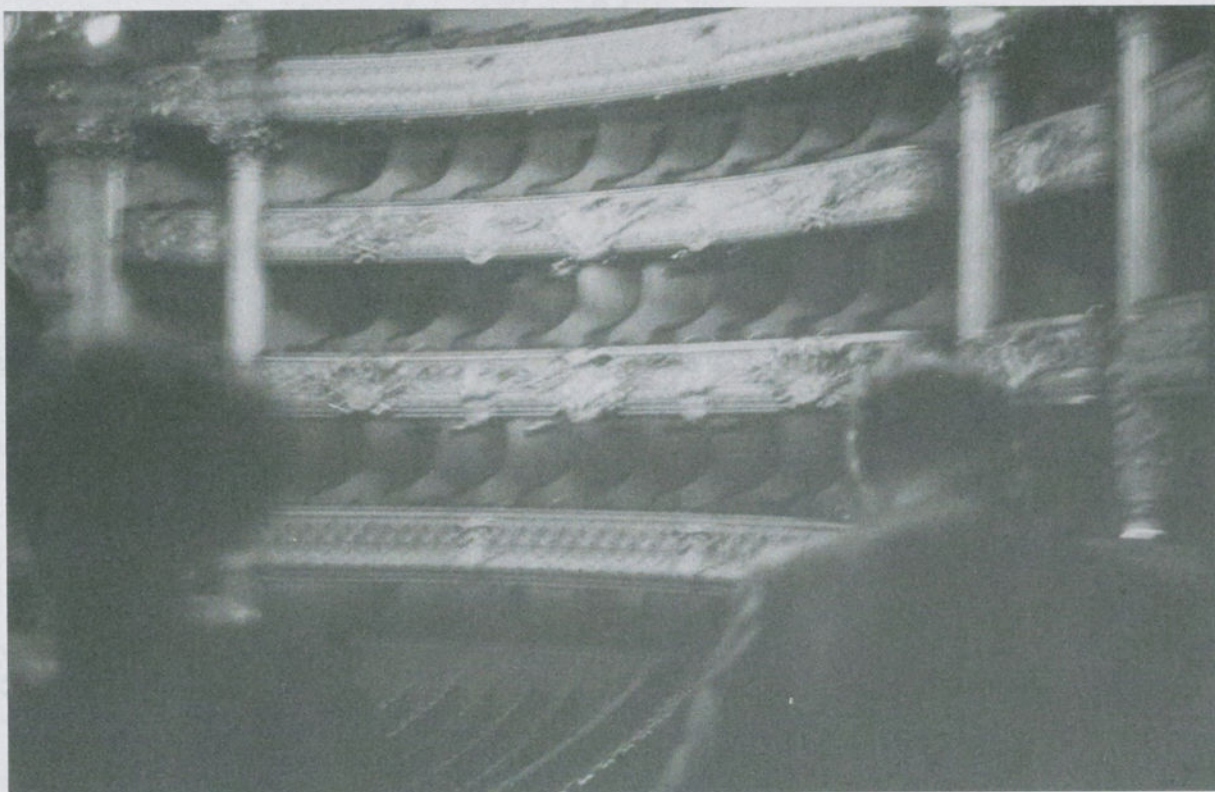


# Angela Grauerholz


*L'Opéra*, 1993. Cibachrome, 122 x 183 cm

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## THE UNYIELDING AMBIGUITY OF THE PHOTOGRAPHIC IMAGE

German-born photographer Angela Grauerholz lives and works in Montréal. Since the early eighties, in her search to redefine the art of photography, she has taken up different themes that overlap and follow one another: portraits, interior and exterior scenes with or without people, etc. Her work gives an impression of timelessness and is expressed in a paradoxical way through images that are at once commonplace and sublime, unexpected. Along the way, some confusion arises between the place of the experience and the relation between things and beings.

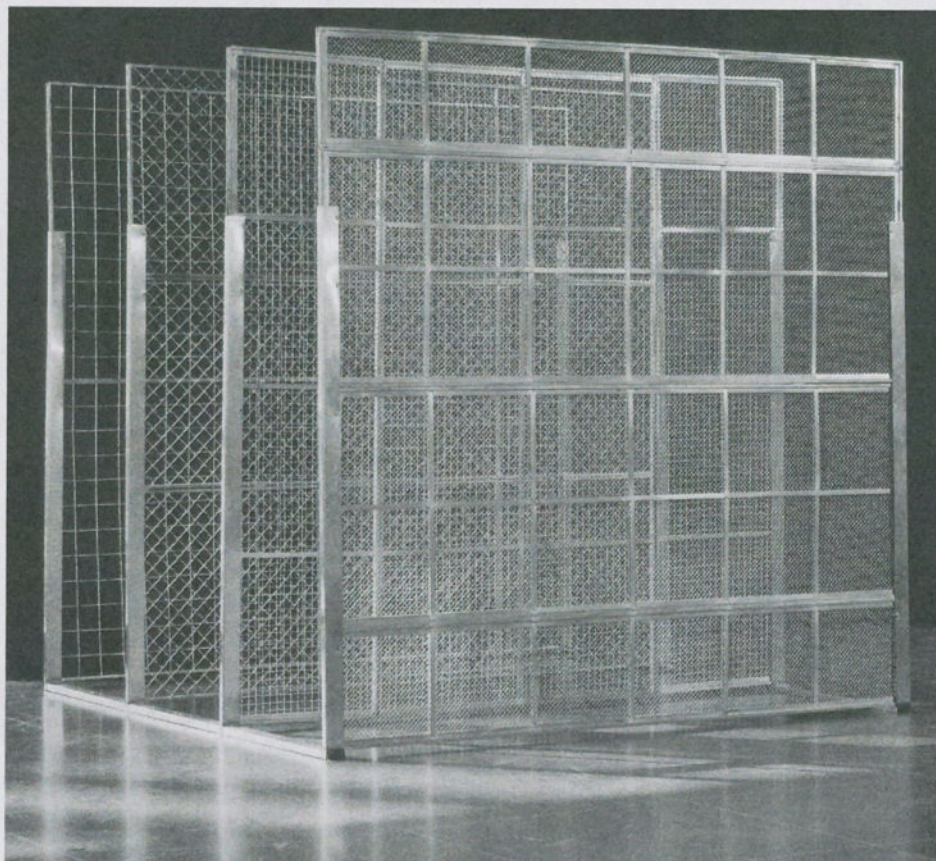
The exhibition brings together 33 works produced over the past four years. This presentation is largely devoted to recent photographs and an installation entitled *Églogue* or *Filling the Landscape*. The somewhat heterogeneous subjects (a garden, a pond, a foot, an office, a window, a nude, a bas-relief, etc.) go beyond the field assigned to the beholding eye; ambivalence is what particularly interests the artist. Grauerholz creates a pronounced distancing effect, accentuated by the soft focus. She uses our ambiguous perception of reality and explores the connections between the sensible and the intelligible. Certain recent works offer the viewer no other point of reference than the ordinariness of the subject itself. Others develop a close relationship with humanity, the order of things, and nature. In creating a series of works on the landscape theme, in which a metaphysical vision rubs up against a physical reality, the artist initiates a process of abstraction where nature, in all its forms, triggers a visionary gaze, like a reflection of our sensibility. The meditation on nature recalls the source of inspiration of an infinite number of dreams and the works that have ensued, from the time of Virgil, Poussin and Lorrain to the German Romantics of the early 19th century. This abstraction — which has its own poetry, in the fluid forms of organic life — is at the origin of the "inexhaustibility" that links up, in a way, with the notion of permanence contained in the series of landscapes that are part of the *Églogue* or *Filling the Landscape* installation.

