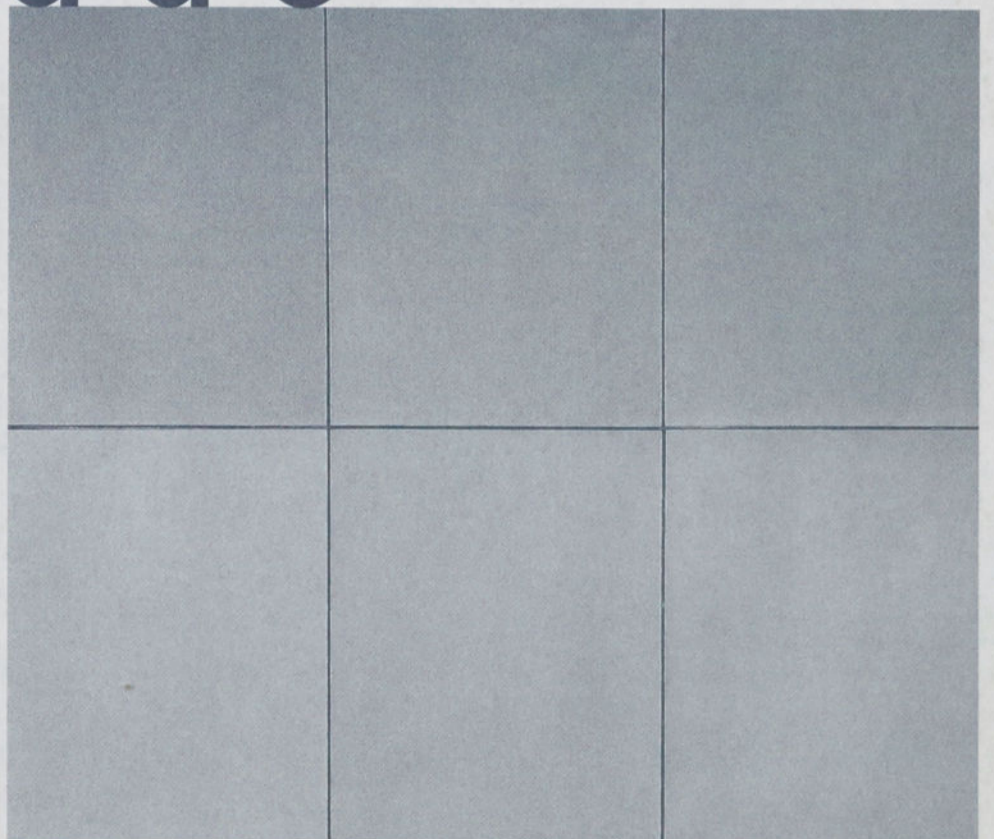
The studio of

Québec **artist**

Fernand Leduc. After climbing several flights of stairs, you finally reach a door that opens onto a large space where, on one side, Fernand Leduc paints and, on the other, Thérèse Renaud writes. Between the two poles, they live. □ In fact, Fernand Leduc has lived in Paris for so long that the couple took out French citizenship this year. Still a Quebecer at heart, however, with scarcely a trace of a Parisian accent in his voice, Leduc, this painter of light, our 1940s Automatist, has never stopped working for his cause, that of the art that emerges out of harmony and balance. Dividing his time between Paris and Italy, he is constantly in search of subjects, and light. Indeed, when asked why he chose Italy as his summer escape, he answers quite simply: for its light. □ In 1990, you will no doubt recall, we in Montréal had an opportunity to see a retrospective of the past 40 years of his work. Since then, we have seen and heard nothing; Fernand Leduc has fallen back into a kind of oblivion. But in this apartment/studio there is an endless accumulation of canvases of varying sizes, using surprising materials and colours. Canvases with such a sensitive use of light that they practically ripple whenever a cloud passes overhead. Working in natural light, Leduc is always a little concerned about our eventual gaze upon his work. He would like to have perfect lighting — that is, neither too yellow nor too grey. Then, the surfaces of his canvases come to life and reveal their secrets. A whole world, a whole classical set of themes is to be found there, beneath and despite the many layers of transparent paint. Ever faithful to Automatism, Leduc explains that he does not approach the blank canvas with a preconceived subject, but in his particular state of mind at the moment. □ This state of mind, full of life, is also familiar to the people that surround the artist. It is interesting to learn, for example, that a painting which we might at first think austere has its inspiration in no less a source than the birth of a first grandchild or the view of a Tuscan landscape. □ We should not be led to believe that Leduc has taken up figurative art, however. Inspired by life and nature, he begins with a lengthy process of exploration, through free gestures that express, in abstract fashion, his individuality and the singularity of the moment. For months after that, he works on the relationship between the colours by trying to achieve a unique light, a synthesis of each colour. This is what Fernand Leduc calls a quality of light. This quality hinges on so little that it becomes impressive in its fragility. One false move and everything has to be started over. But Leduc has acquired a complex technique which he has built on experience — a technique which continues to evolve all the time, since he is not afraid of trying something new. He mixes supports, produces collages, and launches new series using media we have not seen in his work before. □ A lovely series of yellow pastels, for example, shown recently in Paris, reveals the full subtlety of his colour. The colour gives off light that, because of the texture of the medium, seems to emanate from within the work itself. This light, the very same light that has been the subject of so many years of investigation, may well be linked to a spirituality very specific