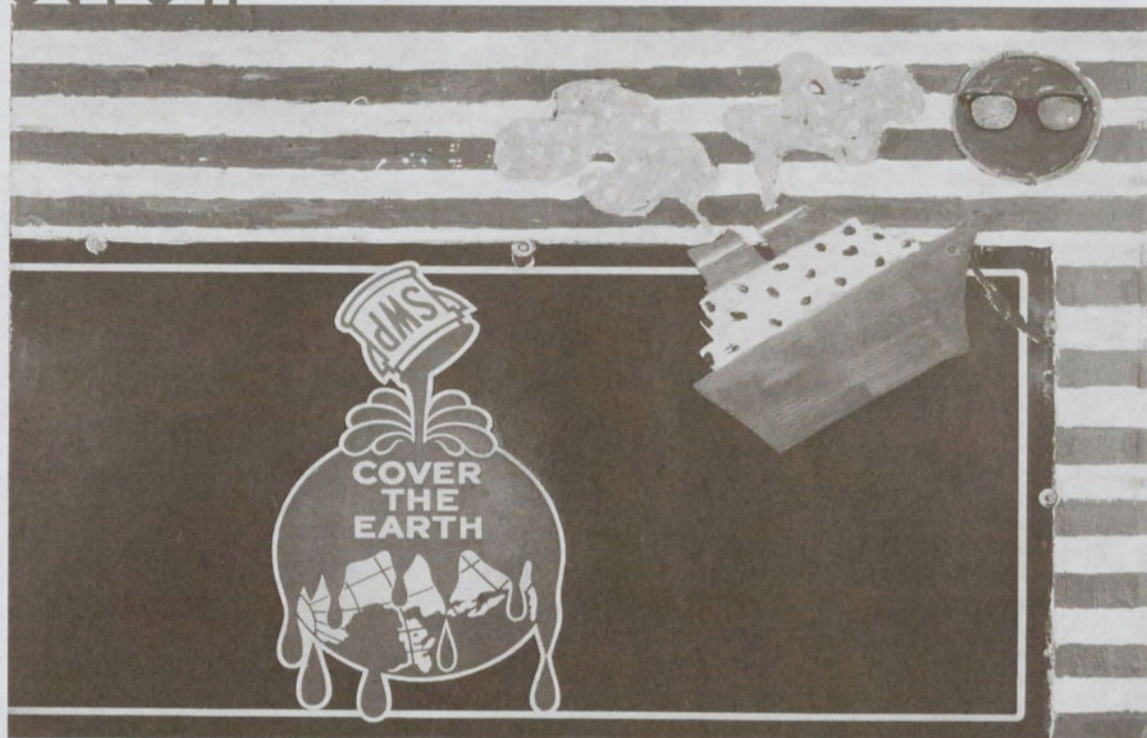


Sylvain P. Cousineau
Cover the Earth, 1984
Acrylic and metal on wood
122 x 91 cm
Lavalin Collection, Musée
d'art contemporain de Montréal
Photo: Richard-Max Tremblay

The Lavalin Collection



of the Musée d'art contemporain de Montréal

Shared Vision

This exhibition is made possible
by the generous contribution of Trimark
Mutual Funds.

Close to two years ago now, on June 22, 1992, the Lavalin Collection became the property of the Musée d'art contemporain de Montréal. This impressive corporate collection, made up of more than 1300 works, was thus added to the museum's permanent collection. It now forms a significant part of that collection — more than a quarter of its 4800 or so works. This massive, government-subsidized acquisition, a landmark in the museum's history, is the subject of the latest exhibition of the permanent collection, following the opening exhibition *La Collection : tableau inaugural* and its sequels. *The Lavalin Collection of the Musée d'art contemporain de Montréal — Shared Vision*, which will fill the four galleries dedicated to the permanent collection, will present a selection of over 150 pieces, from April 30 to October 23, 1994.

The fundamental idea was to offer a clear — but necessarily concise, due to space requirements — overview of the Lavalin Collection. Léo Rosshandler, curator of the collection from 1977 on, has described it in the following terms: "The Lavalin Collection is made up exclusively of Canadian works of art. It has existed since 1962, the year the

first painting was bought, and has grown considerably since then. [...] In this collection, the work of art is the sole consideration [...] it is art that really plays the leading role — contemporary art, historical art, Canadian art, Québec art. There is a small historical base to the collection: about 30 works represent the 19th century here and the early 20th century. But the majority of works come after 1945."* More than 90 percent of the 1300-odd pieces in the Lavalin collection were produced after 1945, in fact, by more than 440 artists. The collection contains close to 1000 Québec works, and comprises about 600 paintings, 600 works on paper (including 300 original prints), and 100 or so sculptures.

For this first exhibition of the Lavalin Collection at the museum that is now its home, a historical approach has been chosen to illustrate the particular contribution made by major figures in contemporary Québec and Canadian art. Three different bodies of works, of about 50 pieces each, suggest a chronological journey through the main trends that marked developments in contemporary art here.

The first group brings together works that are primarily picto-

rial in nature, dating from 1939 to 1965, by such artists as John Lyman, Goodridge Roberts, Fritz Brandtner, Paul-Émile Borduas, Jean-Paul Riopelle, Alfred Pellán, Albert Dumouchel, Fernand Leduc, Jean-Paul Mousseau, Pierre Gauvreau, Jauran, Harold Town, Jack Shadbolt and Toni Onley. It will allow viewers to observe and understand the progression from a figurative modernism to expressive and geometrical abstraction, while underscoring the essential influence of surrealism and automatism.

