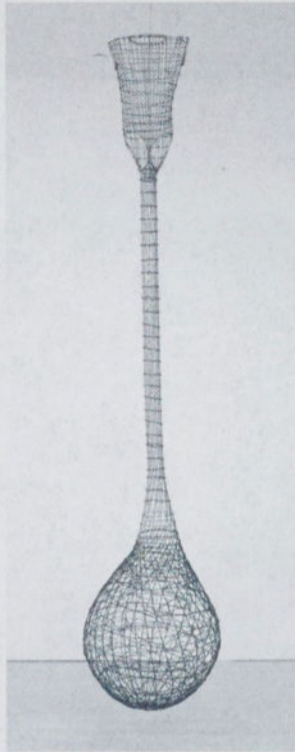


The Origin of Things



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THIS EXHIBITION BRINGS TOGETHER, AROUND THE NOTION OF ORIGIN, THE WORK OF SEVEN ARTISTS, ALL OF WHOM ARE CLOSELY ASSOCIATED WITH THE MONTRÉAL SCENE. THEIR WORKS ARE BASED ON FORMS AND SITUATIONS WHICH CAN BE RECOGNIZED (AT LEAST IN PART), BUT WHOSE USUAL FEATURES THEY HAVE ALTERED TO REVEAL THE UNDERLYING ASPECTS. THE LINK BETWEEN THESE WORKS THUS RELATES LESS TO THE TECHNIQUES AND MATERIALS USED THAN TO THE EFFECTS THEY GIVE RISE TO AND THE ATMOSPHERE OF AMBIGUITY THAT SHROUDS THEM.

Their impact on viewers stems most often from opposing forces, and the description of what they evoke calls forth a series of contrasts; they involve, for example, empathy and alienation, threat and seduction, order and transgression and, more specifically, the tension triggered by the meeting of these antagonistic forces within a single work. Their playful or dreamlike nature is usually coupled with a certain gravity. They conjure up a world in constant metamorphosis in which the hazards of memory and imagination help shape our perception of things. □ The conception of these works also appears to stem from attitudes and sensibilities that initially seem paradoxical: they make candid use of their physical qualities while maintaining a certain conceptual distance; the norm is constantly violated here, although a certain formal moderation continues to be felt; the use of recognizable forms is frequent, at the same time as an undeniable desire for abstraction is expressed; finally, their perception appeals to a subconscious whose evocative potential seems to be underscored, along with its power of revelation. □ In various ways, these works speak of the many movements and questions that are invariably sparked by the matter of origin, as well as the very relative nature of the latter. ■ PIERRE LANDRY

OCTOBER 21, 1994 TO JANUARY 8, 1995

NAOMI LONDON

(Born in Montréal, in 1963. Lives and works in Montréal.) ■ Naomi London's work tackles the question of aging, the adaptational difficulties it gives rise to and the resulting marginalization. This aspect, already present in the *Sweater Project* (1991-1992), is central to the installation created for this exhibition. Entitled *When I'm Sixty-Four...*, this piece is made up of rocking chairs altered in various ways to deviate from the norm and from proper functioning. Visitors are invited to sit down in them and watch, on a video monitor, a series of interviews in which old people share their experience of aging. On the wall, the following excerpt from a Beatles song, written with cookies in the shape of letters, is repeated: "Will you still need me, will you still feed me, when I'm sixty-four?". In a manner that is at once playful and accusatory, London thus questions the values and ideals of a social organization that quite often is exclusionary.

FRANÇOIS MORELLI

(Born in Montréal, in 1953. Lives and works in Montréal.) ■ François Morelli follows a multifaceted approach (he has practised, in turn or simultaneously, sculpture, drawing, installation, performance...) marked by an ongoing questioning of the status of the object within the processes involved in creating and perceiving a work. Viewed this way, the artist's sculptures are generally characterized by an ambiguous status, in which the notions of transition and metamorphosis prevail. This aspect is reflected in a use of latticed surfaces, untreated materials and various salvaged objects. The form taken by some of these works is closely related to the human body, which they recall and summon up in various ways. The presence of easily recognizable forms and objects from everyday reality anchors them in a present that is nevertheless transcended by the impression of metamorphosis emanating from them.

SERGE MURPHY

(Born in Montréal, in 1953. Lives and works in Montréal.) ■ Serge Murphy's works fall mainly under the heading of assemblage. Made up of found materials (pieces of cardboard or string, wire, styrofoam, etc.) scarcely transformed by the artist, they are presented in the form of wall compositions or sculptures whose fragility sometimes goes hand in hand with a certain monumentality. Despite their abstract character, they readily lend themselves to the recognition of familiar forms and the projection of stories. And while they are the result of very simple handling, these works lead to a host of different readings. This is an art in which spontaneity, exuberance and chance, which we might think to be behind certain connections made, go together with deliberation and a certain sense of moderation.

DANIELLE SAUVÉ

(Born in Montréal, in 1959. Lives and works in Montréal.) ■ The work of Danielle Sauvé exhibits a strongly

dreamlike character that stems from borrowings from various orders of nature and from the uniting of these within highly evocative forms and structures. Games of memory and the subconscious are at the heart of this approach, which draws parallels between the plant and animal kingdoms and certain elements in the domestic environment (like furniture) in such a way as to suggest a state of metamorphosis. From a world marked by the changeability of memories and the resurgence of archetypal forms, Sauvé derives situations in which the work of memory and the present tense of the work completely merge. The result is a surprising balance, combining openness and restraint, fragility and permanence.

STEPHEN SCHOFIELD

(Born in Toronto, in 1952. Lives and works in Montréal, New York and France.) ■ Playful and disturbing at the same time, the sculptures of Stephen Schofield are strongly inspired by childhood images and fears. The world they conjure up is thus primarily that of adults — the world of the both intimate and remote relationship adults maintain with the early years of their lives, and the sometimes ambiguous memories they retain of them. The materials used (silk chiffon, polyester organza, cement, etc.) support an artistic approach which examines growth and atrophy, submission and authority. The forms taken by these works simultaneously evoke movement and inertia, as if these bodies or parts of bodies, whose appearance suggests withdrawal into oneself as well as birth, were crossed by multiple contradictory forces.

SARAH STEVENSON

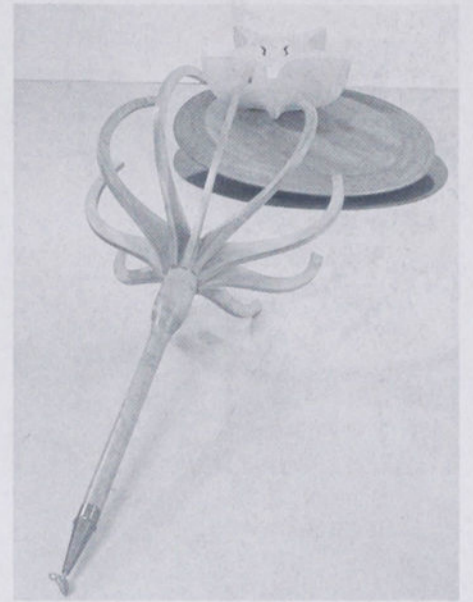
(Born in Worthing, England, in 1957. Lives and works in Montréal.) ■ Sarah Stevenson's works are composed of elements whose appearance disturbs at the same time as it charms, and which the artist juxtaposes so as to suggest relations of complementarity, distancing, causality, etc. The materials used (wire mesh, rubber, leather, gauze...) are neither raw nor totally transformed. The objects thus produced are highly ambiguous, relating to both abstract form and functional object. In her recent work, Stevenson juxtaposes to the object a drawing that repeats its form in the manner of a model or a carefully traced pattern. Through the simultaneous presentation of two states of the same thing, the artist invites the viewer to question the degree of reality or authenticity of the various representations that may be made.

MARTHA TOWNSEND

(Born in Ottawa, in 1956. Lives and works in Brooklyn, N.Y., United States.) ■ Martha Townsend's silent yet strongly evocative sculptures fill the space with a remarkable quality of presence. The forms presented are simple (circle, sphere, etc.) and the materials used (leather, wood, stone...) are treated in such a way as to create smooth, sealed surfaces. These works carry an emotional charge that is intense as well as discreet. Apparently without either age or precise identity, they are nevertheless totally invented, sometimes from objects chosen from the surroundings on the basis of their ability to combine formal simplicity and evocative power (like stones polished by water). The stripped-down look of these works is sometimes less the result of an effort of purification than the starting point of a network of both free and reasoned associations.



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1. François Morelli
Rose, 1991. Coll.: MACM
Photo: Richard-Max Tremblay

2. Naomi London
When I'm Sixty-Four..., 1993-1994 (partial view)
Photo: Ian Murray

3. Serge Murphy
Affections (detail), 1993
Photo: Denis Farley

4. Danielle Sauvé
Plage, sillons, 1992-1993
Photo: Danielle Hébert

5. Stephen Schofield
The Clothing Makes the Monk, 1992
Photo: Ray Manikowski

6. Martha Townsend
Pierre de bois, 1991
Photo: Richard-Max Tremblay

7. Sarah Stevenson
Long Leg Exposed, 1994
Photo: Jean-Jacques Ringuette

An exhibition produced in collaboration with

La Presse

AIR Club

CKAC 730

Le Journal and You

and publishers, this publication needed to undergo an objective evaluation.

With help from you — authors and readers of *Le Journal*, visitors and friends of the Musée — we have carried out this assessment. Our survey has confirmed the important role which *Le Journal* must play. More than that, though, it has focused attention on the desires and needs of those interested and involved in contemporary art and museology.

Consequently, in forthcoming issues "A Sector of the Musée" — a regular feature of Volume 1 — will be revived. It will present the Musée's different areas of activity and their projects. More room will be provided for reproductions of works, particularly those in the museum's own collection. The publication of a biannual index will be maintained, thus ensuring the preservation and dissemination of research. *Le Journal* will also devote more space to debate and differing points of view. In this area, we are counting on your participation: your comments on the Musée's activities and your suggestions will be received with great interest, and a section of *Le Journal* will be reserved for them.