to Fernand Leduc who, somewhat like a monk, constantly interprets life's real events by expressing them as a simple, luminous value. Be that as it may, his depth of commitment to the artistic cause, which is reflected here by so many years of consistent work, leads me to see in Fernand Leduc a wise man of art who conceals his disappointments — whether in Paris or Québec. The painter considers that he still has much too far to go to waste time in vain recriminations. □ On my way back down Rue de la Roquette, glimpsing the Place de la Bastille teeming with cars and people, I am suddenly struck by the conviction that I have just met an exceptional being who has the gift of stopping time. ■

MANON BLANCHETTE

Fernand Leduc



Microchromie 6, murs de Rome, 1974
Acrylic on canvas. 130 x 150 cm
Photo: Éditions l'image de l'art, Daniel Roussel

Friends of the Musée



During the "Bring a Friend" evening, a number of new members won door prizes. Jocelyne Décarie, winner of an original Evergon watch, and Suzanne Landry, who received a catalogue of the Alfred Pellan exhibition, are photographed here next to Maurice Forget, Chairman of the Friends of the Musée d'art contemporain de Montréal. Photo: Martin Vigneault

The membership committee's efforts bear fruit: More than 450 new friends recruited in the past six months!

The tireless efforts of the Membership Committee of the Friends of the Musée have borne fruit. Chaired by Marie Gaudet, the Committee and its volunteers have recruited more than 450 new Friends since last June. Like the highly popular Alfred Pellan exhibition this summer, the second "Bring a Friend" evening, held at the museum on August 24, was a resounding success. Our members were invited to participate in our membership drive, and brought new recruits to visit the Sylvie Readman exhibition, "Champs d'éclipses." In all, 123 new Friends joined the team. They also benefited from our special subscription offer for the event: \$35 instead of \$50 for a one-year membership.

September 6, 1993: open house at the Musée: The Musée welcomes its 50,000th visitor.

On September 6, Labour Day, the Musée opened its doors, free of charge, to more than 6,000 visitors. During this time, the Musée welcomed its 50,000th visitor. Marc Ely arrived just in time to become the lucky winner of two tickets to Paris courtesy of Air Canada.

The Friends took this opportunity to recruit a good many new members during the course of this exciting day!

The Friends of the Musée have their own new lounge.

Our Friends now have a special place of their own at the Musée. Located in the Eaton Hall, at the entrance to the Media Centre, the Friends' Lounge is a place to meet and relax, leaf through one of our many art magazines, and sip a good cup of coffee. During the Summer, the Friends will have special access to the magnificent terrace on the museum's roof, located next to the Lounge.

A big thank-you to our volunteers

The success of our events is due in great part to an outstanding participation from our volunteers, and we would like to thank them for their enthusiasm. In addition to taking part in special events, our volunteers dedicate many hours during the week to running the cloakroom; a work load which represents savings of nearly \$100,000 for the Musée. They provide not only the Musée with an essential service, but they also provide a friendly greeting service to our many visitors.