In this installation, one of the last works seen on the route through the exhibition, Angela Grauerholz consciously expands her use of photography. She establishes a connection between the work of art and the Musée d'art contemporain de Montréal, developing an "ideal" model of presentation for her art — a kind of personal museum, in which more than 200 images contained in the six-drawer cabinet apply a conceptual approach to suggest an experience with the site.

A reading of the work allows the observation that the artist leaves the viewers free to find their own dimension, forming their own interpretations of the photographs through their own thoughts in the face of the creative process. Each image gives rise to a new illusion, a new doubt, but also a fresh awareness. As a whole, Angela Grauerholz's work invites analysis and, in a dialectic of presence and absence, asks the questions hidden beneath the obvious. ■

PAULETTE GAGNON

JANUARY 27 TO APRIL 23, 1995



*Blind*, 1968  
Steel and aluminum  
246.4 x 245.7 x 246.4 cm  
Photo: Courtesy of the  
National Gallery of Canada

*Clothed Woman  
(In Memory of my Father)*, 1963  
Oil and lucite on canvas  
152 x 386.2 cm  
Photo: Courtesy of the  
National Gallery of Canada



The pieces on display have been chosen from the remarkable body of this artist's works collected with ongoing interest by the National Gallery of Canada. Those selected illustrate the main stages in his career, covering his abundant output of drawings and abstract paintings in the fifties, the *Walking Woman* series produced between 1961 and 1967, and his work of the late sixties and the seventies, which makes extensive use of photography and the third dimension.

The film program offers a comprehensive retrospective of films made by Michael Snow over his career. It will present his principal productions, including his very first work, *A to Z*, from 1956, along with *Wavelength*, from 1966-1967, *La Région Centrale* from 1970-1972, *Rameau's Nephew by Diderot (Thanx to Dennis Young)* by Wilma Schoën, from 1970-1974, as well as his latest films, *(See You Later) Au Revoir*, from 1990, and *To Lavoisier, Who Died in the Reign of Terror*, from 1991. His medium-length films are

# Michael Snow

WORKS FROM THE NATIONAL GALLERY OF CANADA COLLECTION

## FILM RETROSPECTIVE

THE PRESENTATION AT THE MUSÉE THIS WINTER OF 30 OR SO WORKS OF VISUAL ART BY MICHAEL SNOW AT THE SAME TIME AS SOME OF HIS FILM PRODUCTIONS UNDERSCORES THE MULTIDISCIPLINARY PROPENSITY OF THIS CANADIAN ARTIST WITH AN EXCEPTIONALLY ALL-EMBRACING VISION. INDEED, HIS CONCEPTION OF THE CREATIVE PROCESS DOES NOT TOLERATE THE BOUNDARY OFTEN DRAWN BETWEEN DISCIPLINES. WITH AN INVARIABLY OPEN, CURIOUS MIND, HE BUILDS HIS ARTISTIC PRACTICE AROUND DRAWING, PAINTING, SCULPTURE, PHOTOGRAPHY, FILM, MUSIC, WRITING, AND SO ON — FIELDS WHICH HE EXPLORES IN DISCERNING FASHION AND TO WHICH HE MAKES A NOTABLE, CONSTANTLY FRESH CONTRIBUTION.

scheduled for January and February, while the March and April segment of the program will be devoted to his main works. The films will be shown on Saturday and Sunday afternoons throughout the run of the exhibition, except for March 11, 12, 18 and 19.

Pierre Landry and Yolande Racine, who were responsible for organizing the exhibition and the film program, respectively, spoke with Michael Snow this past September 23 in his Toronto studio. They discussed his penchant for tackling the very specific nature of each of the disciplines he has worked with and the connections he establishes between them, in view of the fact that they arise out of the same personal way of thinking. Michael Snow also brought up the context in which his work has developed, in Toronto and New York. Here, then, are the thoughts he offered (translated from the original French).

"My work is not, strictly speaking, interdisciplinary. When I turn to a particular discipline, I try to take what we might call its 'purity' into consideration. Each time, I ask myself what can be done with this medium, what its possibilities are, what its true nature is. In general, I don't mix media. Some of my works are, of course, both painting and sculpture — and these works may actually fall between two media, between two disciplines. But the films I make are real films to me, despite what some people might think. They take into account time, light... in short, the inherent possibilities of film as a medium.

"Music is one of the first disciplines I took up — as a student, I played professionally with jazz musicians — although I have always drawn, too. I was at the Ontario College of Art

when I discovered an interest in painting and sculpture. I continued to make music, though, and it was at that time that the question of choices came up. I thought, then, that I had to make a choice: to be a painter, or a musician, or... Later on, I found work in a film animation studio. That was when I really came into contact with the film world. I first learned about filmmaking through its technical side, i.e. within the medium itself. In film, there is the unavoidable question of the 24 frames/second, for example... But it was in New York, where I lived and worked from 1962 to 1972, that I discovered experimental film. That was a very rich, very lively time in terms of creativity in that great metropolis. There I discovered not just experimental film, but also a community of filmmaking artists, which did not exist in Toronto then. I made a number of friends in the field, like Hollis Frampton. I often attended screenings and so became aware of the fact that experimental film was a discipline in its own right, a specific sphere of activity with its own history and methods, which takes us back somewhat to the notion of 'purity' I mentioned earlier.

"I came to improvised music because it also seemed to offer a certain purity. Music contains an incidental dimension. It's different each time, and this is especially true of improvised music. That kind of music emerges spontaneously from the instruments used and is closely linked to the musicians performing it. It belongs to a particular moment and, in that sense, seems to me to be music in its pure state..."

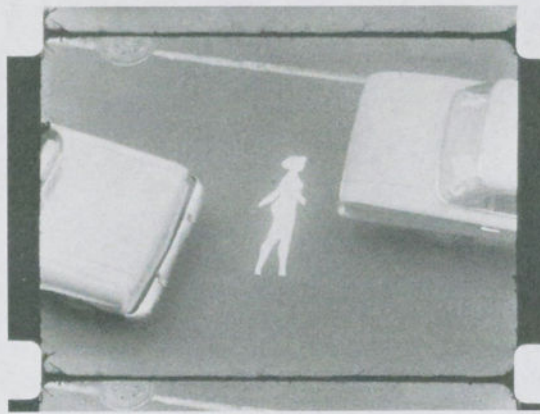
"With the *Walking Woman* series, which is highly diverse in terms of techniques and materials, I discovered a particular way of working, based on variations. Starting from the same figure, that of a typical female silhouette of the sixties, I produced paintings (oil, acrylic, enamel), sculptures, films (like *New York Eye and Ear Control*), and other works, all of which are so many explorations of the possibilities of representation. Before beginning this series, I worked for several years in an abstract vein. I then realized that works produced along that line were increasingly objects. It's now recognized that the more the surface is emphasized, the more the work tends to be perceived as an object (a sculpture) in the sense that the surface evolves towards a real space — not just an illusionistic space that is entered only by the eye, but a space that is indeed real. I continued this exploration in the *Walking Woman* series, which added a new element, however: the figure. A kind of play was thus established between the techniques and materials used, on the one hand, and the fact that the works in this series represented a woman, on the other. And this play, this relation, varies from one work to the next, depending on the technique and materials involved. The figure sometimes seems to disappear, but it actually stays there, it remains very much present, and it can always be found.