You will note that the graphic design that is responsible, in part, for the success of *Le Journal* has been kept and improved in accordance with your remarks. However, the dreams of writers, readers and publisher alike of seeing it all in colour will have to be toned down somewhat. Rather than a glossy publication, the Musée prefers to have an accessible, widely circulated newsletter. *Le Journal* will thus be distributed free of charge. Its pages will be opened up to advertising which, together with the generous participation of sponsors, will enable the museum to maintain the high quality for which the publication is already known.

Le Journal du Musée d'art contemporain de Montréal is one of the many tools the museum employs in serving the Québec community. The Musée's users, present and future, are the *raison d'être* of this periodical. Apart from surveys, then, we would like to see you participate in this newsletter so that it remains an effective vehicle for promoting contemporary art and making it accessible to our society as a whole. ■

LUCETTE BOUCHARD

Since it was launched in 1990, *Le Journal du Musée d'art contemporain de Montréal* has testified to the Musée's life, activities and projects. *Le Journal* has endeavoured to reflect the clear-sightedness with which the Musée fulfills its mission. This has meant regular features on the museum's activities, whether in the field of research, acquisitions, education or exhibitions, and on artists and their works, which the Musée is mandated to make known. As a newsletter intended for the general public, *Le Journal* has tried to present contemporary art, its dynamics and its issues in a clear way.

After four years of regular publication, during which time the Musée developed considerably as a result of its move downtown, an evaluation of *Le Journal* was called for. Were its form and content still relevant? Did it really speak to the thousands of visitors to the Musée, and those who would like to come here? Was the information contained in *Le Journal* likely to foster an appreciation of Québec and international art? What place did *Le Journal* hold among the museum's other publications?

Aside from the laudatory comments of readers and the awards for excellence granted by the museum community and associations of graphic designers



Appointments

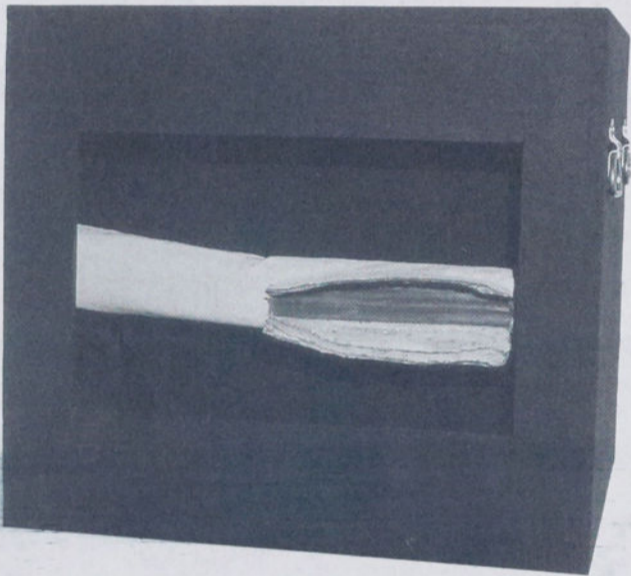
On July 18, we learned that the Cabinet has appointed Roy Lacaud Heenan to the post of Chairman of the Musée for a four-year term starting September 27, 1994. We are also very pleased at the appointments of Niky Papachristidis, Pierre Bourgie and Louis Lagassé, who replace Marissa Nuss, Sam Abramovitch and Robert Turgeon as Members of the Board. □

I would like to take this opportunity of thanking Mrs. Clermont, who has guided the Musée for the past five years. Her chairmanship coincided with the uncertainties, difficulties and upheavals associated with the construction of the new Place des Arts building. She has invariably fulfilled her mission with generosity, charm and sincerity. □ I must also express my gratitude to Mrs. Nuss, who led the relations with the community committee and who played such a major role in the 1992 opening celebrations. My appreciation goes too to Mr. Turgeon, chairman of the buildings and equipment advisory committee, for his tireless devotion and vigilance, and to Mr. Abramovitch, for the erudition and wisdom he brought to his direction of the acquisitions advisory committee. □ My thanks also to the new members, who have so generously and enthusiastically agreed to participate in the Musée's management, and to work towards its development and growth. I would like to assure Mr. Heenan of my fullest collaboration and that of the museum staff; we are all thrilled that the future of our institution lies in the hands of someone whose interest in contemporary art — and especially Québec art — is widely known, and someone noted for his dynamism and his skills as a leader. ■ MARCEL BRISEBOIS

Death : Ethics and Aesthetics

STANDING BEFORE HOLBEIN'S *DEAD CHRIST*, BOTH MYSHKIN AND HYPOLITE IN *THE IDIOT* (1869) QUESTION THE RESURRECTION. THE EVER SO NATURAL, SO IMPLACABLE, DEATH OF THIS BODY DOES NOT SEEM TO LEAVE ANY ROOM FOR REDEMPTION: *THE SIGHT OF THIS SWOLLEN FACE, COVERED WITH WOUNDS OOZING BLOOD, IS FEARSOME*, WRITES ANNA GRIGORIEVNA DOSTOEVSKAYA IN HER MEMOIRS. *TOO WEAK TO LOOK ANY LONGER, IN THE CONDITION I WAS THEN IN, I THEREFORE WENT INTO ANOTHER ROOM. BUT MY HUSBAND SEEMED OVERWHELMED. [...] HIS AGITATED FACE BORE THAT EXPRESSION OF FRIGHT I HAD OFTEN NOTICED BEFORE, AT THE START OF HIS EPILEPTIC SEIZURES [...] HE GRADUALLY CALMED DOWN, BUT ON OUR WAY OUT OF THE MUSEUM, HE DID NOT INSIST ON SEEING THIS PAINTING ANOTHER TIME.*

JULIA KRISTEVA,¹ QUOTING ANNA GRIGORIEVNA DOSTOEVSKAYA²



Death: does it mark the passage of the *spirit* to other worlds or, more radically, the *end of the world*? Is it the ultimate end of desire or the obliteration of its possibility? Affirmation of the power of those who remain behind or acknowledgment of a mere reprieve? Individually or collectively, might it be just one more intersection in the network of commodities, the occasion of financial and ideological transactions around some sort of ritual?³ □ In our ignorance or doubt about the way the Grim Reaper treats us, within the Western process of distancing and sanitizing that makes death a *disease*, a formidable one, but practically controllable, and in the context of ethical issues surrounding death, the work of Andres Serrano may seem provocative. Emotions thus come together, and repressed questions emerge. "Illegally," the artist steals privacy and respect from the deceased, whereas rituals, moral codes and beliefs provide them



1. Julia Kristeva, *Soleil noir — Dépression et mélancolie*, Coll. NRF, Gallimard, Paris, 1987

2. Anna Grigorievna Dostoevskaya, *Dostoïevski*, Gallimard, Paris, 1930.

3. Like that of the forming of hypercodified intra-collective and inter-individual relations.

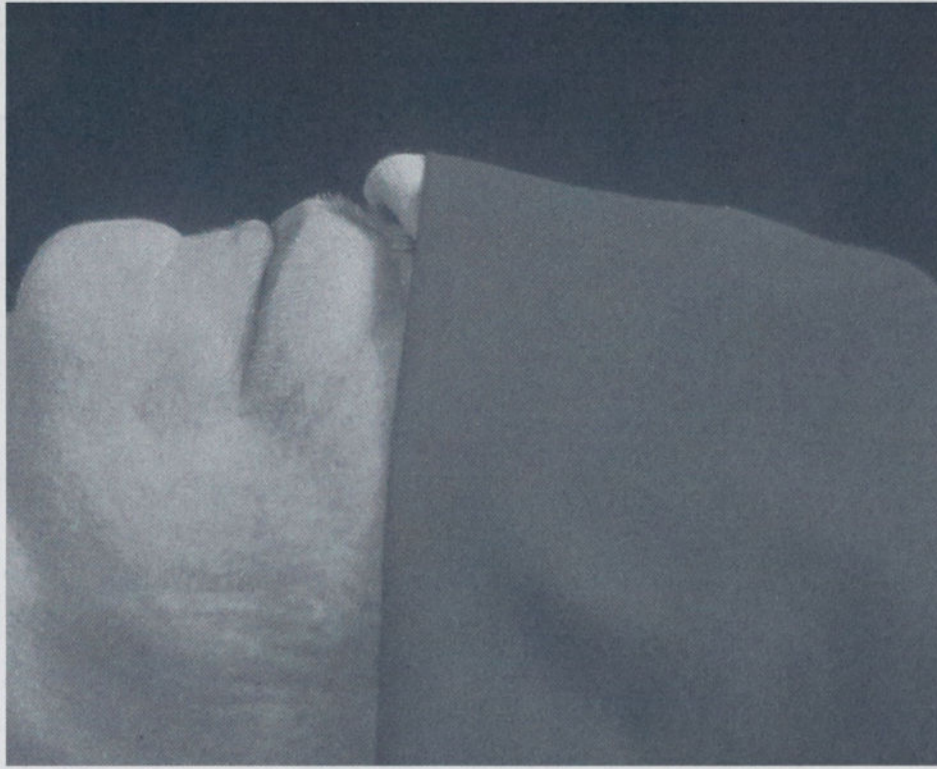
4. Photography represents an extreme case: so closely attached to the most common, everyday aspects of *reality* that we still have difficulty granting it the status of "great art".

5. Despite the use of anti-theft graves, corpses are stolen, delivered at night to their buyers, sometimes re-stolen and re-sold, not to mention all the indignities imaginable which they may undergo. Some anatomists, like William Burke and William Hare (in the 1820s), themselves murdered the individuals (mostly prostitutes) who would become their "research material".