Our thanks to the whole team! Marie-France Bérard, Antoinette Dozois, Mirto Milot, Hélène Lecours, Alenjandra Vergara, Raymonde Dumas, Shirley D'Souza, Suzanne Bastien, Louise L'Heureux, Belinda Franco, Michèle Delayen, Ximena Ortiz, Marc Desforges, Katrie Lambert, Sophie Giroux, Pierre-Daniel Décarie, Nathalie Boivin, Liliane Caron, Andrew Georgiades, Augusto San Cristobal, Marie-Josée Drouin and Jocelyne Parent.

If you would like to join our team of volunteers, feel free to call us at 847-6270. We will be happy to welcome you aboard!

"Must" activities

Mark these two important dates on your calendar now:

February 17, 1994

Date of our annual Art Auction. This fund raising event has raised, on average, an excess of \$35,000 each year for the past five years. Proceeds from the auction go to the Musée's art acquisition fund.

April 28, 1994

The Musée d'art contemporain's annual Ball will take place this coming April 28. Once again, the Ball will be held in the exhibition galleries, and our guests will have an opportunity to enjoy a sneak preview of the Lavalin Collection. This elegant evening is sure to be a great success. We look forward to seeing as many of you there as possible!

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.

Welcome to our new members

Maurice Agnan, Denis Albert, Jacques Allard, Claude Angers, Annette April, Marie-Jacqueline April, Michel Audet, Danièle Aveline, Diane Babin, Raymond Barsalou, Suzanne Bastien, Geneviève Bazin, Chantal Beauregard, Denis Bédard, Pierre Bédard, Suzanne Bédard, Michèle Bélair, Aube Bellefleur, Philippe Bellefleur, Louis Belzile, Jean-Louis Benoit, Monique Bertrand, Stéphane Bertrand, Micheline Blouin, Anne-Marie Boileau, Christiane Boileau, Ronald Boisrond, Sylvie Boivin, Pierrette Boudreau, Louise Boulay-Hudon, Monique Bourbonnais, Marc Bourgeois, Lucie Bouthillette, Christiane Bris, Andrée Brousseau, Jacques Brousseau, Sonja Burke, Francine Bussièrès, Ruba Cameron, Lucille Cardinal, Paul-Émile Carrier, Claude Castonguay, Gérard Castonguay, Johanne Castonguay, Marie F. Castonguay, Monique Castonguay, Philippe Castonguay, Richard Chamberland, Daniel Chénier, Guylaine Chèvrefils, Donald Christopher, Hélène Cognata, Rita Cohen, Morley Cohen, Hubert Colas, Philippe Colas, Nicolas Comeau, Marcia Couëlle, Monick Coupal, Camille Cousineau, Yvon d'Anjou, Jeanne Dallaire, Claude Dalpé, Hélène Day, Jocelyne Décarie, Marc Décarie, Anne Delaney, Monique Demers, Daniel Desjardins, Stéphane-Paul Des Lauriers, Renée des Rivières, Guylaine Drolet, Louise Drouin, Maurice Dubois, Louise Duchesneau, Thérèse Dulude, Lucie Duranceau, Charles Even, René Faribault, Denis Faucher, Alain Fournier, Claude Gadoua, Raymond Garneau, Robert Garneau, Diane Gatineau, Darie Gaudreault, Rita L. Gaudreault, Claude Gauthier, Michel Gauthier, Lise Gauthier-Beaulieu, Christiane Geinguenaud, Claude Gendron, Claudette Genest, Marlène T. Gervais, Patrick Gillespie, Claude Gingras, Monique Gingras, Louise Giroux, Sheldon Goldberg, Fleur-Ange Grondin, Gilles Guay, Claude Guérin, Micheline Guy, Philippe Habib, Denis Hamelin, Lucille Hamelin, Guylaine Hardy, Robert Heider, Pierre Henry, Jean-François Hudon, Louise Hurtubise, Francine Jalbert, Hélène Jalbert, Marie-Émilie Jalbert-Gauthier, Geoffrey King, Robert L'Écuyer, Sylvie Labelle, Ginette Gaulin Lachance, Danièle Laflamme, Gérard Lamoureux, Louise Lamoureux, Claire Lanctôt, Ninon Landreville, Suzanne Landry, Guy Langlois, Huguette Larivière, Suzanne Lauzier, Yvon Lavoie, Pierre Leclerc, Marie-Thérèse Lefebvre, Véronique Legault, Réjane Legault, Marc Legrand, Madeleine Lemire, Richard Lemire, Alexandra Lerch, Gisèle Lerch, Jonathan Lerch, Michael Lerch, Ginette Leroux, Mady Létourneau, Ben Linard, Bruce Lindsay, Marie Longpré, Juliette B. Manseau, Claude R. Marchand, Julie Marchand, Claude Marcotte, Yves Marcoux, Denise Marsan, Rolande Martin, Peter McBride, Audrey McLennan, Susan McPeak, Hazel Merrett, Lise Michaud, Nicolas Millette, Luc Morel, Boumenna Nasser, Christiane Noiseux, Susan Nosov, Claudette Nuckle, Jean-François Painchaud, Andrée Paquet, Claude Patenaude, Lizanne Patenaude, Gilles Perreault, Ghislaine Pilon Filiatreault, Josée Plamondon, Peter Polatos, Suzy Pomminville, Robert Poulin, William Prévost, Mario Proulx, Richard Rapoport, Roger Renaud, Bruno Ricciardi, Jocelyne Bleau Richard, Michel Rioux, Jacques Roberge, Renaud Rouer, Louise Rousseau, Élisabeth Roussel, André Roussy, Mark Rubin, Edmond Saulnier, Francine Savard, Cécile Savignac, Jennifer Schumacher, Éric Simard, Jean Simard, Monique Simard, Carole Sirois, Roger Soulières, Martha Stephenson, Ginette Tardif, André Thibault, Cristina Toma, Bernard Tremblay, Daniel Tremblay, Suzanne Trudel, Mélanie Vallée, Richard Verdou, Nicolas Vié, Martin Vigneault, Éric Vincendon, Ella Wiener, Michel Yergeau, Louise Zakem, Sonia Zylberberg