"The *Walking Woman* series is also at the origin of certain aspects in my later work. A piece like *Morningside Heights* (1965) relates to some subsequent sculptures, outside the *Walking Woman* series. *Morningside Heights* includes a window-like element, which is installed in the exhibition space and through which the figure of a *Walking Woman* can be observed, painted on a canvas hung on the wall. This idea of window, of framing, which stems from the

viewfinder used in photography and cinema, is central to my later work in sculpture, as can be seen in *Scope* (1967) and *Blind* (1968), which are now in the National Gallery of Canada collection. My sculptures suggest, in fact, a kind of concentration of the gaze. This same idea of framing as an element leading to a concentration of the gaze is to be found in *Wavelength*, a film which I made in 1966-1967 and which marks the end of the *Walking Woman* series. It was also at that time that I produced, for Expo 67, a sculpture made up of 11 elements that all, in various ways, took up the *Walking Woman* silhouette. Because of its size and location, this work was very public. I thought then that it would be interesting to bring the *Walking Woman* series to a conclusion with a public type of work. I still have a *Walking Woman* idea box, though..."

"Finally, having seen many exhibitions in New York and spent time in various, highly creative, 'underground' milieus, I couldn't say precisely what works influenced me; for me, it was more a matter of establishing a kind of dialogue with what I saw. I remember exhibitions by Claes Oldenbourg, Don Judd, Larry Poons... and every time I found myself at good exhibitions, in front of strong works, these acted like stimulants on me. That, in turn, enabled me to enter into discussions and clarify my own process. However, I believe I maintained a certain independence with respect to trends that were developing there, thanks in part to the *Walking Woman* series, which was a kind of personal thread that allowed me to have an overall approach to the phenomenon of representation..." ■ P. L. AND Y. R.

JANUARY 27  
TO APRIL 23, 1995



Excerpts from *New York Eye and Ear Control*, 1964  
Photo: Courtesy of the Canadian Filmmakers Distribution Centre, Toronto





1

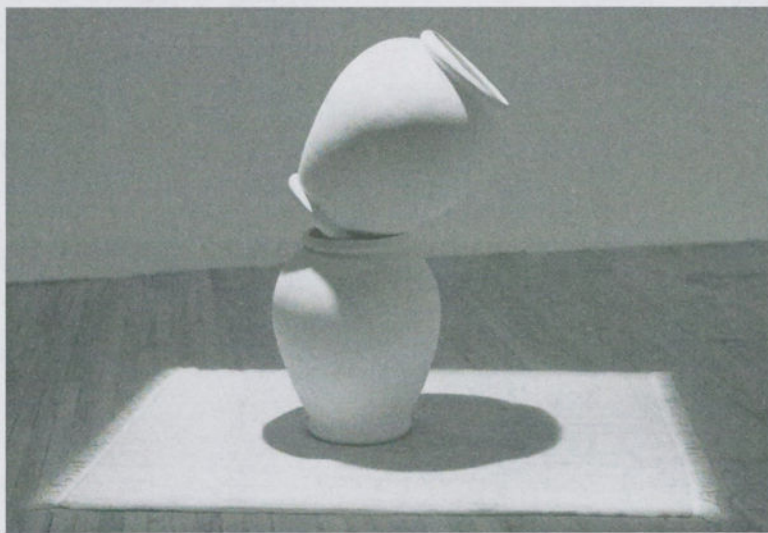
**BETTY GOODWIN**

Born in Montréal, Québec, in 1923. Lives and works in Montréal. □ For 30 years now, Betty Goodwin's art has broached existential and metaphysical considerations. It examines memory and the human condition. Following many different paths, the artist has called alternately upon the specific merits of printmaking, drawing and collage, from producing an object to reconstructing its character as object, and from pictorial or sculptural practice to installation. In the recent *Nerves* series, Goodwin offers a striking, poignant expression of her current thoughts on life and death, exacerbating a kind of hand-to-hand struggle between human physicality and fragility and the density and voracity of original matter. Luminous and disturbing, these works evoke the essential, suffering, disappearance and oblivion.

**MARIE-A. CÔTÉ**

Born in Montréal, Québec, in 1955. Lives and works in Montréal. □ "For the past several years, I have divided my working time between two practices: pottery and sculpture. The former is what led me to sculpture, as well as taught me patience and discipline and, above all, gave me a particular view of the world." These words by Marie-A. Côté accurately describe the fundamental nature of an artistic practice which, since the mid-eighties, has focused on the simplicity of forms and purity of volumes, and the quality of material and meaning of the object. In *Les Jeux de jarres II* (1993), the placing of visual elements is based on a fascinating, precarious play of balance and borrows a certain spectacularism from stage effects — for example, the revealing, theatrical quality of the light. In this elegant, unusual grouping, reality and illusion come together, summoning up the magic and poetry of the imaginary.

# Recent Acquisitions



2

**LUC BÉLAND**

Born in Lachine, Québec, in 1951. Lives and works in Montréal. □ For more than 20 years, Luc Béland has been one of the most singular voices in Québec painting. Using a variety of technical processes and an unbridled figurative iconography, his work — which is, above all, a search for knowledge — reevaluates the heritage of modernism and suggests an opening up of the pictorial space. In *Physis / Mimesis : Je est un autre...* (1993), Béland typically accumulates the methods and motifs characteristic of him, playing once again with recurrence both to record the exaggerated narrative dimension of the aesthetic intention and to affirm the strictly expressive qualities of the nervous, impulsive gesture, bright, luminous colour and dense, charged material. In this painting, the cultural reference of a cult figure is forcefully, rigorously combined with personal reminiscences and the merits of abstraction.

**ALFREDO JAAR**

Born in Santiago, Chile, in 1956. Has lived and worked in New York since 1982. □ In his installations and other projects, Alfredo Jaar has, for some 15 years now, questioned and denounced the causes and phenomena of inequality and inequity that plague contemporary society. Appealing directly to social and political consciousness, both individual and collective, his work employs simple, explicit photographic and videographic images to offer a look at others, and the resulting reaction. In *Untitled (Water)* (1992), Jaar continues his examination of the fate of Vietnamese refugees held in camps in Hong Kong. With a remarkably efficient economy of means, the piece subjects the viewer to sublime images of the sea and the disturbing faces of boat people. JOSÉE BÉLISLE



3

1. Betty Goodwin  
*Untitled (Nerves)*, No. 5, 1993  
Oil pastel, tar, wax and chromoflex impression on mylar  
131.6 x 196 cm  
143.3 x 206.6 x 6.3 cm (framed)  
Photo: Courtesy of Galerie René Blouin

2. Marie-A. Côté  
*Les Jeux de jarres II*, 1993  
Vitrified clay, silk and linen carpet, light  
110 x 150 x 120 cm  
Photo: The artist



4

3. Luc Béland  
*Physis / Mimesis : Je est un autre...*, 1993  
Mixed media on canvas  
122 x 122 cm  
Photo: Courtesy of Galerie Graff

4. Alfredo Jaar  
*Untitled (Water)*, 1992  
5 light boxes with colour transparencies  
25 framed mirrors  
Boxes: 103.1 x 103.1 x 19.2 cm (each)  
Mirrors: 30.8 x 30.8 x 4.5 cm (each)  
Overall: 117 x 112.8 x 71 cm  
Photo: The artist

The Musée's art workshops are designed to offer visitors of all ages the opportunity to extend their aesthetic experience by trying out various techniques, media and materials related to a concept or theme presented in a work or exhibition. They also help to demystify the creative process and, following a concrete approach, to "tame" contemporary art.

#### IMITATION AS A PROCESS OF INVENTION

The idea of drawing inspiration from works, concepts or themes underlies the principle of imitation. According to Alain,<sup>1</sup> there is only one way to invent, and that is to imitate. Ravel, for his part, reminds us: "Don't be afraid of imitating. If you express your own self, you will inevitably create something new."<sup>2</sup> Along the same lines, Susanne Langer observes that ...even when imitation is faithful to vision, it never copies; it is always an assemblage of what is meaningful. The projected version is never a faithful reproduction of elements of nature or the surroundings; it always presents a new, original aspect by suggesting another reality through the choice and personal arrangement of substitutes.<sup>3</sup>

Consequently, whether they are imposed or simply proposed, models — in this case, works by recognized artists — when used in a context of creation, become a starting point, a trigger, a stimulus and sometimes

accomplice of the eye, utilizes specific means that involve gestures, techniques, processes, materials and tools.