6. Regarding an anatomy lesson: "Around the skeleton, the audience seemed more eager to be noticed than to listen to the teacher's lesson. Rembrandt, in contrast, emphasizes the passionate interest which the students are paying to the lesson... Instead of a dried up skeleton, he shows a cadaver whose arm is being dissected by the professor." *Histoire de l'art III — Renaissance, Baroque, Romantisme*, coll. work, *Encyclopédie de la Pléiade*, Coll. NRF, Gallimard, Paris, 1965.

under the law. □ We may well, out of a sense of duty, give our bodies to science, accept that autopsies alter their integrity for reasons of prevention, or agree to the meticulous carvings of a coroner for judicial purposes. After all, don't we want to avoid illness through an understanding of it as well as more effective treatment and proper education, and aren't we enamoured of justice? And who would want a portrait of an uncertain musculature, a dubious anatomy? *Giving* one's body to art⁴ is not self-evident, however, and raises the issue of the difference between the respective values attached to science and arts, a difference that compels a certain *tolerance* towards the breaking of taboos surrounding the treatment of the dead. While moral *values* act as aestheticizing mechanisms and make certain operations ethically acceptable, it nevertheless seems that operating on a lifeless body first violates the identity of the *individual*, and then runs the risk of depriving it of eternal life, even resurrection. These beliefs are so deep-rooted that to supply enough *material* for medical schools and help complete our knowledge of anatomy on which a realistic representation of the human body, among other things, depends, the black market⁵ has played a part in the past. The history of art is full of examples of artists who used cadavers as models — Rembrandt's *Anatomy Lesson of Dr. Tulp*,⁶ for example — or made "fictional" depictions of them, such as Holbein's *Dead Christ*, which visually draws the viewer right into the tomb. □ Wars, epidemics and natural catastrophes constitute special cases: the status of victim, like that of criminal, seems to justify, to a certain extent, the difference in treatment of the dead. Heaped, burned or simply abandoned, rather than cleaned, costumed and beautified, they give the impression that life stopped *irrevocably* there. Discrimination and certain ideologies can pile up these soulless corpses for a long time before real opposition is organized: the sacrifice of baby girls, racial or religious wars, etc. History has produced vast numbers of these lifeless bodies, deprived of a proper burial, with no story and no name. □ Humans have probably always marvelled at, rebelled against and questioned death, seeking both to tame and to destroy it or, at the very least, to keep it at a distance, to control it. Over the ages, an impressive number of practices have come into being, aimed at beautifying, preserving, idealizing and aestheticizing not just the deceased, but what survives the dead, as well, in the short and long term, the individuals and the community. Agreeing on the ethical rules to be followed regarding a subject that is still taboo in our society as a whole reminds us that it is just as difficult to reach a consensus about the very beginnings of life as it is about the end. ■ ZÉO ZIGZAGS

Alain Laframboise
La Leçon d'anatomie...no 111,
1986 (2 sides)
Coll.: MACM
Photo: Centre de Documentation
Yvan Boulerice



Infectious Pneumonia, 1992. Cibachrome. 125.5 x 152.5 cm

Andres Serrano

The Morgue

ANDRES SERRANO HAS, IN RECENT YEARS, PROBABLY BECOME ONE OF THE BEST-KNOWN AND MOST CONTROVERSIAL OF AMERICAN ARTISTS. WITH THE CURRENT RESURGENCE OF PURITANISM IN THE UNITED STATES, SOME OF HIS WORKS HAVE ELICITED STRONG REACTIONS FROM RELIGIOUS LEADERS, AND EVEN A CONDEMNATION IN 1989 BY MEMBERS OF CONGRESS.

Since 1983, Serrano has concentrated on photography, and has developed a body of work with a complex iconography that examines religious symbols, political matters and racial issues. From his very first photographic pieces, this artist, who takes inspiration from the religious painting of the Renaissance and the Spanish golden age as well as the surrealism of Luis Bunuel, has created metaphorical images that combine religious themes with violence and death. After producing a series of large cibachromes on the subject of body fluids — blood, milk, sperm, urine — Serrano began two series of portraits in 1990, of members of the Ku Klux Klan wearing masks and their famous white uniform, and

Nomads, homeless people encountered in the New York subway and parks.

The exhibition presented by the Musée consists of a recent series of large photographs on the theme of the morgue. By focusing on a particular series of works, one that reveals strong formal qualities, moreover, this exhibition should permit an appreciation not only of the contribution of the great pictorial tradition to Serrano's art, but also of the original, exacting eye he casts on our reality.

The pictures in this series, which are disquieting and engaging at the same time, plainly illustrate the artist's desire to reveal the beauty of the subjects photographed. In their evident objectivity, the photographs express a look which they invite us to share. If Serrano's work is in any way provocative, it is because it demands that we gaze with a clear eye on what we tend today to shunt aside, to want to ignore, that repressed part of Western culture: death. With these works, the artist links up with the great Christian tradition of meditation on death. The likenesses, carefully framed, are not individualized; they are fragments, anonymous details that suggest, above all, a pondering on the subject of death in all its obviousness, both that of others and our own.

This photographic series, which has already been presented in France, Belgium and the United States, is being shown here for the first time in Canada. This is a unique opportunity to enter the distinctive world of this photographer whose work is compelling recognition not just in the strictly defined field of photography, but also among the leading concerns shaping art today. ■ RÉAL LUSSIER

OCTOBER 21, 1994 TO
JANUARY 8, 1995

The exhibition is accompanied by a catalogue available at the museum's bookstore, entitled *Andres Serrano, The Morgue*, Paris, Galerie Yvon Lambert, 1993, 88 pp., text by Daniel Arasse.



Rat Poison Suicide, II, 1992. Cibachrome. 125.5 x 152.5 cm. Photos: Courtesy of the Galerie Yvon Lambert, Paris

An exhibition produced in collaboration with



GENEVIÈVE LETARTE
Y A DES JOURS COMME ÇA.
Rhapsodies pour le XXI^e siècle ■
 Writer/singer/performer Geneviève Letarte returns to the stage this fall with a new show that combines words, voice and music in a multidisciplinary approach to the spoken word. Between irony and compassion, exultation and despair, she invites us down the universal yet private paths of the happiness and difficulty of living in these unhearing last few years of the century. □ Part recital, part performance, *Y a des jours comme ça* is a singular amalgam of text, song and monologues in which the writer tackles her favourite themes: love, solitude, the planet, calamities, writing, women, the country... Using rumblings, raw lyrics and ancient airs, she explores language and song in a most personal way, in which vocal experimentation blends with a natural approach to voice. This one-woman show is backed by live music, acoustic environments, photographic images and lighting effects. *Y a des jours comme ça* is presented in coproduction with the Musée d'art contemporain de Montréal. ■ OCTOBER 20, 21 AND 22 AT 8:30 P.M.

DUMB TYPE ■ In its recent performance entitled *S/N*, the artists' collective Dumb Type, from Kyoto, Japan, brings together dance, theatre, sound, video, architecture and design in a presentation full of vitality. Combining theatricality with advanced technology, the group formulates a provocative commentary on stereotypes in our society and on the alienation arising out of the overload of visual and auditory information. This theatre is inspired by technology in both its form and its content. □ Dumb Type has previously appeared in Asia, Europe and Australia; the Musée welcomes the group for its first performance on our continent, which will be followed by an American tour. ■ NOVEMBER 2 TO 5 AT 8:30 P.M.

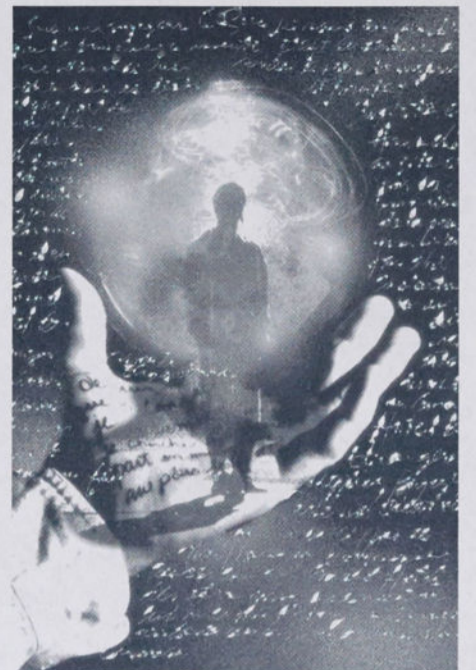
GUY LARAMÉE **MARCHE DE NUIT** ■ *Marche de nuit*, a coproduction of Guy Laramée, the Musée and PluraMuse, is an unusual musical event that takes place in the dark. The second part of *Trilogie du désert*, this disconcerting creation, performed by a multidisciplinary team led by Guy Laramée, sets out to destabilize our perception and stimulate our sensory experimentation as well as challenge our relation to theatre. This show, which sprang from a night-time experience during a walk in the desert, an experience of withdrawal, of voluntary deprivation, of sensory distillation that arouses the imagination, plays on our powers of perception. □ Guy Laramée, an inventor and builder of musical instruments, as well as a singer and musician, has collaborated on choreographic and theatrical productions. He founded, and headed until 1990, TUYO, an ensemble that performs microtonal and gestural music on invented instruments. ■ NOVEMBER 9 TO 13 AND 16 TO 20 AT 8:30 P.M.

MICHEL LEMIEUX AND VICTOR PILON **LE GRAND HÔTEL DES ÉTRANGERS** ■
 A cramped hotel room, a writer, a piece of writing, a doze. A life that is remembered, eludes reality, enters the imagination, in the past and present, in anachronistic snatches. Almost Felliniesque characters who shriek in silence, a foggy street, a snow-covered forest... Such is the narrative frame on which the real and the imaginary are interwoven to create the fluid, dreamlike visual world characteristic of Michel Lemieux and Victor Pilon. Through the magic of illusion, the authors of this work being given its world première at the Musée transport us to this *Grand Hôtel des Étrangers* in the 1940s, and towards a future extrapolated from our contemporary time. □ *Le Grand Hôtel des Étrangers*, a holovideographic creation inspired by Claude Beausoleil's collection of poems entitled *Grand Hôtel des Étrangers* (Écrits des Forges/Europe Poésie, 1988), is a coproduction of Michel Lemieux Musique Performance and the Musée d'art contemporain de Montréal. ■ Y. R. NOVEMBER 30 TO DECEMBER 4 AT 8:30 P.M. (MATINEE ON DECEMBER 3 AT 3 P.M.)