Marc Ely, the 50,000th visitor to the Musée and winner of a trip to Paris courtesy of Air Canada.

Courses on offer
at the Musée!

This winter, the Musée is offering two levels of courses in art history and the visual arts.

ART HISTORY I
L'ŒUVRE ET LE MANIFESTE

Learn how to look at works of art and to understand the emergence of modernism in Québec. A study of the history of Québec art, based on key writings published between 1939 and 1960. The works studied will be examined in the light of the statement of the Contemporary Arts Society and three other important manifestos: *Refus global*, *Prisme d'yeux* and the *Manifeste des Plasticiens*.

ART HISTORY II
INITIATION À L'ANALYSE D'ŒUVRES

Participants will be introduced to the analysis of works of art, with a view to developing their critical sense. These art appreciation courses will help provide a greater understanding of art today.
Place: Gazoduc TQM room, main floor
(Part II of the course will be held in the exhibition galleries.)

VISUAL ARTS I
DU RÉALISME À L'ABSTRACTION (2D)

By experimenting with different techniques (drawing, painting) and a variety of media (pastel, gouache and acrylic), participants will learn how images are composed, according to different styles, movements and periods of contemporary art.

VISUAL ARTS II
DU RÉALISME À L'ABSTRACTION (3D)

Participants will discover sculpture by experimenting with various three-dimensional artistic techniques.
Place: Pratt & Whitney Canada art studios

These courses are intended for adults, and are held on Wednesday evenings from 7 to 9 p.m. Cost: \$50 for a series of five classes.

- COURSE DATES:
- ART HISTORY I:
January 26 to February 23, 1994
 - VISUAL ARTS I:
January 26 to February 23, 1994
 - ART HISTORY II:
March 2 to 30, 1994
 - VISUAL ARTS II:
March 2 to 30, 1994

Since space is limited, participants should register as soon as possible. To register, or for more information, call: (514) 847-6253.

ARLIS IN
MONTRÉAL

This past November 22, the Musée d'art contemporain de Montréal played host for the day of the general meeting of ARLIS/M.O.Q. (Art Libraries Society of North America - Montréal/Ottawa/Québec section). Founded nearly 20 years ago now, ARLIS is the only professional association in North America that focuses exclusively on the needs of information specialists in the arts. It has some 1500 members, representing a dozen countries. Far from being limited to librarians, the membership list (parent organization and local sections) includes anyone with an interest both in the visual arts, architecture or design and in developing new ways of handling documents in those fields. The first Canadian section, established in Montréal in 1987, is involved in a variety of research projects and closely follows the latest developments in the field of documentary information. The day's activities included a workshop entitled *Internet: théorie et pratique* and given by Mr. Silva Marcos, the librarian in charge of computerized services at McGill University. The possibilities offered by this international network were presented and analyzed in terms of the specific needs of researchers in the the arts and architecture. ■ M. G.

