

Guido Molinari

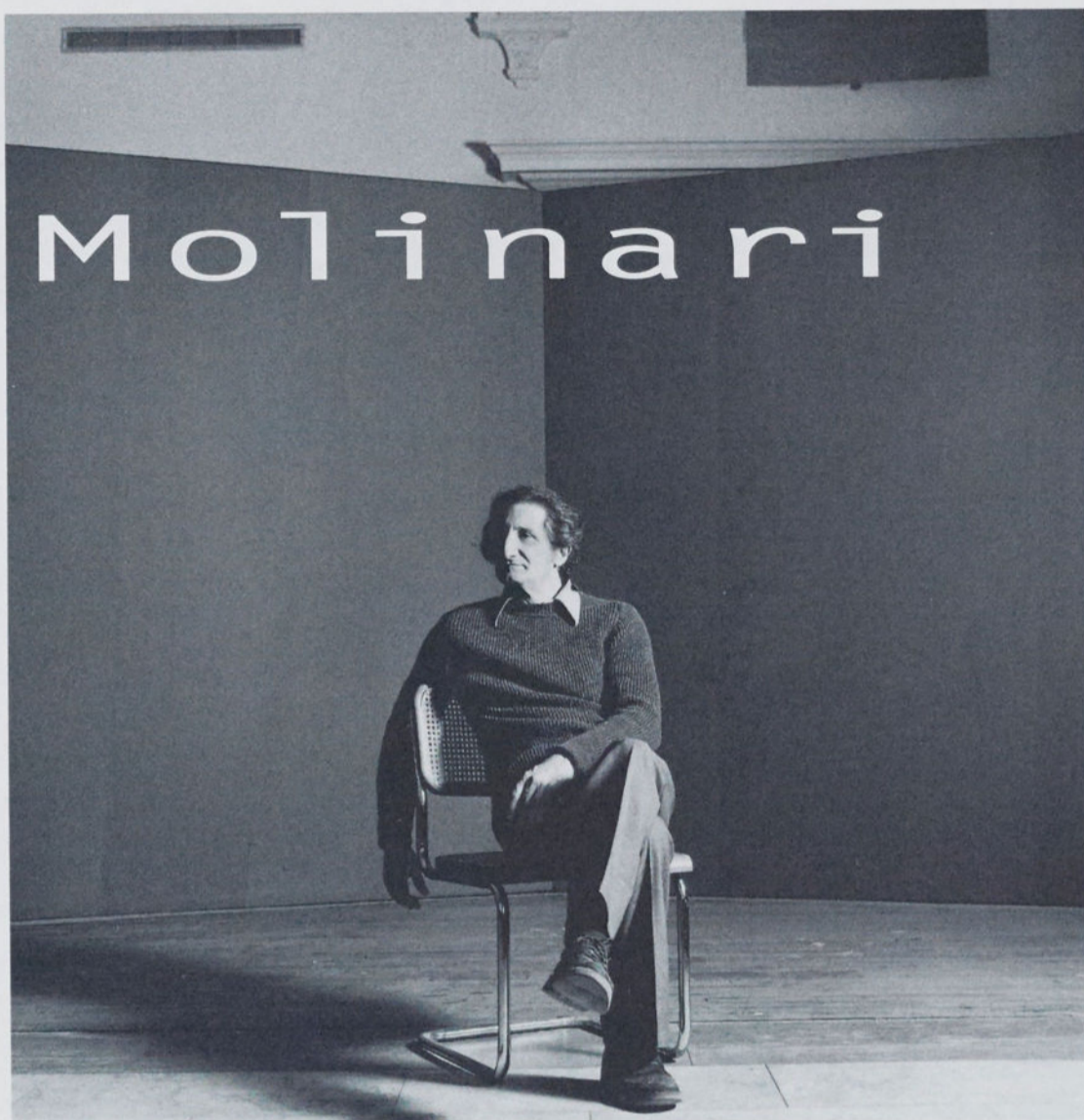


Photo: Richard-Max Tremblay

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Guido Molinari's art represents an "audacious orientation"¹ within the transformations in pictorial language witnessed in Québec. In the early fifties, his paintings executed in darkness or blindfolded broke with the traditional way of producing a pictorial work. Distancing himself from the European modernism inherited from Pellán and the notion of "psychological object" maintained by Borduas and the Automatists, Molinari adopted an approach that called into question the very foundations of painting. To him, painting in the dark revealed not the unconscious, but a certain impulse, a certain modulation of energy, expressed in colour and rhythm, that did not correspond to a preset structure. Taking off from the investigations of Pollock and Mondrian, who had laid down the a priori of a non-perspectivist pictorial space, Molinari systematically explored the two-dimensional space which his radical gesture had suggested to him.