The second group contains paintings, sculptures, assemblages and mixed-media works from the sixties, seventies and eighties. Some of these examples represent an affirmation of pictorial specificity, in the way they offer a critical interpretation of, and even surpass, the formalist approach (Claude Tousignant, Guido Molinari, Jack Bush, Ronald Bloore, Yves Gaucher, Jacques Hurtubise, Charles Gagnon, Richard Mill, Louis Comtois, David Craven, David Bolduc, and others); some are the work of sculptors who unequivocally asserted the importance of this medium (Armand Vaillancourt, Yves Trudeau, Charles Daudelin, Ivanhoë Fortier, Ulysse Comtois, Peter Gnass, Ann Kahane, Robert Roussil, etc.); yet others reveal a desire to shift and give new meaning to the aesthetic object by dissociating it from conventional methods of painting and sculpture and turning, instead, to collage, "tinkering," direct use of found objects, and appropriating the pho-

tographic image (Betty Goodwin, Irene F. Whittome, Serge Lemoyne, Suzy Lake, Sylvain Cousineau, Dominique Blain, etc.).

The third set of works comprises approximately 50 drawings, done mainly during the eighties, and endeavours to define the current ramifications of this practice in its elements of self-reflection, experimentation and traces of personal experience, as well as its revelation of expressive intensity and the fragmentation of formal language (Betty Goodwin, Jocelyne Allouche, Marc Garneau, John Heward, David Moore, Francine Larivée, Roland Poulin, Henry Saxe, Robert Savoie, Lyne Lapointe, Lucio de Heusch, François Morelli, Stephen Schofield,...).

In short, the exhibition highlights the primary functions of a state museum collection: to preserve, promote and make known the art that matters and that relates to key moments in the development of a plastic language and in the affirmation of a culture. It also acknowledges the special, exemplary role played by corporate philanthropy in developing a society's projects.

JOSÉE BÉLISLE

* Léo Rosshandler, quoted by Michèle Lalonde, in "La Collection d'oeuvres d'art Lavalin," *Cahiers des arts visuels au Québec*, Vol. 10, No. 39 (1988), p. 23.

April 30 to October 23, 1994

▲ TRIMARK
MUTUAL FUNDS
WE MANAGE
TO OUTPERFORM.

Armand Vaillancourt
 Untitled, 1963
 Burnt oak
 203.2 x 58.4 x 58.4 cm
 Collection: MACM

Armand

The 1993 winner of the Prix Paul-Émile Borduas, Armand Vaillancourt has enjoyed considerable esteem ever since his professional beginnings. He has consequently had a great impact on sculpture in Québec and played an outstanding role in asserting Québec art beyond our borders. Vaillancourt's remarkable artistic career reveals a deep concern for freedom and is driven by an extraordinary vitality. With his social commitment and admirable consistency, his repeated challenges to the system thus contributed to the development of the art of sculpture. □ Very early on, Armand Vaillancourt broke with convention. In 1953, when he was a student at Montréal's École des Beaux-Arts, he made a name for himself by creating a sculpture out of a tree growing on Durocher Street. In so doing, he wanted to give his work a public character and depart from a traditional view of sculpture. Like a manifesto, *L'Arbre de la rue Durocher* became the symbol of his commitment to a sculpture that was free of academicism and centred on the public. □ While essentially abstract, his sculptures also entail a critical discourse to which the artist has remained faithful throughout his career. Noteworthy among the many projects he has carried out is his presence at the first international sculpture symposium in Mount Royal park in 1964, with a piece entitled *La Force*, and at the sculpture symposium held in Toronto in connection with the Centennial celebrations (his work *Je me souviens* remained incomplete, after the authorities withdrew the funds allocated for it). Between 1969 and 1971, he produced the largest fountain sculpture in North America for

Embarcadero Center in San Francisco. In 1983, in response to a commission from the Québec government, Vaillancourt created *Justice*, a fountain sculpture for the Québec City courthouse. More recently, in 1987, during the Ibero-American symposium held in Santo Domingo, Dominican Republic, he

produced *El Clamor* as a tribute to the Latin American people. This work made up of five tons of stone, concrete and steel is topped by a hundred or so outstretched hands carved out of steel. His monumental works and those on a smaller scale show the same concern for making the most of the material's qualities and testify to the artist's curiosity in trying out new techniques and his desire to share his discoveries with the public. □ The social commitment that has always marked Vaillancourt's sculpted work may also be observed in the varied activities and performances that form part of his multifaceted artistic practice, and that must be seen in the broadest sense. An independent creative force, he is constantly involved in defending such causes as justice or the survival of peoples and the whole planet. □ Through struggles and controversies, the formal aspect of the work created and the revolutionary spirit of the



Vaillancourt

artist are closely linked in this tireless creative quest coupled with an unwavering political awareness. ■

PAULETTE GAGNON

Sylvie Bouchard



The work of Sylvie Bouchard ranks among those that, during the eighties, endeavoured to renew the vocabulary of figurative painting while keeping its critical aspect derived from the principal lessons of modernism. It deals with spaces and surfaces, places of ambiguous depth and themes whose development relates closely to the physical components of the piece. Beyond these characteristics, however, Bouchard's work also is distinctive for the atmosphere that surrounds it and makes it seem both far-off and intimately connected with our memories and dreams. □ This dreamlike dimension was evident from the artist's earliest exhibitions, particularly in the works presented in 1985 at Galerie Appart' under the title *L'Observatoire des mille lieux*. Combining painting, drawing and architecture, the installation formed by these grouped pieces takes up and challenges, through an approach that wavers between two-dimensionality and real space, certain motifs and processes (stairs, arcades, plays of light and shadow, varnishes,...) belonging to the history of figurative representation and its desire to create the illusion of depth. Beyond the simple analytic process, the critical dimension of this work is also expressed by the suggestion of an ideal place of painting — a place both historical and mythical which this work puts somewhere