The museum setting in which these workshops are offered allows us to closely observe the works chosen for their evocative power. In the light of their observations, the participants are invited to create an image corresponding to the theme, subject, technique and materials in the work.

In addition to becoming familiar with the artistic process, participants have an opportunity to learn about Québec, Canadian or international art.

"Do it," create your own work that shows your experience at the Musée — that is the inventive challenge proposed by the art workshops of the Musée d'art contemporain de Montréal. ■

LUC GUILLEMETTE

1. On this subject, see Alain, *Propos sur l'éducation*, Éditions Rieder, P.U.F., Paris, 1967.

2. Beaudot, Alain, *Vers une pédagogie de la créativité*, Les éditions ESF, Paris, 1973, p. 31.

3. Quoted, in French translation, in: Québec (Province). Ministère de l'Éducation. Direction générale du développement pédagogique. Direction de la formation générale. *Guide pédagogique, secondaire : arts plastiques*, Québec, le Ministère, 1984, p. 4.

4. *Grand Dictionnaire encyclopédique Larousse*, Vol. IV, Paris, 1989, p. 2753.

5. Beaudot, Alain, op. cit., p. 37.

# Art Workshops

even, happily, a challenge to be met. This is not then merely manifested in a simplistic reproduction, but leaves room for personal expression, for creativity. The latter is defined as "a hypothetical predisposition to supply behaviours or products of behaviours that deviate in a positive way that which is frequent, ordinary, commonplace."<sup>4</sup> Lafaye states that "the art of creating is the art of employing particular means or forming certain combinations of elements to produce something new."<sup>5</sup> A number of authors assert, however, that creativity is an aptitude present in different degrees, according to each individual, and that it does not have as a necessary consequence the fact of creating a prepared, recognized work.

#### VISITORS AT WORK

Usually, in an art museum, we look only with our eyes. However, in their visits, visitors call upon several other devices — cognitive, affective or sensory. In our art workshops, we offer a chance to extend these devices into plastic expression. Plastic expression, an



Photos: Jean Stéphane Vachon



PRATT & WHITNEY  
CANADA

# Project Series

Twelfth Station, 1994  
Oil on canvas  
182.8 x 152.4 cm  
Photo: Courtesy of the  
Annina Nosei Gallery



## MANUEL OCAMPO

(Project Series 15). This exhibition represents the first Canadian showing of the work of Philippine-born artist Manuel Ocampo.

Ocampo, whose work is relatively little known, produces expressive paintings with a distinctive imagery that is both political and highly personal. Drawing from the culture of his country of origin, which fell in turn under Spanish and then American domination, he combines depictions of medieval figures of saints and torturers and caricature-like scenes with inscriptions and abstract symbols. His works, genre paintings in a way, often focus on religious themes from the Hispanic Christian tradition, and are inspired by popular art of the colonial era.

With their extraordinary physical presence, his images seem to come straight out of a subculture to which they could return at any time. Through naive representations using strong, garish colours, Ocampo's work examines social misery and the human condition. Mingling and manipulating diverse sources in a style that is sometimes apocalyptic or surrealistic, Manuel Ocampo calls into question the symbols of power and denounces all forms of subjugation or submission. To him, both the contemporary world and past centuries provide examples of oppression of peoples or individuals for the benefit of an ideology or system.

For this presentation at the Musée, some 12 recent works will be exhibited, offering a glimpse of the essence of this artist's approach and main themes, and fostering an understanding of an artistic reality that is still marginal in our cultural system.

Born in Quezon City, in the Philippines, Ocampo has lived in Los Angeles since 1986. He has participated in numerous exhibitions since the mid-eighties. More recently, the artist has been invited to present his work at the Saatchi Collection in London (1991), as part of *Helter Skelter* at the Museum of Contemporary Art, Los Angeles, and the 1992 Kassel Documenta. ■

Réal Lussier is the curator of this exhibition.

FEBRUARY 4 TO MARCH 26, 1995

CKAC 730  
est fière de s'associer  
au Musée d'art contemporain  
pour l'année 1995  
et vous souhaite  
une visite  
des plus enrichissantes.



CKAC 730

LES  
ARTS

**Pour savoir  
sur quel pied danser.**

LE DEVOIR

# A Wet Summer

## in the MACM Basement



CONTRARY TO WHAT WAS REPORTED IN THE MEDIA FOLLOWING THE FLOODING THAT TOOK PLACE ON THE EVENING OF LAST JULY 21, NO WORK BY BORDUAS OR MONDRIAN WAS DAMAGED — ALAS, WE STILL DON'T HAVE A MONDRIAN AT THE MUSÉE! THE COLLECTION ACTUALLY SUFFERED ONLY MINOR DAMAGE.

The flooding occurred in the building's basement, near the storage for works on paper. That very night, while a crew drilled holes in the concrete floor located over the Place des Arts parking garage, to allow the water to drain quickly, another team was busy looking after some of the files in the Borduas archives.

In addition to these few files, a dozen or so works on paper were damaged by the water. Teams made up of volunteers from the Musée staff — and sometimes, even, members of their families — took turns for two days working on these documents. They regularly changed the sheets of blotting paper placed between the documents until these were completely dry.

No serious damage was detected in the storage areas housing paintings and sculptures, largely because all these works are stored above ground level.

An armada of fans and dehumidifiers was massed to dry the air as fast as possible. While the Musée was without electricity for several days, the store-rooms' air conditioning system was restarted using a backup generator the day after the incident. As soon as the water was removed, our greatest concern was to gradually restore a suitable level of relative humidity for the works.

For 1995, we are hoping for a dry, sunny summer! ■  
MARIE-NOËL CHALLAN-BELVAL

8:35 a.m. THE BOSS'S STENTORIAN VOICE BELLOWED, WITH ALL THE STRENGTH OF SOMEONE EXERCISING HIS LUNGS IN THE SHOWER: "I WANT THIS TO BE A MEMORABLE EVENT. A CELEBRATION! A HAPPENING! AND DON'T FORGET THAT THE ORGANIZING COMMITTEE, CHAIRED BY MY GOOD FRIEND MRS. LETENDRE, INSISTS THAT IT HAS TO BE HELD DOWNTOWN AND THAT OUR GUESTS MUST NOT HAVE TO DRIVE AROUND IN CIRCLES LOOKING FOR PARKING. DO WHAT YOU HAVE TO, FIND A GREAT SPOT THAT IS TOTALLY ORIGINAL — AND CLOSE THE DOOR ON YOUR WAY OUT!"

8:45 a.m. Back in my office, I turned on my computer and immediately called up the file: "Chic, useful addresses." I typed in: "memorable, downtown, parking, original." A split second later, the following information flashed on the screen. "Musée d'art contemporain de Montréal. A group of 20... or 200. Five hundred guests! To get away from the ordinary. To celebrate, pay tribute, mark or announce. Unique. In the heart of downtown. A first-rate cultural complex. An exciting, original location. Parking. Varied menus. Prices to suit all budgets. Dial 847-6234."

9:10 a.m. I let Mrs. Letendre know. Now all I have to do is the guest list. ■  
CHARLES MEUNIER

## A Tale for Organizers of Major Events



Photo: Laurent Sevigny

# The Image of Death



Charles Grivel and Johanne Villeneuve. Photo: Jean Stéphane Vachon

## THE LIMITS OF FICTIONS: VIEWING THE CORPSE

This past November 13, the Musée d'art contemporain de Montréal brought together, in an interdisciplinary symposium, people interested in the image of death and the artistic and social practices associated with it. Because our society considers death a virtual taboo, and because coming face to face with Andres Serrano's exhibition *The Morgue* can be a particularly disturbing encounter with death, it seemed important to offer the public a stimulating discussion of the aesthetic and ethical issues which Serrano's work raises for viewers.