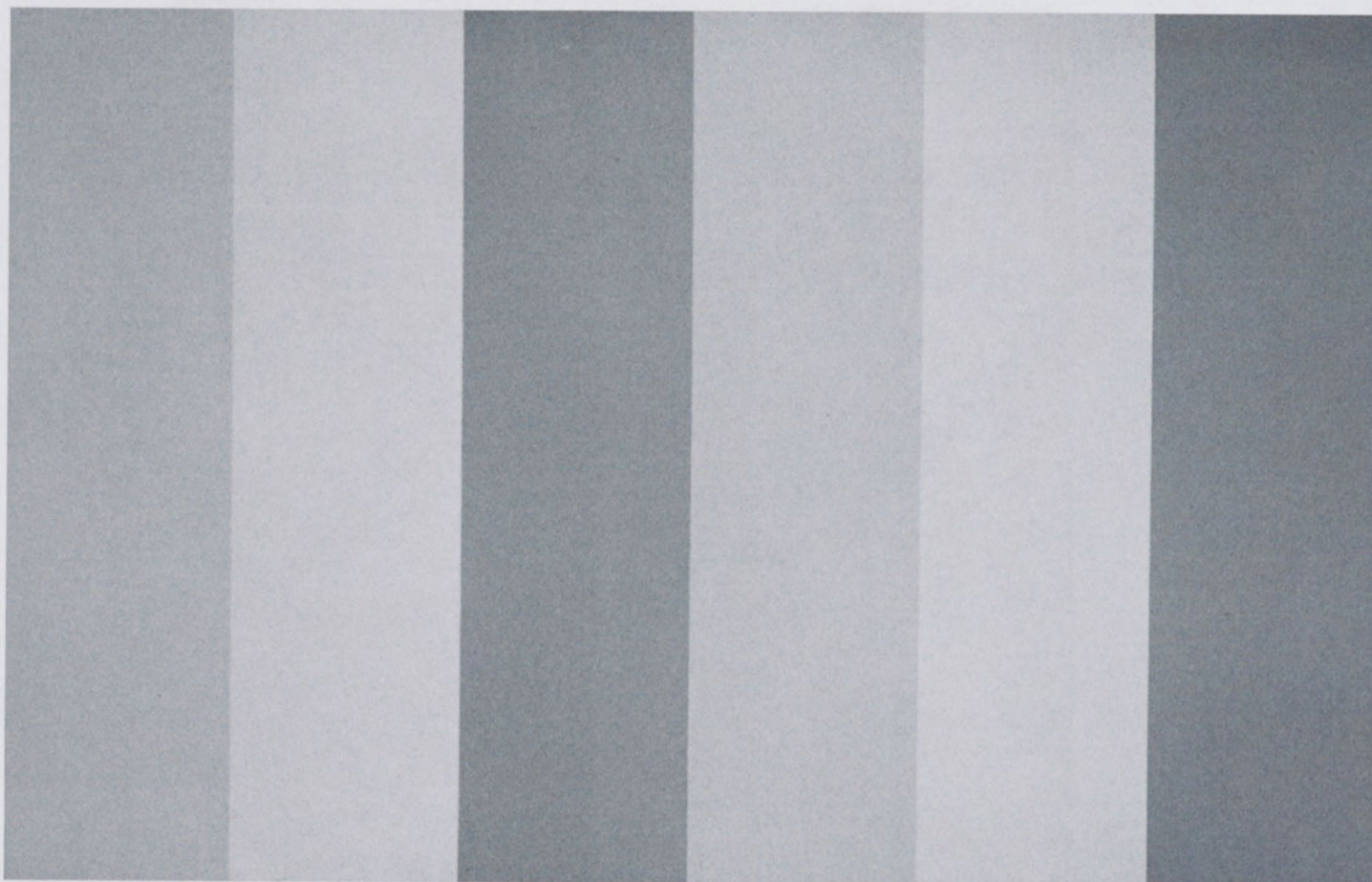
So begins, from a historical perspective, Molinari's artistic and theoretical journey which is at the heart of this retrospective. Throughout his career of more than 40 years, we see the clear expression of the main themes that have marked his entire body of work and that are echoed in the development of an original, innovative syntax: the Tachist experiments of 1953 to 1955, the black and white paintings of 1956, the 1958-1962 Plastician works defining a "dynamic space," the 1963-1969 serial paintings with vertical stripes of equal width, the checkerboard and triangular works of 1969 to 1975, and the *quantificateurs* of 1975 to the present. Like a flawless stage presentation, these irreducible groupings of pictorial works, punctuated with sculptures and drawings which were an essential part of Molinari's artistic progression, reveal the genesis and evolution of the aesthetic idiom that underlay the rigour of his research.