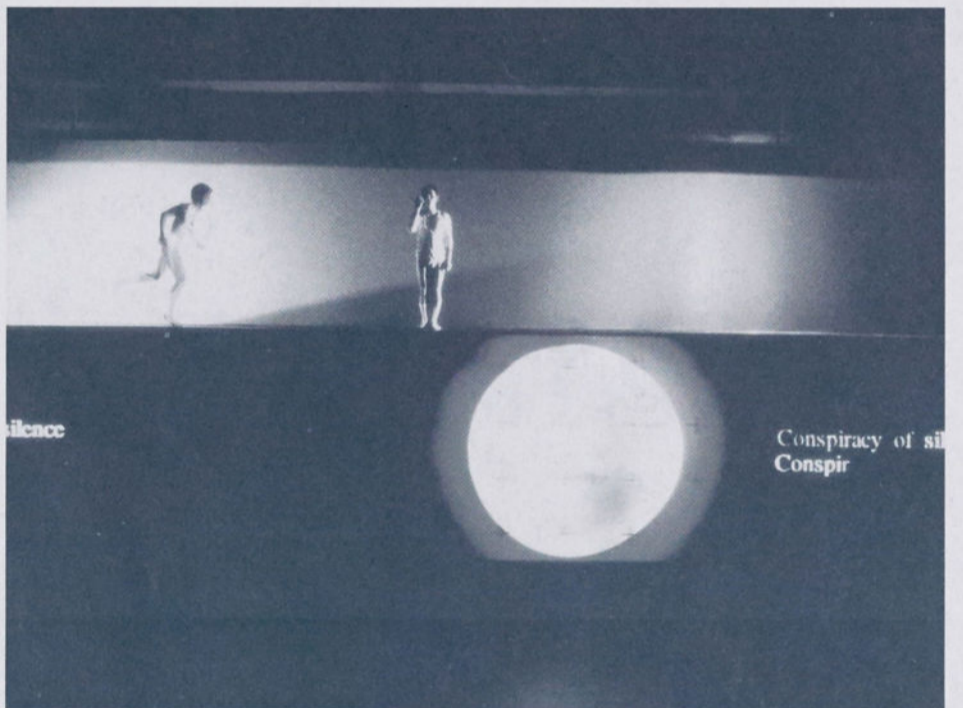
An event produced in collaboration with



Geneviève Letarte. Photo: Raymonde April



Le Grand Hôtel des Étrangers. Photo: Victor Pilon. Design: Tarzan



Dumb Type. Performance *S/N*. Photo: Yoko Takatani



Marche de nuit. Second part of *Trilogie du désert* by Guy Laramée

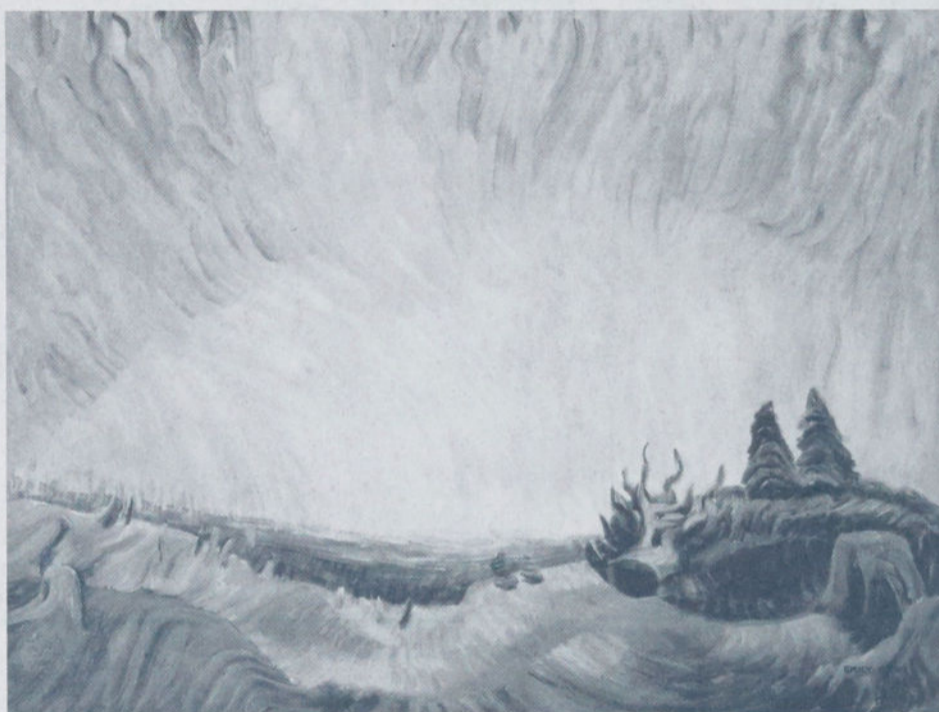
THE ACCELERATED GROWTH OF COLLECTIONS AND THE DESIRE ON THE PART OF MUSEUMS TO EXPAND WITHIN THEIR COMMUNITIES RAISE NUMEROUS QUESTIONS. WHEN, IN JUNE 1992, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL ACQUIRED THE 1,300 OR SO WORKS OF THE LAVALIN COLLECTION, THE MUSEUM'S PERMANENT COLLECTION WAS INCREASED BY MORE THAN A QUARTER. THE IMPACT OF SUCH AN ADDITION ON THE MUSEUM'S ORGANIZATION AND MISSION CAN READILY BE UNDERSTOOD. THIS ACT OF COLLECTING EN MASSE IS NOT NEW. IT IS CLOSELY CONNECTED TO THE LIFE AND EVOLUTION OF MANY MUSEUMS IN CANADA. TO SHED LIGHT ON THIS REALITY, THE MUSÉE IS ORGANIZING A SYMPOSIUM, *MUSEUMS AND COLLECTIONS: IMPACT OF MASSIVE ACQUISITIONS*, TO BE HELD THIS OCTOBER 21. SEVEN LEADING FIGURES ON THE CANADIAN MUSEUM SCENE WILL ANALYSE AND EXAMINE, USING CASE STUDIES, THE ISSUES RAISED BY THIS PHENOMENON WITHIN THE MUSEUM COMMUNITY.

This one-day symposium will begin with an opening lecture by the President of the Canadian Museums Association and Director of the Winnipeg Art Gallery, Michel V. Cheff, who will present various aspects to consider regarding the impact of massive acquisitions on the missions and professional practices of Canadian museums, illustrating his talk with noteworthy examples.

The first round table will bring together Charles C. Hill and Dennis Reid, of the National Gallery of Canada and the Art Gallery of Ontario, respectively — two representatives of institutions that have acquired very large collections over the course of their histories. The Ottawa museum, for example, acquired the 6,800 or so silverwork pieces of the Henry Birks Collection in 1979. The Toronto institution, for its part, has acquired such major collections as the J.S. McLean Collection, donated by Canada Packers Inc., and the Sam and Ayala Zacks Collection. For Charles Hill, the acquisition of a single work poses the same problems as that of a large collection, and, in his opinion, museums must finally face the question of deaccessioning. Dennis Reid will discuss the impact of massive acquisitions of early Canadian art on the development of this collection and on the organization and management of the Art Gallery of Ontario.

The second round table will bring together Carol Mayer and Josée Bélisle, of the UBC Museum of Anthropology, in Vancouver, and the Musée d'art contemporain de Montréal, respectively.

The Museum Challenge of Acquiring Large Collections



Emily Carr
Flung Beyond the Water, about 1935
Oil on paper mounted on wood
55.8 x 89.4 cm
A work from the J.S. McLean Collection
Gift of Canada Packers Inc.
Art Gallery of Ontario

Carol Mayer will offer us her retrospective and current view of the 1989 acquisition of 600 pieces of European ceramics and the construction of a new wing to exhibit this corpus, a gift of Walter C. Koerner. Finally, Josée Bélisle will evaluate the impact of the arrival of the Lavalin Collection at the Musée, and will examine the consequences of this accelerated development of the Permanent Collection.

Commentators for the round tables will be two experts in museology: Laurier Lacroix, professor in the Department of Art History and the museum studies program at the Université du Québec à Montréal, and Gérald Grandmont, Director of the Research and Evaluation Service at the Musée de la civilisation in Quebec City. They will also listen pro-actively to questions from the floor during the plenary sessions. ■ MICHEL HUARD

OCTOBER 21, 1994

An event produced in collaboration with

LE DEVOIR



Display of a selection of works from the Henry Birks Collection of Canadian Silver, National Gallery of Canada

Symposium

*Museums and Collections:
Impact of Massive Acquisitions*

Friday, October 21, 1994

MORNING SESSION

8 TO 8:30 A.M.
Registration

8:30 TO 9:30 A.M.
Coffee and croissants

Opening session

Marcel Brisebois
Director of the Musée
d'art contemporain de Montréal
Opening remarks

Michel V. Cheff
President of the Canadian Museums
Association and
Director of the Winnipeg Art Gallery
*Opening lecture: Massive Acquisitions and
Museums: Elements of a Canada-wide Topography*

10 TO 11:30 A.M.
Round table

Charles C. Hill
Curator of Canadian Art
National Gallery of Canada
Warehouses or Museums?

Dennis Reid
Curator of Canadian Art
Art Gallery of Ontario

Laurier Lacroix
Professor
Department of Art History
Université du Québec à Montréal
Commentator

Huard
Educator
Musée d'art contemporain de Montréal
Moderator of the round tables

11:30 A.M. TO 12:30 P.M.
Plenary session

12:30 TO 2:30 P.M.
Lunch period
Optional activities: tours of the Musée's
storage area, guided tours of the exhibition
*The Lavalin Collection of the Musée d'art
contemporain de Montréal — Shared Vision*

AFTERNOON SESSION

2:30 TO 4:00 P.M.
Round table

Carol Mayer
Curator of Ethnology
University of British Columbia
Museum of Anthropology
*"The World is Full of Wondrous Things"
— Where Should They All Go?*

Josée Bélisle
Curator of the Permanent Collection
Musée d'art contemporain de Montréal
*The Lavalin Collection of the Musée d'art
contemporain de Montréal: From the Present to the
Future*

Gérald Grandmont
Director of the Research
and Evaluation Service
Musée de la civilisation, Quebec City
Commentator

4:00 TO 5:00 P.M.
Plenary session

Simultaneous translation
(French and English)
will be available.