Musée director Marcel Brisebois began by introducing the symposium, which was dedicated to the memory of William Readings, the eminent professor at the Université de Montréal who passed away last October 31, and invited the many participants to return to the Musée to hear the celebrated historian Michel Vovelle give his lecture on November 30 on the subject of picturing death. Lucette Bouchard, Director of Education and Documentation, explained how the museum viewed its educational mission, especially when an exhibition sparks controversy, and Réal Lussier, curator of the exhibition *Andres Serrano — The Morgue*, placed this work in the context of photography.

Bruno Bertherat, a historian at the Université de Paris I, gave a talk on the Paris morgue in the 19th century. Susan Douglas, a lecturer in the Department of Art History at Concordia University and the Department of Visual Arts at the University of Ottawa, shed light on the great pictorial tradition from which Serrano's work stems. Johanne Villeneuve, professor of comparative literature at the Université de Montréal, tackled the issues of fiction and death in a provocative presentation entitled *L'histoire du cadavre*. Andrew Benjamin, a lecturer in philosophy at England's University of Warwick, gave a talk called *Death's Interruption*, in which he discussed the question of death as it is posed to philosophers today, using a synthesis of the theoretical positions of Georges Bataille and Maurice Blanchot. Charles Grivel, professor in the Department of Romance Languages and Literature at the University of Mannheim, closed the symposium with a lecture full of unexpected new developments and cross-references, bringing together the notions of death and the eye.

It should also be noted, particularly in view of the positive response given to the symposium by the large group attending it, that bibliographies and works by the speakers are available at the museum's Media Centre. ■CHRISTINE BERNIER

Urgence  
culture!

Pas de panique.

Sautez

sur *La Presse*

du samedi.

Elle

vous fera

sortir.

Je pense donc je lis

**La Presse**

**AIR Club**   
INTERNATIONAL



# Friends of the Musée



From left to right: François Dell'Aniello, Denis D'Etcheverry, Joanne Forgues, Maurice Forget, Manon Blanchette, Sylvi Plante, Michel Giroux, Sylvie Boivin and Mary Rolph-Lamontagne

## APPOINTMENTS

Elected Chairman for a third consecutive year, **Maurice Forget** welcomed two new members to the Board of Directors of the Friends of the Musée d'art contemporain de Montréal. They are **Denis D'Etcheverry**, vice-president, marketing, at Urgel Bourgie Ltée, who replaces **Marie Gaudet**, and **Mary Rolph-Lamontagne**, a member of the Board of Directors of the Musée d'art contemporain de Montréal, who replaces **Marissa Nuss**, also on the Musée's Board.

Mr. Forget took the opportunity to thank **Marie Gaudet** for her five years as a member of the Foundation Board. During this time, Mrs. Gaudet worked on organizing such events as the Friends' Ball and, more recently, the *Bring a Friend* evenings that have helped increase our membership significantly. On behalf of the members of the Foundation Board, Mr. Forget invited Mrs. Gaudet to join the *Cercle des grands contemporains*.

As representative of the Musée's Board, **Marissa Nuss** was warmly thanked by Mr. Forget for her contribution to the 1994 Museum Ball, which she co-chaired. The Ball was an unparalleled success, as readers will certainly recall.

The Board of Directors of the Fondation des Amis du Musée d'art contemporain de Montréal for 1994-1995 is made up of: **Maurice Forget**, Chairman, **Joanne Forgues**, Vice-Chairman, **Sylvie Boivin**, Treasurer, **Sylvi Plante**, Secretary, and members **Manon Blanchette**, **Robert-Paul Chauvelot**, **Denis D'Etcheverry**, **François Dell'Aniello**, **Marc DeSerres**, **Michel Giroux**, **Guy Knowles**, **Josée Lacoste**, **Lillian Reitman** and **Mary Rolph-Lamontagne**.

## CERCLE DES GRANDS CONTEMPORAINS

To follow up on an initiative by the Foundation Board, the *Cercle des grands contemporains* was recently created to recognize those who have contributed in an outstanding way to the Foundation's development. Acting as special advisors to the Friends, these "great contemporaries" are automatically made Life Members of the Friends of the Musée d'art contemporain de Montréal and are specially invited, once a year, to a meeting of the Friends' Board.

We thank the *Cercle* members — **Daniel Amadéi**, **Luc Beauregard**, **Pierre Bourgie**, **Vasco Ceccon**, **Marie Gaudet**, **Monic Houde**, **Gilles Nadeau** and **Robert Turgeon** — for their invaluable contribution to the Friends of the Musée, and we hope to be able to call upon their precious advice in the coming years.



Halloween party organizing committee. Photo: Martin Vigneault

## MORE THAN 300 YOUNG PEOPLE HORROR US WITH THEIR PRESENCE AT THE FRIENDS OF THE MUSÉE'S FIRST HALLOWEEN PARTY

On Friday October 28, 1994, the Musée d'art contemporain de Montréal took on a very... PLOUK look for the first Friends' Halloween party. With a decor by Plouk Design, this party was made possible by the generous contributions of the **Jeune Chambre de Commerce de Montréal** and **Via Route**.

In a further act of generosity by our sponsors, the beer and wine were donated by **Molson O'Keefe** and the **Société des alcools du Québec**. Over 300 people danced until the wee hours of the morning to music selected by deejay **Christian Pronovost**. In addition, 5,000 Aeroplan points were awarded to **Johanne Caron**, winner of a draw held during the evening for our guests, courtesy of **Air Canada**.

This great success is due to the diligent efforts of the organizing committee, chaired by **François Dell'Aniello** and made up of the following members: **Christian Bélanger**, **Michel Boislard**, **Sophie Bourque**, **Marie-Claude Desjardins**, **Marie Lafleur**, **Leslie Martino**, **Rohanna Mehta** and **Helen Tsiolis**.

A hearty thank-you to all our other helpers:

**Philippe Angers**, **Lydia Brown**, **Denis D'Etcheverry**, **Aldo Del Bono**, **Pierre Drouin**, **Katia Galano**, **Sam Gold**, **Réjean Houle**, **Olivier Lamer**, **Michel Laplante**, **Michel Lopez**, **Denis Marsan**, **Brian Perron**, **André Plourde**, **Annie Poupore**, **Alain P. Proteau** and **Éric Simard**,



Photo: Martin Vigneault

... our sponsors:

**La Jeune Chambre de Commerce de Montréal**, **Via Route**, **Molson O'Keefe**, **Société des alcools du Québec**, **Air Canada**, **Plouk Design**, **Merrill Atwell Fleming** and **Goody de McCormicks**,

... as well as the volunteers for the evening:

**Caroline Bellemare**, **Claire Dagenais**, **Francine Desroches**, **Yves Desroches**, **Antoinette Dozois**, **Rachel Dufour**, **Marie-Julie El-Khoury**, **Catherine Fournier**, **Monique Gauthier**, **Line Guimont**, **Louise L'Heureux**, **Louise Lafrenière**, **Jacqueline Plouffe**, **Tamara Rubilar**, **Francine Thériault**, **Louise Trommer** and **Anne Weinstein**,

... and the Musée volunteers:

**Benoit Bissonnette**, **Manon Blanchette**, **Monique Brunelle**, **Pierre Duchesne**, **Nathalie Gingras**, **Catherine Labranche**, **Élaine Lalonde**, **Sylvain Parent**, **Danielle Patenaude** and **Michel Pétrin**.