between the Middle Ages and the Renaissance, in an anonymous, highly evocative space. □ The watercolours on wood panels produced during the late eighties carry on this exploration of the spaces of painting. Architecture gives way to landscape which, once again, defines a territory related much more to the dream world than real space. The motif of the tree, often present in this work, tends to merge with the wood of the support, which is visible because of the transparency of the watercolour. The outline of figures may sometimes be seen, in a setting in which references to

landscape are accompanied by a somewhat abstract component. This abstraction becomes increasingly pronounced in the 1991 series of oils on wood entitled *Le Bandeau d'Arlequin*, in which dominant symbolic forms stand out against abstract grounds. □ The style of the diptych entitled *Colin-maillard* (1992), acquired by the museum last fall, places it in the same spirit as this series. The oil pigment entirely covers the wood support, which it transforms into a perfectly smooth surface. Its space is ambiguous, bounded only by a few vague suggestions of an interior that is otherwise neutral. No longer tied to landscape or architecture, the theme adopted here instead calls upon the notion of play. The scene depicted over the two panels seems to suggest some connection between the painted work and the game of blind man's buff ("colin-maillard" in French). In the left-hand panel, a blindfolded figure in a grey coat gropes along in front of a yellow wall. In the right-hand panel, a yellow coat appears to float in the space in front of a grey panel. This play of echoes, through which forms and colours call out to one another, from panel to panel, speaks to us of what is visible and what is missing, of time and of space. This scene stands as a metaphor of painting, a figure of this genre of work and all it entails in terms of seeking and seizing, exploration and chance. ■

PIERRE LANDRY

Sylvie Bouchard was born in 1959, and lives and works in Montréal.
Sylvie Bouchard, *Colin-Maillard*, 1992. Oil and wax on wood (diptych), 178 x 261 cm (overall).
Collection: MACM. Photo: Denis Farley

Seeing Blue (Project Series 10) ■ Since the mid-eighties, Montréal artist Laurie Walker's sculptural practice has combined effects of the conscious and the unconscious mind, giving rise to highly metaphorical work. Showing a remarkable mastery in its handling of materials, both varied (wood, copper, marble, plexiglass,...) and, sometimes, uncommon (peat moss, bioluminescent bacteria,...), Walker's art summons up and skilfully brings together, through various symbols and archetypes, the distinct yet compatible fields of art and science, nature and culture. These parallels are made through subtle shifts, formal as well as semantic, from one field to the next (botany, mythology, drawing, etc.) — thus easing the boundaries between those fields and relaxing the rigidity of the discourse and means particular to each of them.

Entitled *Seeing Blue*, the installation created for this exhibition focuses on the notion of perception and, more specifically, on the way it develops through the simultaneous actions of eye and memory, as well as through its interpretation by science. The installation, built around a large sponge carved to follow the form of a brain, is presented as a network of components (eggshells, plastic tubes, coloured liquids, burettes, etc.)



Laurie Walker
From "Seeing Blue", 1993-94, 1993
Watercolour over graphite on Arches paper
52.2 x 74.2 cm
Photo: Guy L'Heureux

whose nature and functions deal with various aspects of scientific work and its investigation of the body. Relating to organic and mechanical systems at the same time, this work also brings out the underlying symbolism of the devices and processes of scientific research. The simultaneous presentation of watercolours here acts as a counterpoint to the sculpture, while continuing, in a highly poetic way, the exploration of the evocative forces resulting from this coming together of art and science. ■

PIERRE LANDRY

Laurie Walker

April 9 to May 29, 1994

Multimedia Events

Revolutionary Songs, Vocal Music and Theatrical Events for Adolescents The Musée's Exciting Multimedia Program for This Spring

Tim Brady, guitarist, composer and improviser, is one of the most dynamic representatives of today's music in Canada. On March 4 and 5, he will present, in a co-production with the Musée, the world premiere of his new show entitled *Chansons révolutionnaires* which highlights one of the key elements in modern history: revolution.

Artists and writers around the world have echoed this phenomenon, of considerable importance for its intellectual and emotional, not to mention political, social and economic, aspects. Their passionate contribution reveals a duality between hope and fear, tolerance and violence. These writings trace a wide range of ideas, feelings and experiences reflecting the irresistible desire for change.

Tim Brady has selected his repertoire from letters and poems that speak of the revolutionary experience on three continents. He puts to music the words of Alexander Blok (Russia, 1921), Antonio Jacinto (Angola, 1960), Camille Desmoulins (France, 1793), Jean-Pierre Claris de Florian (France, 1793), Regino Pedrosa (Nicaragua, 1940) and Ernesto Cardenal (Nicaragua, 1978), which are performed by Nathalie Poulin in English, French and Spanish.

The first part of the show includes works for solo guitar from Tim Brady's *Imaginary Guitars* recording and a new version of *Circling* for soprano saxophone and vibraphone, played by his Bradyworks band. This will be the launch of the show's North American tour.

The upcoming second edition of *La Quinzaine de Montréal* will spotlight the oldest instrument: voice. (The first edition of this event, in 1992, centred on the cello.) This year, starting at the end of April, the Musée and Tangente will share the contemporary section of this festival, with a series of events on current vocal music. Different approaches, such as "sound" poetry, sung theatre, mini-opera, experimental vocal work, and improvisation, are scheduled for this international gathering of singers and musicians. Most of the pieces presented will be receiving their Canadian or world premieres. Current vocal experimentation is often associated with instrumental music, performance, theatre or opera, staged in ways that break down the definitions of genres. The other two sections of the Quinzaine — world music and music in the European tradition — will take place at different sites around the city, from April 27 to May 7.