Calendar

DECEMBER
EXHIBITIONS

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

JEAN-JULES SOUCY
L'œuvre peinte
(Project Series 8)
December 10 to January 23
This exhibition consists of an installation specially created for the occasion by Jean-Jules Soucy. This artist, who has concentrated on sculpture for the past 15 years, has developed a distinctive body of work that is both committed and poetic. Using recycled materials, he produces humour-filled pieces that look at the community's social concerns, while constantly challenging the conventions of the art world.

JEAN-PAUL RIOPELLE
Earth and Fire
Until January 2
To mark the 70th birthday of internationally renowned Québec artist Jean-Paul Riopelle, the Musée is presenting a previously unshown group of enamelled lava plaques executed by the artist in 1984 in the south of France.

THIERRY KUNTZEL
Until January 2
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 presentation. These works also make use of sound, as either a powerful presence or a profound absence.

LA COLLECTION : SECOND TABLEAU
Until April 3, 1994

MULTIMEDIA
EVENTS

OPEN HOUSE
December 26
To celebrate the holiday season, the Musée is holding an Open House offering free activities for the whole family, including a play for children. The Bouches Décousées company will perform Jasmine Dubé's *Petit Monstre* (in French) at 11:30 a.m., 2 p.m. and 4:30 p.m. Passes should be picked up at the museum ticket counter on December 21, 23 or 24, between 11 a.m. and 6 p.m., or December 22 between 11 a.m. and 9 p.m.

TOURS WITH
SPECIAL GUESTS

LISE BISSONNETTE
December 19 at 3 p.m.
The publisher of *Le Devoir* will comment on selected works in the exhibition *La Collection : second tableau*.

MEETINGS WITH
ARTISTS

RIOPELLE, by Monique Brunet-Weinmann
Earth and Fire
December 1 at 12 noon
December 5 at 2 p.m.

JEAN-JULES SOUCY
L'œuvre peinte
December 12 at 2 p.m.

ART VIDEOS

RIOPELLE, 1982
Saturdays and Sundays at 1 and 4 p.m.
Colour video, 54 min., in French, directed by Marianne Feaver and Pierre Letarte, produced by the National Film Board of Canada. This work presents a portrait of Jean-Paul Riopelle that tries to define the man behind the artist.

RIOPELLE, 1982
Saturdays and Sundays at 2 and 5 p.m.
Colour video, 27 min., in English, directed by Marianne Feaver and Pierre Letarte, produced by the National Film Board of Canada.

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.

CHRISTMAS WORKSHOP
December 14 to 31
Let your imagination run wild, and create original, unusual Christmas-tree decorations. These will then be given to people who are too often overlooked at this time of year.

ART WORKSHOP
EXHIBITION

VISITORS AT WORK
December 12 to January 9
Opening December 12 at 2 p.m.
This impressive exhibition will present a selection of the works created by visitors, throughout 1993, in the Pratt & Whitney Canada art studios.

LECTURES

DOMINIQUE POULOT
December 8 at 6:30 p.m.
Professor of modern history at the Université Pierre Mendès-France, Dominique Poulot will give a lecture on the history of museum-going as a cultural practice.

JANUARY
EXHIBITIONS

JEAN-PAUL RIOPELLE
Earth and Fire
Until January 2

THIERRY KUNTZEL
Until January 2

JEAN-JULES SOUCY
L'œuvre peinte
(Project Series 8)
Until January 23

LA COLLECTION : SECOND TABLEAU
Until April 3

ATTILA RICHARD LUKACS
January 21 to April 24
This exhibition will present the workers series, a series of monumental paintings produced by Canadian artist Attila Richard Lukacs over the past five years. His favourite themes deal with the representation of skinheads and homosexuality.

ROBERT DOISNEAU, UNE RETROSPECTIVE
January 21 to April 24
This retrospective pays tribute to French photographer Robert Doisneau (born in 1912), one of the great masters of the humanistic *reportage* tradition of the 20th century. It contains more than 250 photographs, produced between 1929 and 1992, along with major new documentary material from the artist's personal archives. The exhibition was organized by the Museum of Modern Art, Oxford, England.