**RESULTS FOR THE EVENING** 25 new "young" friends, some \$3,000 raised to go towards the Musée's permanent collection, some hair-raising costumes and, most of all, a Halloween party that will be long remembered.

## NEW HEAD OF MEMBERSHIP AND VOLUNTEERS

Last October 24, **Catherine Labranche** was hired by the Foundation to take charge of all activities related to recruiting Friends of the Musée and to volunteers. Catherine will be kept busy meeting the challenge of increasing our membership and organizing different activities for our Friends, as well as overseeing volunteer work at the Musée. We wish her the warmest welcome!

**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: \$25, families: \$75, 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

**Charles Allain**, **Hammoum Arezi**, **Richard Asselin**, **Christian Barré**, **Gemma Barrette**, **Marie-Josée Beaudoin**, **Diane Belzile**, **Susan Blanchette**, **Lou Charlebois**, **Lyne Charlebois**, **Catherine Desaulniers-Soucy**, **Nicole Desgagné**, **Micheline Desrosiers**, **Marcel J. Dessureault**, **Dorothy Dorsey**, **Pierre Drouin**, **Anne Dryburg**, **Rachel Dufour**, **Thomas C. Esakin**, **Natacha Farina**, **Jerrard Gaertner**, **Thomas G. Gault**, **Geoffrey Gelber**, **Eric Glavin**, **Robert Graham**, **Rae Heenan**, **Roy Heenan**, **Monique Joly**, **Étienne Joly-Lopez**, **Zoé Joly-Lopez**, **Sophie Laflamme**, **Charlene Laprise**, **Jocelyne Lemieux**, **Cloé Lépine**, **Michel Lopez**, **Charles Pitts**, **Michael Rigby**, **Madeleine Sicard**, **Hélène Simard**, **Jonelle Soelling**, **Jean-Christophe Tremblay**, **Louis-Carl Tremblay**, **Louis-Nicolas Tremblay**, **Pierre-Alexandre Tremblay**, **Suzanne Tremblay**, **Louise Trommer**, **Mona Turner**, **Tamara Watson**, **Susan Watterson**, **Evan Weiser** and **Reginald Weiser**.

## ANNUAL MEETING OF THE FONDATION DES AMIS DU MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL - SEPTEMBER 13, 1994

To coincide with the Musée's own year, for obvious reasons, the fiscal year of the Fondation des Amis du Musée d'art contemporain de Montréal will now run from April 1 to March 31, instead of covering the period from June 30 to July 1 used since the beginning.

The Annual Meeting of the Friends was therefore held earlier this year, on September 13. The financial statements presented at that time covered a nine-month period of activities — from June 30, 1993 to March 31, 1994 — in anticipation of the adjustment in fiscal years.

Foundation Chairman **Maurice Forget** addressed the members on this occasion. He highlighted the expansion of Foundation activities — for example, the Friends' involvement in the **Ivana Trump** reception, the organizing of the *Delectable Desserts* Christmas party, the famous *High Tea at the Musée*, and the *Bring a Friend* evening, held in August 1993, an event that yielded 104 new recruits.

*The Art of Giving* fundraising campaign also continued, with a lower profile but equal determination. In these nine months of activities, the campaign contributed a total of \$278,390 to the Musée to go towards the cost of building the museum's new home. Since it was launched in 1992, *The Art of Giving* has raised \$2,676,773.55 in pledges.

## 1993-1994 RESULTS

REVENUE	
Total revenue	\$466,965
NET REVENUE FROM ACTIVITIES	
<i>The Art of Giving</i> campaign	\$381,697
Membership dues	\$ 24,492
Art Auction	\$ 38,851
Other*	\$ 17,700
CASH BALANCE	
AT MARCH 31, 1994	\$100,640

\* Interest income and miscellaneous gifts

## AWARD-WINNING PUBLICATIONS AND AUDIOVISUAL PRODUCTIONS BY THE MUSÉE

The Musée's publications are gathering laurels these days! Two of them were honoured for their graphic design in the North American competition "Applied Arts Awards Annual 1994": the issue of *Le Journal du Musée d'art contemporain de Montréal* that devoted eight colour pages to Alfred Pellan for his retrospective (Vol. 4, No. 1, summer 1993), and the catalogue of the exhibition *Henry Saxe : oeuvres de 1960 à 1993*. LUMBAGO COMMUNICATION VISUELLE collaborated with the Musée in these publications.

The *Geneviève Cadieux* catalogue published by the Musée for the exhibition it devoted to this artist last spring also just won a "Gutenberg." This award recognizes the quality of the catalogue's printing, which the Musée entrusted to MÉTROPOLE LITHO INC.

In addition, the Musée took part, for the second time in a row, in the *Festival audiovisuel muséographique*, a gathering organized by the management of the Musées de France and held in Paris in late November. This time, some 20 countries were represented by 88 museums, which unveiled more than 140 audiovisual productions. Last year, the jury chose the video *Fragile*, a documentary by the Musée on its opening exhibition *Pour la suite du Monde*. This year, they singled out *Art, Passion et C<sup>ie</sup>*, a 36-minute video made by Bruno Carrière in connection with the exhibition *The Lavalin Collection of the Musée d'art contemporain de Montréal — Shared Vision*.



## At the Musée



Photo: Michel Cormier

## GIFT IDEAS

Running short of inspiration for your Holiday gifts? Come take a look at the tempting possibilities in the Musée d'art contemporain Boutique! Unique creations by Québec and international artisans and designers are there for you to choose from: glass and metal have a place of honour, in the shape of fine *objets* that combine practicality and aesthetics: jewellery, watches and pens with distinctive styling and highly affordable prices. You will also find T-shirts and bags adorned with the Musée logo, high-tech calculators, and even a selection of original gifts for children. There's something for every taste and budget, and gift wrapping is free! Did you also know that, with each purchase, you support the Musée in developing its activities?



A Traverse creation, Québec. Photo: Paul Labelle

## GUIDO MOLINARI. A RETROSPECTIVE

This retrospective constitutes an overview of Guido Molinari's artistic career. It will bring together more than 100 works produced since the early 1950s by this Canadian master of abstraction. Paintings, sculptures and drawings will be on display, illustrating the main themes of Molinari's original, innovative approach. Throughout its development, his work has commanded recognition in Québec and across Canada as representing an essential stage in our art history. Almost 20 years after the Guido Molinari retrospective organized by the National Gallery of Canada in 1976, this major new exhibition will not only permit a fresh evaluation of this key body of work from today's perspective of a reexamination of painting, but will also allow us to place the fundamental contribution of Molinari's *oeuvre* in a historical context. ■ Sandra Grant Marchand is the curator of this exhibition.

MAY 19 TO SEPTEMBER 17, 1995

## GILLES MIHALCEAN

Gilles Mihalcean is certainly one of the most singular figures in Québec sculpture. For over 25 years, the artist has worked to develop a sculptural language in which research conducted on fragments and their accumulation, as well as on materials and their formal importance, sustains a highly evocative, poetic content. The resulting composite works, made from found objects, or sculpted or manufactured elements, encompass differences in scale, varied textures and diverse materials. Ultimately, it is the notion of landscape that gradually emerges.

Organized by the Musée d'art contemporain de Montréal, this first major exhibition devoted to Mihalcean makes inroads into his work and sets out to explore its various facets by bringing together recent pieces with other, older ones. The exhibition will contain some 20 sculptures, some of them dating back to the eighties, but most covering his work of the past 10 years. ■ Gilles Godmer is the curator of this exhibition.