Registration: Gabrielle Tremblay
Tel: (514) 847-6253
Fax: (514) 847-6916

du Maurier *Arts* Ltd.

As long as Canadian artists continue to challenge the human imagination with their enriching gifts, du Maurier Arts Ltd. will be there to proudly offer aspiring talents a helping hand.



Friends of the Musée



THE ART AUCTION TRIGGERS INTEREST AMONG OUR FRIENDS

On February 17, 1994, the Tudor Hall at Ogilvy's was the scene of the annual Art Auction of the Friends of the Musée d'art contemporain de Montréal. The sale of the artworks, overseen by auctioneer Iégor de Saint-Hippolyte, brought in a net profit of \$17,000. □ The event took place under the Honorary Chairmanship of Dan S. Hanganu, architect and winner of the 1992 Prix Bordeas. The works offered for sale were provided by artists, collectors and galleries. The Chairman of the organizing committee, Sylvie Plante, Secretary of the Friends' Board of Directors, was supported by a strong team which this year invited collectors to take a special part in the auction. The organizing committee was made up of Sam Abramovitch, Normand Biron, André Chénard, Sandra Grant Marchand, Andréa Klein, Léocadia Lachance, Josée Lacoste, André Lussier and Martine de Saint-Hippolyte. □ The Art Auction's Honorary Committee, composed of Vasco Ceccon, Christiane Chassay, Michel Dallaire, René Derouin, Renée Dupuis-Angers, François-Marc Gagnon and Stephen Jarislowsky, also provided substantial support. □ For the past six years, the Auction has been notable for the outstanding quality of the works selected. The funds raised by this event go to the art acquisition fund of the Musée.



THE MUSEUM BALL BREAKS ALL RECORDS

In a warm, springlike decor, designed by Jean Turcotte and Louis Pépin of L'Atelier de l'Opéra, 600 people came to celebrate the opening of the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal — Shared Vision*, at the Annual Ball of the Friends of the Musée. □ Under the leadership of Honorary Chairman Bernard Lamarre and organizing committee Co-Chairmen Michelle Beaugard, Roy L. Heenan and Marissa Nuss, the Museum Ball was an unprecedented success. □ The cocktails and dinner were served by the Westin Mont-Royal. After dinner, guests were able to taste an amazing variety of desserts on the different floors of the Musée. In addition, our 600 guests had a choice of dancing to the music of Glenn Miller, Tommy Dorsey and Duke Ellington, played by the

Montréal Jazz Big Band, or sipping liqueurs at the Piano Bar to the sound of jazz melodies performed by John Gilbert. □ Each guest received a gift work of art entitled *Matière en mouvement*, a print numbered and signed by the artist Jacques Charbonneau CH2094. □ The Musée d'art contemporain de Montréal's Ball was a great success, both as an event and financially, with record profits in excess of \$97,000.



WE THANK OUR MANY PATRONS AND SPONSORS: Alumico, Atelier Liège, Atelier de l'Opéra, National Bank of Canada, Scotia Bank, Bombardier, Le cabinet de relations publiques National, Canadawide, Centre Copie-Art, Eau Minérale Saint-Justin, Les Éditions de l'Homme, Gazoduc TQM, Le groupe de sécurité Garda, Heenan Blaikie, Imprimerie Seyabec, Jarislowsky, Fraser & Company Ltd, La Presse, Loto-Québec, MAC Cosmetics, Martineau Walker, Midland Walwyn Capital Inc., Nettoyeurs Daoust, Orbite, Pictet (Canada), Rose Drummond, Rougier inc., Samson Bélair Deloitte & Touche, Les Sélections François Fréchette, SNC Lavalin, Vasco Design international, Sam Abramovitch, Mariette Clermont, Renée Dupuis-Angers, Suzanne and Hans Fluehler, Maurice Forget, Sheila and Nahum Gelber, Renata and Michal Hornstein, Stephen Jarislowsky, Josée Lacoste and René Lépine sr., Louise and Bernard Lamarre, Sara and Eugen N. Riesman. OUR GRATITUDE ALSO TO THE BALL'S COMMITTEE: Denis D'Etcheverry, Suzanne Brillant-Fluehler, Nicole Forbes, Marie Gaudet, Fernanda Ivanier, Francine Léger, Leslie Martino, Louis Pépin, Jackie Simard, Roger Tremblay, Jean Turcotte

CALLING ALL SPIES!

Operation "Spies" launched in May, enlisted the Friends of the Musée in a campaign to recruit new members. A number of our Friends submitted names to us "incognito." These prospects were then invited to become members, too. The more names our Friends passed on to us, the more chances they had to win a one-year renewal of their membership. □ The lucky winner of the competition is Micheline Gervais who gave us over 17 names of "potential friends". Congratulations! □ In the coming months, an ongoing effort will be made to substantially increase our membership. Help us expand our numbers. And if you are not yet a Friend of the Musée, we hope you will join us as soon as possible; just come to the Musée's front desk, or call us at 847-6270. Friendship with the Musée includes a variety of very attractive privileges.

THE ART OF GIVING CAMPAIGN REACHES THE \$3 MILLION MARK

Thanks to three remarkable recent gifts, the Musée's fundraising campaign, with a target of \$3.5 million, has raised to date \$3,059,000. The Macdonald Stewart Foundation and the Gelmont Foundation each gave \$150,000 to the Musée. In recognition of this generosity, two temporary exhibition galleries will henceforth be

known as the *Liliane and David M. Stewart Gallery* and the *Nahum and Sheila Gelber Gallery*. In addition, the company Rougier Inc., headed by Renée Dupuis-Angers, made a gift of \$75,000 to the campaign; the Musée's Video Gallery will be called the *Famille Guy Angers et Rougier inc. Video Gallery*.

□ We extend a hearty thank you to our generous contributors. □ The funds raised by the *Art of Giving* Campaign are being used to cover a portion of the Musée's new building.

DON'T MISS HALLOWEEN AT THE MUSÉE - NEXT OCTOBER 28

The Friends of the Musée are organizing their first Halloween party, which promises to be memorable. The event will be held in the Beverley Webster Rolph Hall at the Musée, on Friday, October 28. If you like dressing up in costume and enjoy colourful celebrations, we'll be expecting you! Tickets go on sale October 1: \$35 for non-members and \$25 for Friends. The party's theme will be announced shortly.

THE FRIENDS THANK THEIR FAITHFUL VOLUNTEERS

This past June 14, on a beautifully sunny afternoon, the Friends treated the volunteers to a party with a Hawaiian flavour. Fruit punch, exotic hors d'oeuvres, a colourful decor — all combined in an expression of gratitude to our volunteers for their diligent efforts. Whether working in the Musée's cloakroom, recruiting new Friends or taking part in our various activities, our volunteers provide outstanding service and make an invaluable contribution to the life of the Musée. THANKS!

1. Arthur S. Labatt, President of Gestion de placements Trimark, accompanied by his wife, Minister of Culture Liza Frulla and Marcel Brisebois, Director of the Musée.

2. Marcel Brisebois, Director of the Musée, Bernard Lamarre, Honorary Chairman of the Ball, Mariette Clermont, Chairman of the Musée, and Maurice Forget, Chairman of the Friends of the Musée. 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.

As 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:

Marian Gurberg, Roger Bertrand, Noël Malette, Jean-Pierre Séguin, Gyslaine Joly, Claudette Desjardins, Serafima Roll, Nancy Cleman, Francine Lord, Mirto Lebel-Milor, Diane Leclair, Claude Bédard, Dominique Gilbert, François Bilodeau, Claire F. Tessier, Norm Henning, Francine Bourdeau, Kim Farley, Diana Gibbs, Paule Gélinas, Michèle Delaney, Lise Quesnel, Joscelyne Genest, Desmond Kennedy, Ginette Bégin, Ginette Deshaies, Carole Dubuc, Lise Pharand, Doris Simard, Suzanne Simard, Duncan McLaren, Christine Dufour, Marie-Josée Dauphinais, Olivier Lesco, Andrée Beaugard, Jean-Pierre Gaboury, Suzanne Côté, Carlos Gallardo, Daniel Gagnon, Linda Lefebvre, Jean Saucier, Diane Denault, Razia Laribi, Jean Mazigi, Maurice Bélanger, René Audet, Louise L'Heureux, Othilia van Brusselen, Marie-Hélène Roy, Denise St-Germain, Guy St-Germain, Rollande Bengle, Kathryn Anne Gadbois, Lise Mayrand, Nada Kerpan, Sylvie Girard, J. Raymond Girard, Michel Soutière, Jules Bélanger, Jean-Pierre Belhumeur, Denis Dompierre, Magali Demers, Louis Duhamel, Lise Milon, Sym-Anthony Davis, John Gutpell, Vlasta Stubicar, Kees van Draanen, Marie Ducharme, Claude Richer, Louise Melançon, Jacques Prince, Bruno Roy, Nicole Boyer, Marie-Josée Proia, Pierre David, Fabienne Boucher, Andrée Reny, Fiona McPherson-Key, Lise Cardinal, Manon Vennart, Marthe Roberge, Luc Villeneuve, Jacques Leblanc, Stéphane Bédard, Laurette de Courval, Nathalie Boivin, Nathalie Gingras, Monique Brunelle, Raymonde Dumas, Patrizia Vinci, Jean Perrier, Richard Gagné, Francine Thériault, Michel Paradis, François Messier, Bernard Tran-Van, Serge Bombardier, Anne-Marie Léger, Claude Sergerie, Claude T. Ramsay, Yolande Prénoveau, René Giguère, Simone Bourque, Alain Novel, Charles Taylor, Guy Joron, Suzanne Grisé, Guy Bédard, Cécile Bengle, Judith Terry. STUDENTS: Diane Bourbeau, Lise Carrière, Richard Légaré, Michel-François Lagacé, Louise Bourbeau, Louise Vigneault, Alejandra Vergara, Andrew Georgiades, Sophie Giroux, Thérèse Lacroix, Marc-André Houle, France Bonneau, Yvon Bonin, Daniel Mathieu, Francis Stanley, Louis Cummings, Louise Morin, Jacques Lachapelle, Philippe Bettinger, Sylvain Goudreau, Marie-Jean Ferland, Ginette Gutkin, Michel Lambert, Nathalie Cadieux, Edward Kohn, Kasumi Ogawa, Danielle Lemieux, Stéphane Audet, France Landry, Charlotte Morasse, Jacqueline Laplante, Stéphanie Poisson, Caroline Cardin, Marie-Josée Lévesque, Wayn Wafer, Yves Ladouceur, Nicolas Gaudreau, Sophie Lefebvre, Chaker Ayadi, Sheila Ostroff, Karin Lenze, Jean-Pierre Brown, Anne Charbonneau, Howard R. Smith, Gyula Kiss, Yves Beauchemin, Claude Gibeault, Martin Charlebois, Leonard Givis, Anthony Burnam. FAMILIES: Françoise Ducharme, Jean Reid, François Ducharme, Judith Ducharme, David Ducharme, Isabelle Ducharme, Charles-André Roy, Ginette Legault, Bruno Roy, Christian Roy, Marie-Charlotte Roy, Neil Stein, Paul Lamarre, Mireille Ferland, Ann Birks, Barrie Birks, Kim Birks, Beverly Han, Li Ping Han, Li Lin Han, Sylvain Lépine, France Brochu, Mychèle Boudrias, C. Boudrias, Marie-Maude Grenier, Vincent Grenier, Linda Hébert, Jean Audette, Panos Partheniou, Lili Partheniou, Claude Léger, Monique Malette, Gael Léger, Georges Subak, Maria Subak, France Stober, Vincent Martineau, W. Saheb, L. Saheb, Yolande Bergeron, Karine Seidman, Julia Seidman, Alec Odabachian, Elisabeth Odabachian, Peter Odabachian, André Odabachian, Pierre Dubois, Suzanne Dubois, Pierre-Alain Dubois, Marc-André Dubois, Anne-Catherine Dubois, Roger Bowen, Thérèse Bowen, Glen Bloom, Deborah Duffy, Madeleine Cooper, Evelyn Cooper, Gaétane Pedneault, Jacques Talbot, Frédéric Lecor, Pierre Bataille, Marc-André Paradis, Louise Paradis, Denyse de Carvalho, Jose de Carvalho, Marco Mingarelli, Suzanne Mingarelli, Carolina Mingarelli, Giosafat Mingarelli, Stephano Mingarelli, Paolo Mingarelli, Laurent Bélanger, Rita Larochelle, Simon Parent-Pothier, Léa Parent-Pothier, Joseph Nuss, Marissa Nuss, James Bouchard, Diana Bouchard. AÎNÉS: Thérèse Joyce-Gagnon, Irene Mendels, Bibiane Jean, Roland Lavoie, Denise Duguay, Thérèse Guérard, Thérèse Samson, Jacques Laurin, Jeanne Newman, Simone Morf, Albert Morf, Eugène Husaruk, Yolande Husaruk, Sol Stober, Dorothy Stober, Eugénie B. Fournier, Marguerite Thibault, Georgette Laporte, Alban Aspirault, Pauline Aspirault, Claude McCutcheon. CORPORATE MEMBERS: Raymond Chouinard.

The Friends of the Musée d'art contemporain is a participant in the reciprocity program of the Regroupement québécois des Amis et Bénévoles de Musée (RQABM). By paying an additional \$2 over and above their registration or renewal fee, members of various Friends' associations become eligible for special privileges in all participating institutions. A specially stamped membership card indicates their special status.

calendar

OCTOBER

EXHIBITIONS

- * THOMAS CORRIVEAU
Lou-Qian à la maison (Project Series 12)
Until October 9, 1994
- * ALAIN PAIEMENT
Sometimes Square (Project Series 13)
October 15 to December 4
- * THE ORIGIN OF THINGS
October 21, 1994 to January 8, 1995
- * ANDRES SERRANO
The Morgue
October 21, 1994 to January 8, 1995
- THE LAVALIN COLLECTION
OF THE MUSÉE D'ART
CONTEMPORAIN DE MONTRÉAL
— *Shared Vision*
Until October 23, 1994

EDUCATIONAL EXHIBITIONS

- THE LAVALIN COLLECTION:
ART IN RESIDENCE
Omer de Serres Gallery
Until October 23, 1994
This educational exhibition is somewhat like a photographic "report" on the offices of the Lavalin engineering firm located in Montréal, Ottawa and Calgary, where some of the works in its collection could be seen before they came to the Musée in June 1992. Also included are comments by the firm's employees who worked in the presence of works in this collection.
- ALPHABET SERIES:
LETTERS A - B - C
Omer de Serres Gallery
October 26 to December 18, 1994
Following the model of an abecedarium — a book for teaching the alphabet that illustrates, in alphabetical order, each letter with one or more words that start with that letter — a presentation of A-B-C at the Musée illustrated with works in the permanent collection.

TRAVELLING EXHIBITIONS

- ALFRED PELLAN
October 1, 1994 to January 2, 1995
Winnipeg Art Gallery,
Winnipeg, Manitoba

MULTIMEDIA EVENTS

- Beverly Webster Rolph Hall
- COLLECTIF DE L'ÉCOLE JEAN-MOREAU DE SAINTE-SOPHIE
Nitodo ou perdu dans les circuits
October 9, 1994 at 3 p.m.
A unique theatre project, coproduced by the Musée d'art contemporain de Montréal and created by a team of students, parents, educators and stage professionals. This play, presented as part of Family Week, juggles drama and comedy while exploring the relationship between a father and his 12-year-old daughter. In the course of a voyage of initiation into a video game, everyone's traditional roles are called into question.
- * GENEVIÈVE LETARTE
Y a des jours comme ça.
Rhapsodies pour le XXI^e siècle
October 20, 21 and 22, 1994
at 8:30 p.m.

SYMPOSIUM

- Cinquième Salle
- * MUSEUMS AND COLLECTIONS:
IMPACT OF MASSIVE ACQUISITIONS
October 21, 1994

TOURS WITH SPECIAL GUESTS

- Exhibition galleries
- JULIE SNYDER
October 2 at 3 p.m.
Julie Snyder, host of the program "L'enfer, c'est nous autres," will comment on various works in the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal* — *Shared Vision*.

MEETINGS WITH ARTISTS

- Exhibition galleries
- ALAIN PAIEMENT
October 19, 1994 at 6:30 p.m.
- NAOMI LONDON
October 26, 1994 at 12 noon

ART VIDEOS

- Gazoduc TQM Room
- MIGRATIONS, 1993
Saturdays and Sundays at 1 and 4 p.m.
Video, colour, 26 min., in French.
Production: Pixart. Directed by Françoise de le Cressonnière.
Accompanied by poetic texts, this video presents the creative paths of two artists, René Derouin, from Québec, and Helen Escobedo, from Mexico.

ART WORKSHOPS

- Pratt & Whitney Canada
- TUESDAY THROUGH FRIDAY,
11 a.m. to 3 p.m. Workshops for groups (by reservation only) (514) 847-6253
- SUNDAY, 1 to 5 p.m.
(no reservation necessary)

NINE PAINTINGS IN ONE

- Until October 23, 1994
Piece by piece, we will paint an image split into several juxtaposed elements, taking inspiration from a work entitled *Cycle crétois 2, n° 12*, by Françoise Sullivan, presented in the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal* — *Shared Vision*.

LITTLE BITS OF WORLDS

- October 27 to December 4, 1994
After looking at Serge Murphy's 1993 work entitled *Affections*, presented as part of the exhibition *L'Origine des choses*, we will create, using every material imaginable, bits of worlds in the form of uncommon objects which, once assembled, will in turn make up a new world.

COURSES

- ART HISTORY FOR CHILDREN
October 9, 16, 23, 30, and
November 6, 1994 from 2 to 3 p.m.
This course in art history is intended for children aged seven to nine years old, who must be accompanied by a parent. The course plans to offer certain basic artistic notions, such as primary and secondary colours, the artist's working tools, and some elements of composition. Certain distinctions of style, for example between figurative and abstract painting, will be brought out with the children, and museological notions on collecting and constituting an art bank will be conveyed.

NOVEMBER

EXHIBITIONS

- * LA COLLECTION
Some Highlights
November 11, 1994 to April 1995
- * ALAIN PAIEMENT
Sometimes Square (Project Series 13)
Until December 4, 1994
- * THE ORIGIN OF THINGS
Until January 8, 1995
- * ANDRES SERRANO
The Morgue
Until January 8, 1995

MULTIMEDIA EVENTS

- Beverly Webster Rolph Hall
- * DUMB TYPE
S/N
November 2 to 5, 1994 at 8:30 p.m.
- * GUY LARAMÉE
Marche de nuit
November 9 to 13 and 16 to 20,
1994 at 8:30 p.m.
- * MICHEL LEMIEUX
AND VICTOR PILON
Le Grand Hôtel des Étrangers
November 30 to December 4, 1994
at 8:30 p.m.
(matinee on December 3 at 3 p.m.)

TOURS WITH SPECIAL GUESTS

- Exhibition galleries
- JEAN-GUY MOREAU
November 20, 1994 at 3 p.m.
Humorist and impersonator Jean-Guy Moreau will comment on various works selected from the collection and temporary exhibitions of the Musée d'art contemporain de Montréal.