CLAUDE HAMELIN
(Project Series 9)
January 28 to March 27
This exhibition by Québec artist Claude Hamelin offers five new works in which the fragility of the human being (and of the viewer) is contrasted with the excessive materiality of the sculptural components.

MULTIMEDIA
EVENTS

CHOREOGRAPHIC INSTALLATION BY JEAN-PIERRE PERREAULT
January 21 to February 13
Wednesdays from 6 to 9 p.m.
Thursday to Sunday from 12 noon to 4 p.m.
Jean-Pierre Perreault has created a choreographic installation for eight dancers. Running about four hours, this work consists essentially of duets that take up notions similar to those in the Robert Doisneau retrospective, such as the novel treatment of the couple.

TRAVELLING
EXHIBITIONS

RENÉ-PAYANT BEQUEST
January 16 to February 13
Centre national d'exposition, Jonquièrre

TOURS WITH
SPECIAL GUESTS

NATHALIE PETROWSKI
January 23 at 3 p.m.
The journalist will comment on works in the exhibition *Robert Doisneau, une rétrospective*.

MEETINGS WITH
ARTISTS

SYLVIE BOUCHARD
Sans titre, 1986
January 19 at 12 noon
January 23 at 2 p.m.

ROY LICHTENSTEIN, by Nicole Dubreuil-Blondin
Brushstrokes, 1969
January 26 at 12 noon
January 30 at 2 p.m.

ART VIDEOS

CINDY SHERMAN, 1988
Saturdays and Sundays at 1 and 4 p.m.
Colour video, 45 min., in English, directed by Michel Auder. Here we see the artist choosing accessories, experimenting with various materials and gathering figures, in order to photograph the "living tableaux" that characterize her works.

ART WORKSHOPS

DOWN WITH BRUSHES!
January 13 to February 27
Taking inspiration from Jean-Paul Riopelle's 1950 work *Sans titre*, participants will try their hand at abstract-expressionist painting using splatters and other colourful gestures.

INTERACTIVE MURAL
Tuesday to Friday
For groups (by reservation only).
Come and join the fun: create brand-new images out of the image fragments supplied.

LECTURES

DR. INGO KOLBOOM
January 26 at 6:30 p.m.
Dr. Kolboom, Director of Research at the German Society for Foreign Policy, in Bonn, will give a lecture on extreme-right movements in Germany.

FEBRUARY
EXHIBITIONS

LA COLLECTION : SECOND TABLEAU
Until April 3

ATTILA RICHARD LUKACS
Until April 24

ROBERT DOISNEAU, UNE RETROSPECTIVE
Until April 24

CLAUDE HAMELIN
(Project Series 9)
Until March 27

MULTIMEDIA
EVENTS

DULCINÉE LANGFELDER
Portrait d'une femme avec valise
February 17 to 19 and 24 to 26 at 8 p.m.
February 27 at 2 p.m.
Performance artist Dulcinée Langfelder will present, in coproduction with the Musée, her new work, *Portrait d'une femme avec valise*, an intimate work that looks inward, in a decidedly female world.

TRAVELLING
EXHIBITIONS

RENÉ-PAYANT BEQUEST
Until February 13
Centre national d'exposition, Jonquièrre

February 20 to March 27
Musée régional de la Côte-Nord, Sept-Îles

TOURS WITH
SPECIAL GUESTS

GUY GODIN
February 20 at 3 p.m.

MEETINGS WITH
ARTISTS

CLAUDE HAMELIN
February 2 at 12 noon
February 6 at 2 p.m.

PIERRE AYOT
Le Moncheticaire, 1970
Petit poisson deviendra grand pourvu que ...
Fick, 1970
February 9 at 12 noon
February 13 at 2 p.m.

PIERRE SOULAGES, by Manon Blanchette
Peinture - 5 février 1964, 1964
February 16 at 12 noon

DULCINÉE LANGFELDER
Portrait d'une femme avec valise
February 23 at 12 noon

ART VIDEOS

ROY LICHTENSTEIN, 1993
Saturdays and Sundays at 1 and 4 p.m.
Colour video, 60 min., in English, produced by Film Inc., Home Vision. A portrait of one of the most influential artists of the Pop era.