During the last week in May, the museum will open its doors to the third edition of *Rendez-vous international de théâtre jeune public*. A unique series, "Les Coups de théâtre au Musée," has been specially formulated for adolescent audiences. Two works for 13 to 16-year-olds will be offered, in co-production with the Musée. From Montréal, Théâtre Le Clou will give a show entitled *Jusqu'aux os*, examining the limits of tolerance and freedom. This multidisciplinary presentation incorporating video, dance and music is new to Montréal. It features three actors in an unusual, dynamic staging. From Vancouver, the Green Thumb company will present the play *The Cost of Living* starring, in a solo performance, a young 17-year-old student who is questioning life in the age of AIDS and asserting the desire of an entire young generation to live rather than just survive.

Both these plays, about prominent, topical issues, make use of the language of technology — television screens and video cameras, among other means — as well as soft-rock music, dance and theatre, in a multidisciplinary approach that fits the fragmented world of their characters. ■

YOLANDE RACINE

Pauline Vaillancourt in
Ne blâmez jamais les bédouins
Photo: Yves Dubé



Kiki Smith
 Sueno, 1992
 Ink
 106 x 196.9 cm
 Collection: Martineau Walker



Corporate Collections and Contemporary Art

Alcan, Loto-Québec, Martineau Walker, United Westburne Inc., Canderel, Westcliff, Wajax, Petro-Canada, Steelcase, Quebecor, Claridge, BCE, Cleman Ludmer Steinberg Inc., National Bank of Canada, Toronto-Dominion Bank, Bank of Nova Scotia, Laurentian Bank, CIBC, Confédération des Caisses Desjardins du Québec, Gaz Métropolitain, André Filion et ass., National Inc., McCarthy Tétrault, Heenan Blaikie, Lapointe Rosenstein, Peerless Carpet,.... All these organizations, however diverse their activities and sizes, have one point in common: they all have art collections hanging in their offices. About 40 of these com-

panies, in Montréal and Québec City, have agreed to show us their collections.*

Whatever orientation is wished for the collection (didactic, specialized in one particular medium or style), it is essential always to emphasize quality. In this way, the company will both earn the respect of the artistic community and be sure to gain considerable prestige when it comes to make a gift to a museum. Collections that have made their mark, it should be noted — like the Barnes Collection (shown recently at the Musée d'Orsay in Paris) — contain not just assemblages of important objects, but bodies of works that reflect a particular vision of the period in art history which is their focus.

Québec companies appear to buy primarily to adorn their premises, to make the workplace less impersonal, rather than to use art as a promotional tool. There are some notable exceptions, however, such as Claridge, National Bank of Canada, Toronto-Dominion Bank and United Westburne, which have produced catalogues, organize exhibitions based on their collections, and make loans or gifts of their works to public museums and galleries.

As far as the composition of the collections is concerned, oil on canvas still holds a place of choice. Be it abstract or figurative painting, certain names keep coming up: Tony Sherman, Dorothy Knowles, Tom Hopkins, David Alexander and Michael Smith, for example. In terms of sculpture, very few companies display a sustained, serious interest. United Westburne has acquired several formalist sculptures by the Prairie School, and Canderel has commissioned a major piece by Vancouver sculptor Allen Storey for the Royal Trust building.

So-called international works include the likes of Rauschenberg, Christo, Eric Fischl, Zuniga, A.R. Penck, Michael Heizer, etc. We may thus conclude that, by and large, corporate collections concentrate mainly on Québec works, followed by Canadian art, and then, in some cases, international art.

While painting is still dominant, photography is growing in importance in both the United States and Europe. In Québec, it is seen mainly at Air Canada, where one-third of the collection consists of black and white photographs, most of which are hung in the new Air Canada VIP lounges at the Toronto, Vancouver, Los Angeles and London airports. Otherwise, photography is seldom found, with the exception of some more recent and avant-garde collections, which include a piece or two from a few artists like Angela Grauerholz, Evergon, Roberto Pellegriuzzi or Geoffrey James.

It should be noted that there are practically no nudes, religious art, sociological art or political art in Québec corporate collections. We are still very cautious here. The bigger the company, the harder it seems to be to take risks. There are nonetheless some bold gestures which we would like to point out: a photograph by Beuys in the Canderel dining room, a nude by Kiki Smith in the conference room of Martineau Walker, containers and vests by Betty Goodwin in the office of Arnold Steinberg, and an Evergon triptych at Claridge.

The emergence of new means of expression has led most of today's artists to favour gestures and deliberation. Art cannot be seen as just another decorative element that perpetuates traditional forms and techniques. A company that wishes to represent current art in its collection must be prepared to accept an art that is in the process of being created, an art that does not yet have any distance behind it, an art that shows the changes and phenomena of our time. This is a tough challenge, to be sure, but oh so exciting. ■

THÉRÈSE DION

*Based on this research, a video will be made on Québec corporate collections, to be presented at the Musée at the same time as the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal — Shared Vision*.

Friends of the Musée

Annual Meeting of the Friends of the Musée: Five New Members Join the Board of Directors

It was with great pleasure that Maurice Forget, whose term as Chairman of the Friends of the Musée is entering its second year, welcomed five new members to the Board of Directors. Sylvie Boivin, Secretary, National Bank of Canada, Marc DeSerres, President, Omer DeSerres Canada Inc., Guy Knowles, General Director Operations, Marathon Realities Ltd., Marissa Nuss, member of the Musée's Board of Directors, and Lillian Reitman have all eagerly agreed to serve on the Board of the Friends of the Musée so as to lend their organizing talents to its fundraising events.

These new recruits join the dynamic team of: Robert-Paul Chauvelot, board member, Régie du gaz naturel du Québec, François Dell'Aniello, lawyer, Joanne Forgues, Vice-president Finance, Les Productions Prisma, Marie Gaudet, administrator, Michel Giroux, contemporary art dealer, Josée Lacoste, Sylvi Plante, lawyer, Heenan Blaikie, and Manon Blanchette, the Musée's Director of Communications and Marketing.