OCTOBER 13, 1995 TO JANUARY 7, 1996

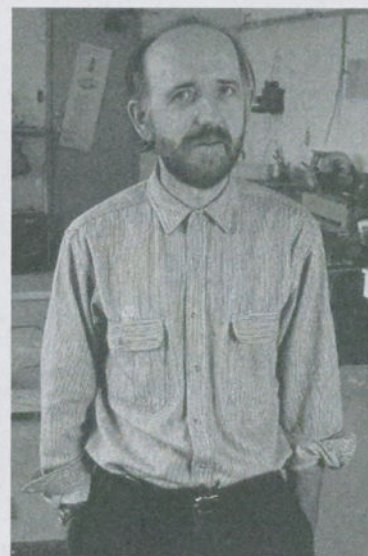


Photo: Jacques Payette

# Calendar

## JANUARY

### EXHIBITIONS

**HIGHLIGHTS OF THE COLLECTION**  
November 11, 1994 to April 16, 1995  
In this new hanging of the permanent collection, a dozen works 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.

#### JEAN-FRANÇOIS CANTIN

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

**December 10, 1994 to January 29, 1995**  
Initially associated with video installation, and in a more secondary way with performance art, Québec artist Jean-François Cantin then became interested in the playful, poetic and erotic potential of light projections produced using optical devices connected with photography, a field of research he has been primarily identified with ever since.

#### JEAN-FRANÇOIS CANTIN

*Propos type*

**December 10, 1994 to January 29, 1995**  
In connection with the presentation of *Le Rêve d'une ombre*, a recent installation by Québec artist Jean-François Cantin, the Musée is presenting *Propos Type* in the video room. The latter work was created by the artist in 1977 and is part of the Musée's collection.

\*ANGELA GRAUERHOLZ  
January 27 to April 23, 1995

\*MICHAEL SNOW  
*Works from the National Gallery of Canada Collection*  
January 27 to April 23, 1995

### EDUCATIONAL EXHIBITIONS

**VISITORS AT WORK II**  
Beverly Webster Rolph Hall  
Until January 8, 1995  
This highly colourful exhibition of visual arts presents a selection of works created by participants throughout 1994 in the Pratt & Whitney Canada art workshops.

**THE MUSÉE ALPHABET: LETTERS A-B-C-D**  
Omer de Serres Gallery  
Until January 29, 1995

### TRAVELLING EXHIBITIONS

**GENEVIÈVE CADIEUX**  
December 6, 1994 to February 12, 1995  
Bonner Kunstverein, Bonn, Germany

**SYLVIE READMAN: CHAMPS D'ÉCLIPSES**  
January 14 to March 12, 1995  
Art Gallery of Windsor, Windsor, Ontario

### MULTIMEDIA EVENTS

\*MICHAEL SNOW  
*Film Retrospective*  
January 26, 1995 (during the vernissage) and January 28 and 29, February 4, 5, 11, 12, 18, 19, 25 and 26, March 4, 5, 25 and 26, and April 1, 2, 8, 9, 15, 16, 22 and 23, 1995 at 1:30 p.m.

### TOURS WITH SPECIAL GUESTS

**LOUIS HAMELIN**  
January 29, 1995 at 2 p.m.  
Louis Hamelin, a young contemporary author and journalist with *Le Devoir*, won the Governor General's Award in 1989 for his first work, entitled *La Rage*. He will comment on various works in the exhibitions currently presented at the Musée.

### ART VIDEOS

Gazoduc TQM room  
**ALFREDO JAAR, 1992**  
**BARBARA STEINMAN, 1992**  
Saturdays and Sundays at 1 and 4 p.m.  
Video, colour, 30 min., in French.  
Production: Musée d'art contemporain de Montréal. Directed by Louise Mondoux.

### ART WORKSHOPS

Pratt & Whitney Canada Workshops  
**Tuesday through Friday,**  
11 a.m. to 3 p.m.  
Workshops for groups (by reservation only)  
Tel. (514) 847-6253  
**Sunday, 1 to 5 p.m.**  
(no reservation necessary)

#### IGLOO

**January 13 to February 26, 1995**  
Taking inspiration from the 1984 work by Mario Merz entitled *Triplo Igloo*, presented in the *Highlights of the Collection* exhibition, we will build igloos with materials that do not melt: wire, plastic, acetate, clay, etc.

### COURSES

**ART HISTORY FOR CHILDREN**  
January 28, 1995 from 11 a.m. to 12 noon  
Registration necessary  
Tel. (514) 847-6253  
\$10 per family per class

#### "Les formes et les couleurs"

This course in art history is intended for children aged seven to nine years old, who must be accompanied by a parent. You and your child(ren) are invited to come and get acquainted with certain artistic notions, by looking at works in the permanent collection and temporary exhibitions. The classes will cover a different theme every month, using games and exercises.

## FEBRUARY

### EXHIBITIONS

**HIGHLIGHTS OF THE COLLECTION**  
Until April 16, 1995

\*ANGELA GRAUERHOLZ  
Until April 23, 1995

\*MICHAEL SNOW  
*Works from the National Gallery of Canada Collection*  
Until April 23, 1995

\*MANUEL OCAMPO  
(Project Series 15)  
February 4 to March 26, 1995

### EDUCATIONAL EXHIBITIONS

**THE MUSÉE ALPHABET: LETTERS E-F-G**  
Omer de Serres Gallery  
February 1 to April 23, 1995

### MULTIMEDIA EVENTS

\*MICHAEL SNOW  
*Film Retrospective*  
February 4, 5, 11, 12, 18, 19, 25 and 26, 1995 at 1:30 p.m.

### TOURS WITH SPECIAL GUESTS

**ALBERT MILLAIRE**  
February 12, 1995 at 2 p.m.  
Multitalented man of the stage Albert Millaire has played a leading role on the Québec scene for over 20 years. He will comment on various works in the exhibitions currently presented at the Musée.

### ART VIDEOS

Gazoduc TQM room  
**DANIEL BUREN :**  
**UN ARTISTE SANS ATELIER, 1988**  
Saturdays and Sundays at 1 and 4 p.m.  
Video, colour, 45 min., in French.  
Coproduction: Centre Pompidou, La SEPT, WDR Cologne, CNAP, HPS Films.  
Directed by Philippe Puicouyoul.

### ART WORKSHOPS

Pratt & Whitney Canada Workshops  
**IGLOO**  
Until February 26, 1995

### COURSES

**ART HISTORY FOR CHILDREN**  
February 11, 1995 from 11 a.m. to 12 noon  
Registration necessary  
Tel. (514) 847-6253  
\$10 per family per class  
"La composition et la perspective"

**ART HISTORY II:**  
"ART CONTEMPORAIN; VERTIGES ET MERVEILLES"  
February 1, 8, 15 and 22 and March 1, 1995  
from 7 to 9 p.m.  
Registration necessary  
Tel. (514) 847-6253

\$50 for series of five classes  
Number of places: 24  
Starting from the notion that art is the communicating and sharing of emotions between the work and the viewer, this course will examine contemporary art from the viewpoint of what it sparks that is marvellous and mind-boggling. Does contemporary art call for a particular approach and eye on the viewer's part? What can we learn or understand from an installation, sculpture or print? Is it natural to be surprised by a photograph, painting or video work? And can the artist's creative spirit be described as natural or unexplainable? These subjects will be covered in a concrete way, using various works produced by Québec, Canadian and foreign artists.

#### VISUAL ARTS: "MASCARADE"

**February 1, 8, 15 and 22 and March 1, 1995**  
from 7 to 9 p.m.  
Registration necessary  
Tel. (514) 847-6253  
\$50 for series of five classes  
Number of places: 15  
Series of visual arts classes for adult visitors. Participants will be able to experiment with some aspects of half-relief composition by creating an original mask. Each class will look at a particular technique and production stage.  
1st class: making a model;  
2nd class: moulding;  
3rd class: unmoulding and cleaning;  
4th class: preparing the surface;  
5th class: painting and adding decorative elements.