ART WORKSHOPS

DOWN WITH BRUSHES!
Until February 27

INTERACTIVE MURAL
Tuesday to Friday
For groups (by reservation only).
Come and join the fun: create brand-new images out of the image fragments supplied.

LECTURES

ANDRÉ GUNTHER
February 9 at 6:30 p.m.
First in a series of two lectures on the subject of "Photography and History."
André Gunther, a philosopher and historian who teaches at the Université Paris VIII - Saint-Denis, will speak about the invention of instantaneous photography in Europe in the late 19th century.

PÉNÉLOPE COUSINEAU
February 16 at 6:30 p.m.
Second in a series of two lectures on the subject of "Photography and History."
A historian and professor at Concordia University, Pénélope Cousineau will present a panorama of Canadian photography over the past 50 years, drawing connections with the aesthetic of Robert Doisneau.

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 admission fees. For information, call: (514) 842-6212

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
Friends: free
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
Sunday: 11 a.m. - 6 p.m.
Monday: closed
Tuesday, Thursday and Friday: 11 a.m. - 8 p.m.
Wednesday and Saturday: 11 a.m. - 9 p.m.

Artexite bookstore
Monday: closed
Tuesday: 11 a.m. - 6 p.m.
Wednesday: 11 a.m. - 9 p.m.
Thursday to Sunday: 11 a.m. - 6 p.m.

The Musée will be closed
December 25 and January 1.

Robert Doisneau

French photographer Robert Doisneau, born in 1912, is one of the great masters of the humanistic *reportage* tradition of the 20th century. The retrospective which the Musée d'art contemporain de Montréal is dedicating to him, from January 21 to April 24, 1994, is the first major exhibition of this artist's works to be presented in Canada. Organized by the Museum of Modern Art, Oxford, England, it contains more than 250 photographs produced between 1929 and 1992. Also assembled for

the first time is a significant body of new documentary material, consisting of contact sheets, original prints, and publications in which Doisneau's photographs first came out. His personal correspondence, family photos and cameras round out the presentation. □ This exhibition pays tribute to Robert Doisneau, a leading figure in the history of French photography, by placing his work in a broader context. In fact, as curator Peter Hamilton himself admits, the immediacy and accessibility of many of Doisneau's images (to mention only the famous icon *Le Baiser de l'Hôtel de Ville*, from 1950) have led us to consider his photography from an exclusively romantic perspective, thus overlooking the considerable contribution it made to increasing awareness of the social realities of France, and of the conflicts and divisions tearing it apart. The significance of this retrospective is certainly the way it reveals images stamped with a profound humanity, as well as the way it demonstrates the role of Doisneau's documentary photography as a historical witness to living conditions in the French working class and *petite*

a retrospective

bourgeoisie. □ Throughout his artistic career, which spanned more than 60 years, Doisneau maintained a humanistic approach to a primarily urban reality, and his favourite theme was always the everyday life of the working class, in Paris and its suburbs. His vast body of work (more than 325,000 negatives) illustrates the need he felt to have a personal investment in his subjects, to extract, out of the ordinary ges-

tures or often trite situations that colour Parisian life, the main concerns of the working class. The resulting multifaceted portrait forms a visual identity of Paris that is far removed from artificial images or stereotypes. Doisneau's vision is, rather, that of a witness involved in a subjective relationship with reality, and conscious of the photographer's role in the sociopolitical context of the France of yesterday and today. □ An overall look at the works shown in this exhibition reveals, according to Peter Hamilton, the fundamentally subversive, even anarchic, character of Doisneau's photography. The spirit of "insubordination" which Doisneau repeatedly refers to motivated his entire career, from his earliest works picturing street children in the 19th-century *zones de tir* (firing ranges) left over in the Paris suburbs of the 1920s, to his latest photographs of inhabitants of his home town, Gentilly. □ The importance of the social documentary in the history of the medium partly explains the considerable influence this tradition has had on Québec photographers (particularly during the 1970s). The *Robert Doisneau* retrospective will provide an opportunity to discover the disconcerting, disquieting dimensions of the narrative images of one of its undisputed masters, who is less well known on this side of the Atlantic. ■

SANDRA GRANT MARCHAND



Les Enfants de la place Hébert, Paris, 1957 © Robert Doisneau 1993/Agence Rapho, France

January 21 to April 24, 1994

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