We regret to announce the departures of Rachel Martinez, Pierre Bourgie, Vasco Cecco, Jean-Claude Cyr and Gilles Nadeau, whose unflagging efforts have contributed so much to the vitality and development of the Friends of the Musée. We would like to take this opportunity to thank them most sincerely for their participation and invite them to remain loyal fellow Friends.

"Delectable Desserts": A First Christmas Party for Our Friends

This past December 9, more than 70 Friends gathered to feast on some exquisite treats at the museum. For this special occasion, the rotunda took on a festive air, with magically coloured Christmas lights and enchanting music.

Some people took the opportunity to bring new Friends to this first-ever Christmas party that was a festive... and friendly celebration of the holiday season.

We would like to thank *Le Marchand de vin*, *Code communications* and *Nina Berkson*, designer, who contributed generously to this evening, as well as *Comme la vie, avec un accent*, which kindly offered us a magnificent vase as a door prize. Thank you all!

THE ART OF GIVING Campaign Continues

For two years now, *The Art of Giving* fundraising campaign has made steady progress towards its goal. So far, over \$2,675,000 has been collected! More than 50 individuals, foundations and companies have pledged to support the museum's cause over a period of five years.

Last fall, *The Art of Giving* received its second major gift, \$250,000 from the Rolph Family and the RHW Foundation. To show its gratitude, the Musée has named the multimedia room *Beverly Webster Rolph Hall*, in memory of Beverly Webster Rolph, who was a great patron of the arts in Montréal during the sixties.

The fundraising campaign is continuing its appeals and should soon reach stage one of its overall objective of \$5.5 million. This first \$3.5 million will help cover the cost of building the museum's new home. The remaining \$2 million targeted, to go towards the *Heritage Fund*, will be raised through future annual campaigns.

The Annual Ball, This Coming April 28

The Musée d'art contemporain de Montréal's annual Ball will take place this coming April 28, the night before the opening of the Lavalin Collection exhibition. Under the leadership of Honorary Chairman Bernard Lamarre, the Ball's organizing committee will be chaired by Marissa Nuss. Dinner will be served in the museum's exhibition galleries. Don't pass up this chance to enjoy an unforgettable evening, and a sneak preview of the Lavalin Collection!

Ivana Trump at the Musée

This past November 22, the Musée welcomed Ivana Trump for a visit. Mrs. Trump, who was in Montréal for the shooting of a film based on her best-seller *For Love Alone*, presided over a benefit evening, proceeds of which went to the Musée's art acquisition fund.



Club Med Winner. Thanks to the Musée's new series of brunches, Betty Macfarlane, of Town of Mount Royal, has won a holiday week for two at Playa Blanca, Mexico, courtesy of Club Med. Seen here, from left to right: Manon Blanchette, Director of Communications and Marketing at the Musée, Jean-Noël Guilhem, Club Med general manager, the happy winner, Betty Macfarlane, and Michel Autfajal, Club Med regional sales manager.



L'oeuvre pinte by Jean-Jules Soucy. At the opening of this exhibition on December 10, more than 500 people gathered around *Tapis stressé*, the work of Saguenay artist Jean-Jules Soucy. This carpet of 60,000 empty milk containers covered over 1700 square feet. Faithful to the spirit of his earlier creations, the artist combined humour, poetry and social commitment in this new piece. His works amuse, charm, and also shake up old conventions. Photos: Martin Vigneault

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

— MEMBERS: Bernard Amyot, Yvette B. Sanchez, Robert Barsky, Pierre Beauchamp, Claire Beaulieu, Ernest Berger, Nina Berkson, Roger Bertrand, Manon Léger-Boivin, Jacques Bourbonnais, Suzanne Brillant-Fluehler, Paola Cantera, Donald Carpentier, Gérard Carrier, Monique Charbonneau, Hubert Colas, Jacqueline Côté, Marcia Couelle, Marthe Cousineau, Yvon d'Anjou, Claudette Desjardins, Jean-Marie Dion, Andrée Douville, Michèle Duguay, Pierre Elourdes, Mark Ely, Eleanore Finkelstein, Bertrand Fournier, Philippe Gauvreau, Marian Gurberg, Denis Hamelin, Yolande Herve, Maurice Hudon, Patrick Hudson, Gyslaine Joly, Merle Klam, Chris Klar, Andrea Klein, Mitchell Labell, Danielle Lalonde-Gyore, Réjeanne Lamarche, Diane Lamontagne, Diane Léger, Noël Malette, Louise Marien, Marie-Claire Marleau, Ysabelle Martineau, Claudel Massé, Stephen Meagher, Marlène Morin, Jean Paquin, André Pilon, Nora Pope, Régine Robin, Roland Rocheleau, Serafima Roll, Frank Rolph, Carole Rosenstein, Stéphane Saintonge, Jean-Pierre Séguin, Danielle Thibault, Michel Veilleux. Aînés: Ruth Albert, Lucette Bagdo, Mariette Beaudoin, Lucille Benoît, Jean-Louis Benoît, Nathalie Castonguay, Bernadette Chevalier, Madeleine Constantin, Cécile De Girardi, Marie Deguire-Descaire, Maurice Dubois, Grace Gouin, Dahn Hiuni, Pierrette Laverdière, Pierre Meko-Lefort, Gérard Meunier, Édouard Pagé, Lorenzo