## MARCH

### EXHIBITIONS

**HIGHLIGHTS OF THE COLLECTION**  
Until April 16, 1995

\*ANGELA GRAUERHOLZ  
Until April 23, 1995

\*MICHAEL SNOW  
*Works from the National Gallery of Canada Collection*  
Until April 23, 1995

\*MANUEL OCAMPO  
(Project Series 15)  
Until March 26, 1995

### EDUCATIONAL EXHIBITIONS

**THE MUSÉE ALPHABET: LETTERS E-F-G**  
Omer de Serres Gallery  
Until April 23, 1995

### MULTIMEDIA EVENTS

\*MICHAEL SNOW  
*Film Retrospective*  
March 4, 5, 25 and 26, 1995 at 1:30 p.m.

**MUE-DANSE**  
March 16, 17, 18 and 19, 1995 at 8:30 p.m.  
Conceived, organized and coproduced by the Musée and Tangente, this dance program will feature recent works produced by choreographers from Québec and Mexico. At the Musée, the Mexican company *Antares* will present four short pieces, including *Cross-eyed Sister* and *Cadaver Exquisito*. The Holy Body Tattoo, a company based in Vancouver but whose members have lived and worked in Montréal, will offer its latest work, entitled *Poetry and Apocalypse*. Tangente, for its part, will host Mexican choreographer Pablo Mandoki and present solo works by Montrealers Nathalie Morin and Yvon Gallant.

### TOURS WITH SPECIAL GUESTS

**LOUISETTE DUSSAULT**  
March 26, 1995 at 2 p.m.  
Actress Louise Dussault, well known from stage and television (Marilyn), will comment on various works in the exhibitions currently presented at the Musée.

### ART VIDEOS

Gazoduc TQM room  
**MARIO MERZ, 1988**  
Saturdays and Sundays at 1 and 4 p.m.  
Video, colour, 40 min., in French.  
Coproduction: Centre Pompidou, La SEPT, WDR Cologne, CNAP, HPS Films.  
Directed by Thierry Benizeau.

### ART WORKSHOPS

Pratt & Whitney Canada Workshops

#### IT FLOATS!

**March 2 to April 16, 1995**  
Plunge into the pictorial space created by Betty Goodwin! Discover pastel by taking inspiration from her work entitled *Red Sea*, 1984, presented in the *Highlights of the Collection* exhibition.

### COURSES

**ART HISTORY FOR CHILDREN**  
March 25, 1995 from 11 a.m. to 12 noon  
Registration necessary  
Tel. (514) 847-6253  
\$10 per family per class  
"Le style et le mouvement"

### 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: \$5.00  
Seniors: \$4.00 with identification  
Students: \$3.00 with identification  
Children: free admission (under 12)  
Families: \$12.00  
Groups: \$3.00 (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.

#### 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.

\* See article in this issue of *Le Journal*



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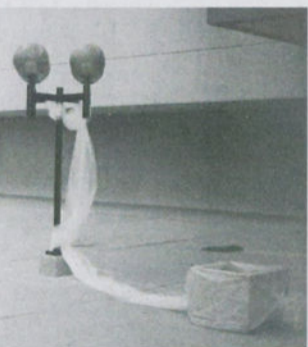
## The MACM Turns 30



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1. The Musée d'art contemporain de Montréal was founded on June 1, 1964, by a decree of the ministère des Affaires culturelles du Québec. Its first exhibition — *Georges Rouault* — was held from March 19 to May 2 in temporary premises at Place Ville-Marie.

2. In 1965, the Musée settled into Château Dufresne on Sherbrooke Street. The official inauguration took place on July 12, with the opening of the exhibition *Artistes de Montréal*. Forty-five artists were brought together in this exhibition giving an overview of contemporary-art trends in Québec since 1940. Sculpture by Robert Roussil, *Totem provençal*, 1958. Photo: Denis Vincent.

3. The Association des Amis du Musée d'art contemporain de Montréal comprised 200 members at its creation in 1966. It organized events and educational activities, and raised funds to go towards acquiring works for the collection. In October 1966, under the leadership of Serge Lemoine, Gilles Boisvert and Pierre Cornélius, the Friends of the Musée held a *Happening*. Photo: Courtesy of the Office du Film du Québec.

4. In February 1968, the Musée moved to Cité du Havre, into a building put up to house the International Art Gallery at Expo 67. The *Rétrospective Jean Dillaire* was presented as the inaugural exhibition.

5. View of galleries during the *Voir Pellan* exhibition held at the Musée from April 26 to June 1, 1969.

6. The crowds turned out for the exhibition *L'Art des Aborigènes d'Australie*, held from May 5 to June 15, 1975.

7. *Le Musée emballant*, an activity for families and friends, presented on May 28, 1990 for *Museums Day*. Visitors were invited to wrap up the museum's architectural elements: banisters, stairwell, columns, benches, etc.

8. In 1983, the Québec government amended the status of the Musée, which became an autonomous provincially owned corporation with its own board of directors. That same year, the ministère des Affaires culturelles announced that the Musée would move downtown. It was in May 1992, close to 10 years later, that the Musée opened its doors on St. Catherine Street.

9. Ever since the Musée's founding, a firm desire to develop a reference centre had been expressed. And so, starting in 1972, the Musée made available to visitors and researchers more than 1,400 volumes on contemporary art, 1,200 exhibition catalogues, 884 files on Canadian and foreign artists, 70 periodicals, 7,300 slides and 7,000 black-and-white photographs. Today, 20 years after, the Media Centre has a reference collection that includes 30,015 monographs and exhibition catalogues, 696 periodical titles (359 of them current), 34,410 microfiches, 40,789 slides, 344 videocassettes, 43 films, 262 audiocassettes, 55 compact discs, 6 optical discs (CD-ROM) and 9,795 documentary files.

*Le Journal du Musée d'art contemporain de Montréal* is published every three months by the Direction de l'éducation et de la documentation. • Director: Lucette Bouchard • Editor: Chantal Charbonneau • Contributors to this issue: Josée Bélisle, Christine Bernier, Marie-Noël Challan-Belval, Paulette Gagnon, Luc Guillemette, Pierre Landry, Réal Lussier, Charles Meunier, Yolande Racine • English translation and proofreading: Susan Le Pan • Secretarial services: Sophie David • Design: Lumbago • Printing: HIT Graphique • ISSN 1180-128X • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada, 1994 • The reproduction, even partial, of any article in *Le Journal* is subject to the approval of the Direction de l'éducation et de la documentation of the Musée d'art contemporain de Montréal. • The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the ministère de la Culture et des Communications du Québec. The Musée receives additional financial support from Canadian Heritage and the Canada Council. • Director of the Musée: Marcel Brisebois • Members of the Board of Directors of the Musée: Roy Lacaud Heenan, Chairman, Robert Ayotte, Pierre Bourgie, Léon Courville, Jean-Claude Cyr, Stephen A. Jarislowsky, Louis Lagassé, Louise Lemieux-Bérubé and Niky Papachristidis • Honorary members: Sam Abramovitch, Luc Beauregard, Maurice Forget, Marissa Nuss, Charles S. N. Parent, Monique Parent, Mary Rolph-Lamontagne, H. Arnold Steinberg and Robert Turgeon • Members of the Board of Directors of the Fondation des Amis du Musée: Maurice Forget, Chairman, Sylvie Boivin, Manon Blanchette, Robert-Paul Chauvelot, François Dell'Aniello, Marc DeSerres, Marie Gaudet, Michel Giroux, Guy Knowles, José Lacoste, Denis D'Erchevery, Sylvie Plante, Lillian Reitman and Mary Rolph-Lamontagne • Director of the Friends of the Musée: Élane Lalonde • The functions of the Musée d'art contemporain de Montréal are to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities. (*National Museums Act, Section 24*)



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