MEETINGS WITH ARTISTS

- Exhibitions galleries
- STEPHEN SCHOFIELD
November 2, 1994 at 12 noon

SARAH STEVENSON

- November 9, 1994 at 12 noon
- SERGE MURPHY
November 16, 1994 at 12 noon
- MARTHA TOWNSEND
November 23, 1994 at 12 noon
- DANIELLE SAUVÉ
November 30, 1994 at 12 noon

ART VIDEOS

- Gazoduc TQM Room
- STONES AND FLIES: RICHARD LONG IN THE SAHARA, 1988
Saturdays and Sundays at 1 and 4 p.m.
Video, colour, 38 min., in English.
Production: Arts Council of Great Britain. Directed by Philip Haas.
A film about the artist's lengthy journey in the Algerian Sahara.

ART WORKSHOPS

- Pratt & Whitney Canada
- LITTLE BITS OF WORLDS
Until December 4, 1994

COURSES

- ART HISTORY II:
"CONNAISSANCES DE L'ART ACTUEL"
Wednesday November 2, 9, 16, 23 and 30, 1994 from 7 to 9 p.m.
Registration necessary, by phone.
Number of places: 24
Participants will learn how to analyze art works and develop their critical faculties. An art appreciation course aimed at enhancing understanding of today's art.

VISUAL ARTS:

- "LE 3D APPRIVOISÉ"
Wednesday November 2, 9, 16, 23, 30 and December 7, 1994
from 7 to 9 p.m.
Registration necessary, by phone.
Number of places: 15
Series of visual arts classes for adult visitors (by reservation). Each class will look at a particular technique.
1st class: bas-relief I; 2nd class: bas-relief II; 3rd class: sculpture in the round I; 4th class: sculpture in the round II; 5th class: the disappearing mould I; 6th class: the disappearing mould II.

DECEMBER

EXHIBITIONS

- * JEAN-FRANÇOIS CANTIN
Le Rêve d'une ombre (Project Series 14)
Propos type
In connection with the presentation of *Le Rêve d'une ombre*, a recent installation by Québec artist Jean-François Cantin, the Musée is presenting, in the video room, *Propos type*, created by the artist in 1977 and part of the Musée's collection.
December 10, 1994 to
January 29, 1995
- * THE ORIGIN OF THINGS
Until January 8, 1995
- * ANDRES SERRANO
The Morgue
Until January 8, 1995

EDUCATIONAL EXHIBITIONS

- VISITORS AT WORK II
Beverly Webster Rolph Hall
December 11, 1994 to January 8, 1995
Opening December 11 at 2 p.m.
This highly colourful exhibition of visual arts presents a selection of the works created by participants throughout 1994 in the Pratt & Whitney Canada art workshops.
- THE MACM: 30 YEARS
Omer de Serres Gallery
December 23, 1994 to March 26, 1995
This educational exhibition will underscore the 30th anniversary of the Musée d'art contemporain de Montréal.

TOURS WITH SPECIAL GUESTS

- Exhibition galleries
- JEAN-RENÉ OUELLET
December 4, 1994 at 3 p.m.
Well-known television and stage actor Jean-René Ouellet will take us on a guided tour of selected works on exhibit at the Musée.

MEETINGS WITH ARTISTS

- Exhibition galleries
- FRANÇOIS MORELLI
December 7, 1994 at 12 noon

ART VIDEOS

- Gazoduc TQM Room
- STONES AND FLIES: RICHARD LONG IN THE SAHARA, 1988
Saturdays and Sundays at 1 and 4 p.m.

ART WORKSHOPS

- Pratt & Whitney Canada
- HATS OFF TO 1995!
December 19 to 30, 1994
Get ready for the New Year in original fashion: come and create an amusing, eccentric party hat that will crack up your family and friends at your New Year's celebrations.

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.

Group tours

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

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

- 185 St. Catherine Street West
Montréal, 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 - 9 p.m.)
- Thursday to Sunday: 11 a.m. - 6 p.m.

Media Centre

- Tuesday to Friday: 11 a.m. - 4:30 p.m.
- Saturday, Sunday and Monday: closed

Boutique

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

Arttexte 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.

* See article in this issue of the *Journal*

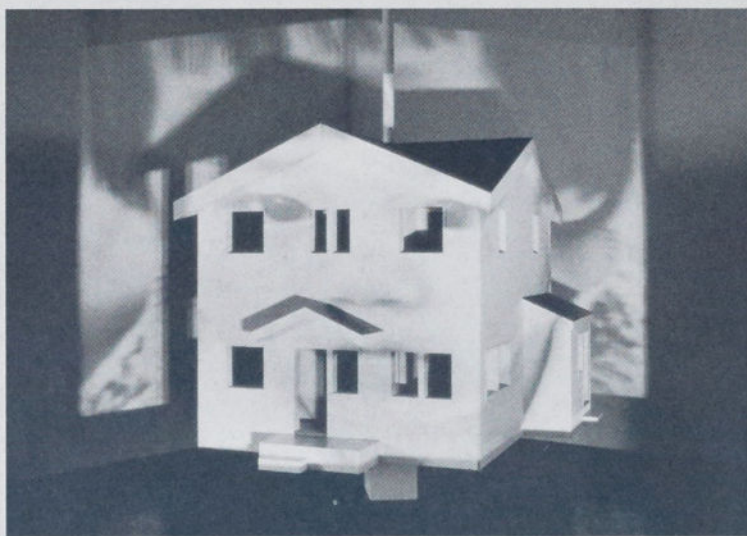


COME AND "FORGE SOME LINKS" AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

On Sunday, October 9, 1994, in honour of the International Year of the Family, the Musée d'art contemporain de Montréal will be holding an Open House. This event is part of the "Créer des liens" operation organized by the Comité québécois de la Semaine nationale de la Famille and the Table multisectorielle régionale de Montréal, in which the Musée is taking part.

On this special day, visitors will be invited to participate in a creative workshop entitled "Neuf tableaux dans un": piece by piece, they will construct a painting made up of many juxtaposed elements. In creating their picture, participants will draw inspiration from a work by Françoise Sullivan called *Cycle Crétois 2, n° 12*, on display in the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal* — *Shared Vision*.

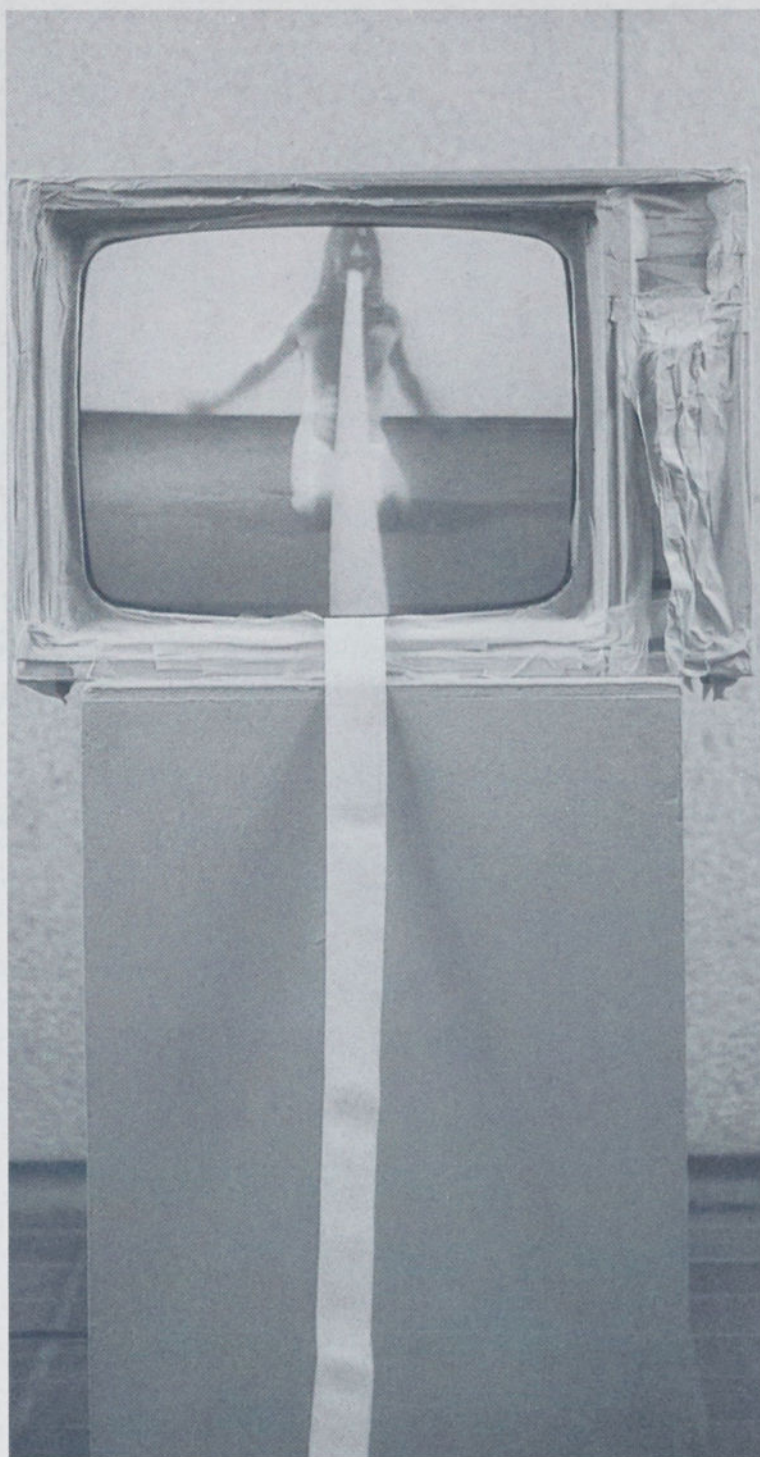
Everyone welcome.



Thomas Corriveau. *Lou-Qian à la maison*, 1993-1994. Video projected on pivoting wooden structure. Photo: Guy L'Heureux



Alain Paiement. Detail of the Installation *Sometimes Square*, 1994



Jean-François Cantin. *Propos type*, 1977. Photo: Agence de communications TAV

Project Series

transforms the devices through which that image develops and has meaning. In Corriveau's work, the image is thus revealed at the same time as the mechanisms that underlie it, in a to-and-fro that constantly initiates a new reading of them. □ This exhibition, with portrait as the dominant theme, presents four recent works. The centerpiece, a video installation entitled *Lou-Qian à la maison*, represents the first time the artist has transposed his experimentation into the realm of video. ■ Pierre Landry is the curator of this exhibition.