Prévost, Jacqueline Roberge, Jacqueline S. Labelle, Marc Savard, Cécile Savignac, Théodore Tsagaris, Maro Tsagaris, Thérèse Vaillancourt, Béatrice Vaillancourt. Familles: Jacques Allard, Catherine Allard, Ruba Cameron, Diane Collin, Maurice D'Amour, François Ducharme, Françoise Ducharme, Judith Ducharme, Isabelle Ducharme, David Ducharme, Sylvie Guérino, Marie-Claude Harpin, Diane Harpin, François Lanthier, Ginette Legault, Jocelyne McKenzie, Bruce McNiven, Reynald N. Harpin, Philippe Poulin, Philomène Poulin, Avril Poulin, Robert Poulin, Jean Reid, Phébé Richard, Julie Richard, Bruno Roy, Charles-André Roy, Christian Roy, Marie-Charlotte Roy, Halina Rubin, Tara Rubin, Mark Rubin, Mathieu Thibodeau, Rafael Thibodeau, Robert Thibodeau, Marie-Sénécal Tremblay. Étudiants: Serge Allaire, Cécile Bahl, Jonathan Bergeron, Johanne Bilodeau, Suzie Elbatrik, Annie Ferland, Guillaume Fradette, Steve Gaitan, Louise Gannon, Sylvie Gaudet, Marie Girard Lefaiure, Noëlle Graton, Cheryl Kolak Dudek, Michel-François Lagacé, Marie Lamarche, Michel Langlois, Christine LaSalle, Magali-Lysanne

Latulippe, Stéphane Leclerc, Richard Légaré, Madeleine LePage, Aline Létourneau, Cathy Maag, Sandrine Martinet, Alexandre Masino, Sharon McGee, Brijit McInnes, Janelle Mellamphy, Philippe-Yannick Ménard, Monique Meunier, Denis Morin, Sara Morley, Johanne Noël, Julie Paré, Guy Pelletier, Noémie Plante, Nicolas Plourde, Jamis Rahn, Manon Régimbald, Roger René Villeneuve, Philippe Roberge, François Rochon, Patrice Rondeau, Anne-Marie Ryan, Alain Saint-Pierre, Raphaël Sottolichio, Charlotte Turner, Nicolas Veaux-Logeat, Louise Vigneault, Brennan Wanters. — THANK YOU TO OUR VOLUNTEERS: Carole Alix, Pierre Alvarez, Suzanne Bastien, Stéphane Bédard, Marie-France Bédard, Ghislaine Bisailon, Rena Brais, Glenn Brook, Liliane Caron, Aline Carreau, Claire Dagenais, Chris Dardzinski, Pierre-Daniel Décarie, Laurette de Courval, Michèle Delaven, Marc Desforges, Sarah Diaz, Antoinette Dozois, Marie-Josée Drouin, Shirley D'Souza, Raymonde Dumas, Nathalie Fortin, Belinda Franco, Yolande Garneau, Andrew Georgiades, Sophie Giroux, Nicole Houle, Sunadee Jessop, Réjeanne Lapierre, Jacques Leblanc, Marie-Thérèse Lefebvre, Du-Yi Leu, Louise L'Heureux, Mirto Milot, Fiona Nelson, Ximena Ortiz, Suzanne Ouellet, Valérie Pagnotta, Kathleen Pizzaro, Nicole Rolland, Yolande Roy, Carmen Seleanu, Marc Sirois, Pina Tamburro, Alejandra Vergara, Patricia Vinci, Robert Vragovic, Anne Weinstein.

1992-1993 Results

REVENUE	
TOTAL REVENUE	\$388,659
NET REVENUE FROM ACTIVITIES	
<i>The Art of Giving</i> campaign	192,574
Membership dues	28,431
Ball	91,801
Art Auction	69,938
Other*	5,915
GIFTS MADE TO THE MUSÉE	
	\$112,500
CASH BALANCE AT JUNE 30, 1993	\$93,707

* Interest income and miscellaneous gifts.

Calendar

MARCH

EXHIBITIONS

LA COLLECTION : SECOND TABLEAU
Until April 3

ATTILA RICHARD LUKACS
Until April 24

ROBERT DOISNEAU,
UNE RÉTROSPECTIVE
Until April 24

CLAUDE HAMELIN
La Chute du corps
(Project Series 9)
Until March 27

MULTIMEDIA EVENTS

Beverly Webster Rolph Hall

TIM BRADY
Chansons révolutionnaires
March 4 and 5 at 8 p.m.
Accompanied by his Bradyworks band, composer and guitarist Tim Brady will premiere his new show, entitled *Chansons révolutionnaires*, which highlights one of the key elements in modern history: revolution. After its presentation at the Musée, this musical production will tour Canada and the U.S.

TRAVELLING EXHIBITIONS

RENÉ-PAYANT BEQUEST
Until March 27

Musée régional de la Côte-Nord, Sept-Îles

TOURS WITH SPECIAL GUESTS

Lobby

MARIE LABERGE
Sunday March 6 at 3 p.m.
This writer and actress comments on selected works in the *Robert Doisneau, une rétrospective* exhibition.

ART VIDEOS

Gazoduc TQM room, main floor

Tuesday through Sunday,
11:30 a.m. and 1, 2:30 and 4 p.m.

ROBERT DOISNEAU,
CONTACTS SERIES, 1988/1989
Video, b/w, 13 min., in French, directed by Sylvain Roumette. An introduction to the world of photographer Robert Doisneau, through his contact prints.

ROBERT DOISNEAU, EN TOUTE LIBERTÉ SERIES, 1993
Video, colour, 28 min., in French, directed by Micheline Gamache. A Société Radio-Canada production. Interview by journalist Isabelle Albert with photographer Robert Doisneau.

ADRIENNE CLARKSON PRESENTS:
ATTILA RICHARD LUKACS, 1991
Video, colour, 30 min., in English, directed by Alan Burke. Illustrates various aspects of the work of this controversial artist.

LECTURES

Beverly Webster Rolph Hall

HAL FOSTER
March 24, 3 to 6 p.m.
As part of a multidisciplinary seminar on Culture: Practices and Institutions, presented in collaboration with the Université de Montréal, Professor Hal Foster will give a lecture entitled "What's Neo About the Neo-Avant-Garde?" offering his reading of the notion of "recycling" in postwar North American art. In English.

ART WORKSHOPS

Pratt & Whitney Canada Workshops

Weekdays: Tuesday to Friday

For groups (by reservation only)
10 a.m. to 3 p.m.
Registration necessary: (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 aged 14 and under must be accompanied by an adult.
Free with purchase of museum admission ticket.

SPRING SWEET SPRING

March 5 to April 24
After a look at the work by Marian Scott entitled *Sumac*, 1937, presented in the exhibition *La Collection : second tableau*, we will make paintings on the plant life theme, using curved lines and both hot and cold colours.

SYMPOSIUM

Beverly Webster Rolph Hall

March 24, 7 to 9 p.m.
March 25, 10 a.m. to 6 p.m.

DEFINITIONS OF VISUAL CULTURE
THE NEW ART HISTORY — REVISITED
This symposium will bring together art historians who exercise considerable influence in Britain and on the international scene. The speakers will each present the results of their current research in connection with the following question: What is your definition of visual culture?

The keynote speaker will be the eminent American specialist Hal Foster, of Cornell University. List of participants:
STEPHEN BANN, Kent University at Canterbury, U.K. — MICHAEL BAXANDALL, Warburg Institute, London, U.K./University of California, Berkeley, U.S.A. — T.J. CLARK, University of California, Berkeley, U.S.A. — THOMAS CROW, University of Sussex, Brighton, U.K. — PETER DE BOLLA, University of Cambridge, U.K. — LYNDA NEAD, University of London, U.K. — JOHN TAGG, SUNY, Binghamton, U.S.A. — LISA TICKNER, Middlesex University, London, U.K.

Information/registration:
Danielle Legentil, tel. 847-6245

APRIL

EXHIBITIONS

LA COLLECTION : SECOND TABLEAU
Until April 3

ATTILA RICHARD LUKACS
Until April 24

ROBERT DOISNEAU,
UNE RÉTROSPECTIVE
Until April 24

LECTURES

Beverly Webster Rolph Hall

LURIE WALKER
Seeing Blue
(Project Series 10)
April 9 to May 29
This exhibition presents an installation sculpture bringing together history and science through the use of varied, and often uncommon, materials.

THE LAVALIN COLLECTION OF
THE MUSÉE D'ART CONTEMPORAIN
DE MONTRÉAL

Shared Vision
April 29 to October 23
The depth, diversity, even eclecticism of the Lavalin Collection, which the Musée acquired on June 22, 1992, make it a natural vehicle for exploring the main trends in contemporary Québec and Canadian art. The exhibition presents 150 works from this major collection. This exhibition is made possible by the generous contribution of Trimark Mutual Funds.

MULTIMEDIA EVENTS

Beverly Webster Rolph Hall

LA QUINZAINE DE MONTRÉAL —
LA VOIX "SÉRIE MUSÉE"
April 27 to May 7

This program comprises a series of events relating to contemporary vocal music and built around different types of exploration, such as sung theatre, "sound" poetry, mini-opera, vocal experimentation, and improvisation.

TOURS WITH SPECIAL GUESTS

Lobby

BERNARD LAMARRE
Saturday April 30 at 3 p.m.
Bernard Lamarre comments on various works in the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal — Shared Vision*.

ART VIDEOS

Gazoduc TQM room, main floor

Tuesday through Sunday,
11:30 a.m. and 1, 2:30 and 4 p.m.

ROBERT DOISNEAU,
CONTACTS SERIES, 1988/1989

ROBERT DOISNEAU, EN TOUTE LIBERTÉ SERIES, 1993

ADRIENNE CLARKSON PRESENTS:
ATTILA RICHARD LUKACS, 1991

ART WORKSHOPS

Pratt & Whitney Canada Workshops

SPRING SWEET SPRING
Until April 24

LA DAME AUX CASTORS
April 29 to June 26
Taking inspiration from Irene F. Whitmore's 1973 work called *La Dame aux castors*, shown in the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal — Shared Vision*, we will create an image using mixed media.

MAY

EXHIBITIONS

THE LAVALIN COLLECTION OF
THE MUSÉE D'ART CONTEMPORAIN
DE MONTRÉAL

Shared Vision
Until October 23

LURIE WALKER
Seeing Blue
(Project Series 10)
Until May 29

HENRY SAXE
May 20 to September 25

This exhibition is the first retrospective devoted to one of the country's leading sculptors. It presents the different stages in the artist's career: from his first paintings in the early sixties and his first sculptures, which followed, to his modular works, his fragmented sculptures and his constructivist-inspired pieces.

MULTIMEDIA EVENTS

Beverly Webster Rolph Hall

LA QUINZAINE DE MONTRÉAL —
LA VOIX "SÉRIE MUSÉE"
Until May 7

RENDEZ-VOUS INTERNATIONAL DE
THÉÂTRE JEUNE PUBLIC
LES COUPS DE THÉÂTRE AU MUSÉE
May 24 to 29

In connection with the third edition of *Rendez-vous international de théâtre jeune public*, the Musée is co-producing two presentations for 13 to 16-year-olds. From Montréal, Théâtre Le Clou will give a show entitled *Jusqu'aux os*. From Vancouver, the Green Thumb company will present *The Co\$ of Living*.

TRAVELLING EXHIBITIONS

ALFRED PELLAN,
UNE RÉTROSPECTIVE
May 7 to July 3

London Regional Art and Historical Museum

TOURS WITH SPECIAL GUESTS

Lobby

YVON DESCHAMPS
Sunday May 22 at 3 p.m.
The well-known actor and entertainer will comment on selected works exhibited at the Musée.