AUGUST 24 TO OCTOBER 9, 1994.

ALAIN PAIEMENT

Sometimes Square (Project Series 13) □

For more than ten years now, using painting, photography and installation, Alain Paiement has depicted and transformed the multidimensional avenues of the field of perception. With his interest in the topography of certain places loaded with multiple connotations and in the particular configurations suggested by their systematic exploration, the artist accumulates, by juxtaposing them in new structures, fragments of reality that have been altered and magnified by the processes of mapping, reproduction and resolution of the image. □ In the installation *Sometimes Square*, a series of photo images taken in a public and urban place overflowing with visual,

architectural and social information, namely Times Square, New York, unfurls in the space of the project room. Captured from three different viewpoints, the images are digitized, processed and then presented orthogonally in a monumental development. The gradual progression from day to night, from smallest to largest, from definition to evocation, and the woven construction of the grouping, built from materials found in the city, suggest, among other things, a dialogue between conventional painting and sculpture practices and the infinite possibilities of the computerized image. ■ Josée Bélisle is the curator of this exhibition.

OCTOBER 15 TO DECEMBER 4, 1994.

JEAN-FRANÇOIS CANTIN

Le Rêve d'une ombre (Project Series 14) □

Jean-François Cantin has been known in the Québec art world for some 15 years now. The name of this young Montréal artist was initially associated with video. Indeed, he was among the first artists here to explore the expressive possibilities of this medium, particularly via installation, which was then still relatively new. *Propos type*, one of his earliest works, presented in the exhibition *Tendances actuelles au Québec* (1978-1979), was much noticed at the time, moreover, because of its daring, humour and originality. □ In recent

years, Cantin has taken a great interest in the playful, poetic and erotic potential of light projections produced using optical devices, a field of research he has been primarily identified with since then. □ With *Le Rêve d'une ombre*, the recent installation which he is presenting here and which he describes as cinematographic — the first work in the *Suite et chroniques* cycle — the artist extends his work of the last few years in another direction, and examines some of the related concerns in depth: the desire for representation, the question of the image (its nature, its methods of construction and perception), as well as the notion of time. ■ Gilles Godmer is the curator of this exhibition. DECEMBER 10, 1994 TO JANUARY 29, 1995.

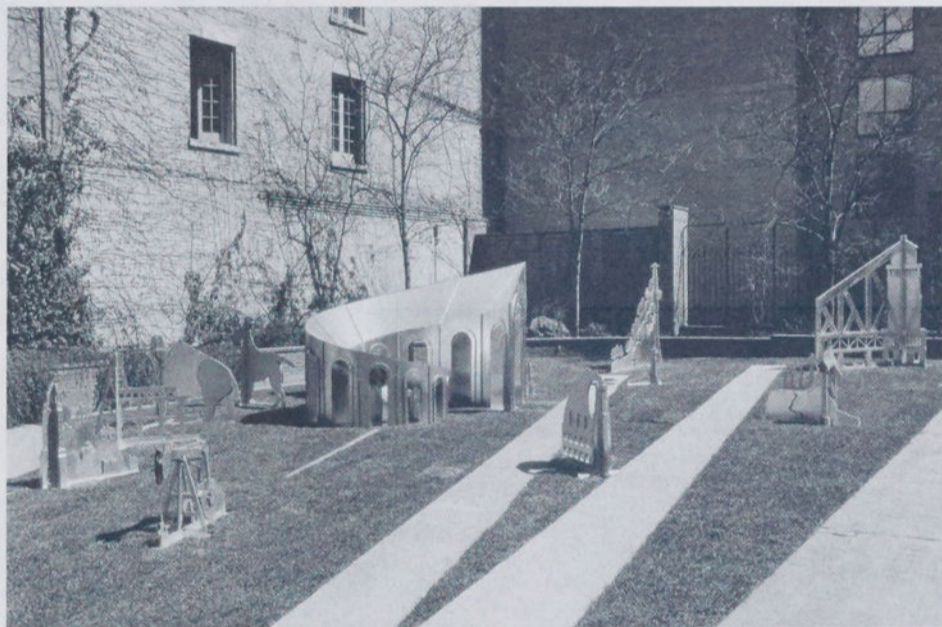
THOMAS CORRIVEAU

Lou-Qian à la maison (Project Series 12)

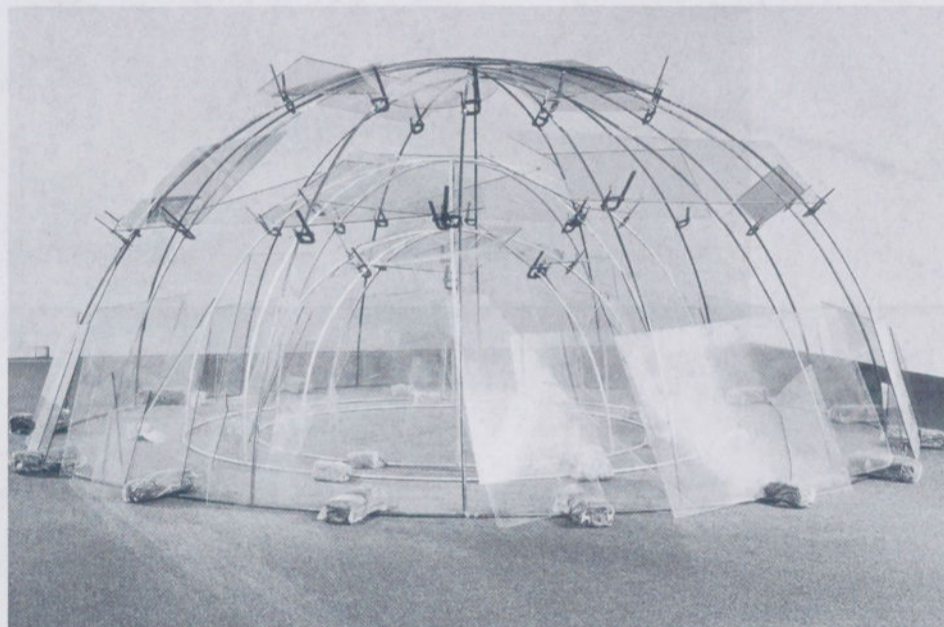
□ Essentially figurative, the work of Thomas Corriveau maintains a close link with painting, while borrowing from other disciplines like photography, collage and animated film. Since the early eighties, he has developed a repertory of images representing contemporary life in its most standardized aspects: situations and habitats from the world of suburbia, models and ideals conveyed by fashion and advertising, minor dramas and love stories experienced through the medium of film or romance magazines... These references to the contemporary world are accompanied by significant work on the form, structure and support of the figurative image. The artist consequently simultaneously brings out and

Some Highlights of the Collection

THE MUSÉE'S PERMANENT COLLECTION NOW CONTAINS CLOSE TO 5,000 WORKS. SINCE THE OPENING OF ITS NEW HOME TWO YEARS AGO, THE MUSÉE HAS PRESENTED — IN ITS FOUR GALLERIES DEVOTED TO THE PERMANENT COLLECTION, THE VIDEO ROOM, BEVERLEY WEBSTER ROLPH HALL (MULTIMEDIA EVENTS) AND THE SCULPTURE GARDEN — A TOTAL OF MORE THAN 450 WORKS, IN THE EXHIBITIONS *LA COLLECTION : TABLEAU INAUGURAL*, *LA COLLECTION : SECOND TABLEAU* AND *THE LAVALIN COLLECTION OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL — SHARED VISION*. SOME TEN PERCENT OF THE COLLECTION HAS THUS BEEN SHOWN IN THE CONTEXT OF HISTORICAL JOURNEYS THROUGH THE MAIN TRENDS IN CONTEMPORARY ART.



Pierre Granche
Thalès au pied de la spirale, 1988
Galvanized iron, wood, 18 elements
spiral: 235 x 800 cm (diameter)
Coll.: MACM
Photo: J. Richards



Mario Merz
Triplo Igloo, 1984
Aluminium, broken glass, clamps, clay
594 cm (diameter)
Coll.: MACM
Photo: Denis Farley

In this new hanging of the Permanent Collection, a dozen works will share an area of 1,000 square metres. The pieces selected are striking and impressive, not so much because of their scale, which is nevertheless considerable, but because of the immediacy of their critical power and formal impact. They illustrate exemplary artistic exploration that ranks among the most original work of the eighties and early nineties, in art circles internationally as well as in Québec and the rest of Canada. □ Produced between 1978 and 1992, the works come mainly under the headings of sculpture and installation. For some of them, this is their first presentation at the Musée since they were acquired: Barbara Steinman's *Borrowed Scenery* (1987), for example, and *Untitled (Water)* (1992) by Alfredo Jaar, a Chilean artist living in New York; in these two installations, the power of photographic and electronic images literally merges with aesthetic and sociopolitical issues. It is also the first showing here for the conceptual pictorial installation by French artist Daniel Buren *Sous verres, sur verres* (Montréal 1990), the holographic installation *Driven II* (1985) by Michael Snow and the *Untitled* (1984) sculpture of coloured pigments by British artist Anish Kapoor. □ Mario Merz's *Triplo Igloo* and *Tavolo* constitute emblematic works of Arte Povera, a movement that emerged in the mid-sixties in Italy, in which the poverty of the material became the generator of an art that emphasizes its breaks with the past. In the work of Giuseppe Penone, the preponderance of nature in *I Have Been a Tree in the Hand*, permeates a concise, poignant, aesthetic poetry. The sculptural piece by British artist Richard Long *Niagara Sandstone Circle* (1981) imposes, in the calm flatness of a circular pattern, metaphysical considerations on universal order. In *Thalès au pied de la spirale* (1988), Pierre Granche combines the lessons of geometry and history by recreating an architectural, sculptural and monumental space that is both reflective and playful. ■ JOSÉE BÉLISLE

NOVEMBER 11, 1994 TO APRIL 1995

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