ART VIDEOS

Gazoduc TQM room, main floor
Saturdays and Sundays at 1 and 4 p.m.

L'ABSTRACTION DANS TOUS
SES ÉTATS — L'ART ABSTRAIT AU
CANADA, 1992
Video, colour, 32 min., in French, directed by Georges Mully, produced by the National Gallery of Canada. Using newsreels and interviews with artists, taken from film archives, this video defines the 1950s and explains the development of abstract art in Canada.

ART WORKSHOPS

Pratt & Whitney Canada Workshops

LA DAME AUX CASTORS
Until June 26

T-SHIRTS, YEAH, YEAH, YEAH

Weekends, until May 31
Get your summer wardrobe ready by painting yourself a T-shirt at the Musée's art workshops. Reservations necessary: 847-6253. Cost: \$5. Children 12 and under must be accompanied by an adult.

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

Group tours

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

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 St. Catherine Street West
Montréal, Québec H2X 1Z8
Tel. (514) 847-6226
Place-des-Arts metro

Admission to exhibition galleries

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.

Artex-te 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.

Prix

René-Payant

AUX JEUNES ARTISTES EN ARTS VISUELS DU QUÉBEC DU FONDS LES AMIS DE L'ART DE L'UNIVERSITÉ DE MONTRÉAL

This award will be presented by the Fonds Les Amis de l'Art de l'Université de Montréal in May 1994. Worth \$2,000, the prestigious award is intended to encourage a young professional artist who has produced outstanding work in Québec. To be eligible, candidates must: 1. be no more than 35 years old as of January 1, 1994; 2. have participated in at least three group exhibitions outside a university or other teaching institution; 3. have had at least one solo exhibition in the past two years.

Applications, which must be accompanied by a résumé and a maximum of 10 slides, should be sent by April 8, 1994 to the following address:

PRIX RENÉ-PAYANT AUX JEUNES ARTISTES EN ARTS VISUELS DU QUÉBEC

Musée d'art contemporain de Montréal
185 St. Catherine Street West
Montréal, Québec H2X 1Z8
Information: (514) 847-6226

THE ART OF MUSIC

Ciel
98,5
Antenne Bleue FM

There are artists whose careers, while exemplary, are carried on discreetly, far from the spotlight of publicity and the influence of fashion. Henry Saxe is one of those artists. Over the past 30 years, this Montréal-born sculptor has developed a body of work that constantly offers surprises and demonstrates a spirit of renewal. Saxe, who began his artistic career in the early sixties,

form loops that allow the components to be connected. The result is an extraordinary flexibility in possible arrangements of the modular elements, ranging from a tightly ordered structure to inextricable chaos.

Saxe's art continued to develop in reaction to his earlier works. He gave up using colour, as well as variable, mobile structures. He began to choose ordinary materi-

relations of different volumes, tension, weight and balance. They appear to express an imaginary spatial model applied to a physical space. Their main feature is the importance of the dynamics of the components, suggesting movement, coupled with the reciprocal mobility of these components.

Henry Saxe is thus pursuing, most consistently, a remarkable,



Photo: Denis Farley

Henry Thirty Years

belongs to a generation of artists whose significance has not yet been fully recognized.

Henry Saxe initially devoted himself to painting, printmaking and drawing. The works from these early years reveal great freedom of expression and are distinctive for the energy of the drawing and the coloured planes on an open pictorial field. In 1965, the artist gave up painting and turned to sculpture. His work then underwent rapid change: his first sculptures with cutout geometric forms evolved into reliefs resting on the ground, and then works made up of juxtaposed modules whose volume is ordered by the whole grouping. Next, the modular element developed mobility thanks to hinges, and the whole could be transformed at will to create space in highly diverse three-dimensional compositions. These were soon followed by new works consisting of three-dimensional modules that pivot on one of their sides, offering numerous possibilities for configuring and occupying space.

Starting in 1970, the module was simplified somewhat and became a folding metal rod. Works from that time typically are composed of a set of metal rods folded back on themselves to

als: ropes, pipes, stones, rubber, manufactured items like ladders, tripods or levels, which he left intact, with all their ordinariness, in the piece. His work then was focused on structures utilizing notions of tension and balance, as

well as connections and contrasts between materials; it displayed the fragmentation of the object and the reintegration of its elements in a complex web of spatial relations.

In 1973, Saxe moved to Tamworth, Ontario, where, on a large piece of land, he built a studio that finally allowed him to alter his working methods and try out new equipment. Since then, the evolution of his work has led to a concentration of latent formal relations within a single sculpture. A constructivist-type attitude seems to have prevailed in the creation of a number of sculptures that reincorporate, in one form, the previously "fragmented" plastic elements. The elements are essentially laid out horizontally, an arrangement that brings out the properties of the materials used.

The artist's latest pieces continue to show his concerns with

rigorous artistic path. Already, his work has made an undeniable contribution to the development of sculpture, both in Québec and in the rest of Canada. Among other accomplishments, he represented Canada at the *Venice Bien-*

of Experimentation

nale in 1978, and has taken part in many major exhibitions abroad, including the *Paris Biennale* in 1963 and 1967, at the Musée d'Art Modern de la Ville de Paris; *Canada : art d'aujourd'hui*, presented in several major European cities in 1968; *Panorama de la sculpture au Québec : 1945-1970*, at the Musée Rodin in Paris in 1970; and the *11e Biennale Middlehelm Antwerpen* in 1971 in Antwerp.

Not only has Saxe's work been daring in its plastic assertions and innovative in its spirit, it also attests to the aesthetic and formal questioning which contemporary art here has undergone since the sixties. The presentation of a retrospective of his work at the Musée in the coming months should therefore allow a full appraisal of the contribution made by this major figure to our artistic scene. ■

RÉAL LUSSIER

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Le Journal

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