At each stage in its development, Molinari's work is distinguished by visual structures that are founded on the dialectics at the origin of spatial experience. For Molinari, discovering, in his first paintings done in the dark, the left-right complementarity, registered as a trace of pure gesturalness, determined the basic concept of his subsequent work. In his search for an abstract visual language that could correspond to the "emotional reality of his inner world," he explored the structural components of the painted work — i.e. colour and plane — in their expressive, dynamic role. Freeing the surface of all perspectivist reference, Molinari developed a notion of the spatial structure created by the potentialities of colour-energy in the experience of perception. The viewer is involved in the process of creating "imaginary spaces" in a perceptual act unfolding in time and establishing a new relationship with reality. The painting is constructed in the spectator's consciousness and opens up infinite apprehensive possibilities.

The gathering together, in this retrospective, of a body of key works that marked Molinari's artistic career, as well as a large number of works never shown before (more than a third of the exhibition), represents a singular opportunity to grasp the considerable scope of his project, namely a new and significant abstract art. ■ SANDRA GRANT MARCHAND

1. The term is taken from a comment by René Payant on an exhibition held at Galerie Christiane Chassay, in "Une orientation audacieuse," *Spirale*, No. 69, April 1987, p. 4.

MAY 19 TO SEPTEMBER 17, 1995



Sérial vert-orange, 1968. Acrylique sur toile, 234.3 x 267.4 cm. Collection: Musée d'art contemporain de Montréal

Guido Molinari

AUTHENTICITY AS THE ABSOLUTE GOAL

"... AND IN DEATH WILL ATTAIN THE ABSOLUTE, CONSIDERING THAT MY WORK WILL HAVE BEEN DARING TO BE A MAN FOR WHOM THE ABSOLUTE WAS TO BE AUTHENTIC." GUIDO MOLINARI, *Projet but absolu*¹

Taking, as our title, the subject of a text written by a 19-year-old artist might seem to be holding the adult to the ideals of youth which erode with the passage of time. But reading the various articles and writings on Guido Molinari, whom the media discovered in 1954, reveals significant parallels between certain epithets. Over his 40 years of artistic life, whether in the context of an exhibition, symposium or interview, the man radiates such strength of character that terms like visionary, independent, original, or proud have become commonplace in describing the artist. In short, Guido Molinari is an authentic human being. True to form, in 1954 he telegraphed the following message to Montréal's *Petit Journal*, which was already describing him as one of the theoreticians of Automatism: "Have never belonged to Automatist group — stop — therefore cannot be a theoretician — stop — am the theoretician of Molinarism..."²

Molinari's academic training in art can be summed up in a few lines. He first attended night classes at Montréal's École des Beaux-Arts. Then, from 1951 to 1952, he was enrolled at the Montreal Museum of Fine Arts School of Design, where he studied under Marian Scott, Louis Archambault and Gordon Webber, among others.

However brief, this period proved to be a crucial, allowing Molinari to rub shoulders with the Montréal avant-garde through his contacts with the group of Automatists he met at La Hutte. A born speaker, he would declaim, with his now legendary verve, poems of his own writing or a few verses by Mallarmé. He was much noted as an active player in animated discussions, a setting conducive to theoretical formulations on non-figurative painting. In his work, with the aim of removing all reference to reality, he experimented with a new kind of pictorial space by painting in the dark.

Far from referring to the subconscious through a well-defined choice of colours, since the darkness prevents any visual control, he set out to eliminate the depth of space on the canvas: no figure can be distinguished against a background there. Molinari made sure to pass on the result of his investigations to Borduas, candidly pointing out to him that it was wrong to consider Automatism a kind of abstraction, as he thought that a landscape effect could often be perceived in this gestural practice.

His pictorial research went hand in hand with his involvement in the artistic community, and so Molinari took over the program of exhibitions at the Café L'Échourie starting in 1953. In February 1955, this spot renowned for its daring innovations gave its seal of approval to abstract painting and held the launch of the Plasticiens' manifesto. It was around this time that Molinari made his first trip — a critical moment for his pictorial practice — not to Paris, a classic destination for all young painters, but to New York, where he discovered Pollock, De Kooning, Kandinsky and, most of all, Mondrian. This last artist had a disconcerting effect on the young painter, one

that enriched and stimulated his theoretical musings on the possibility of another type of pictorial space, not optical or in another dimension, but a dynamic space created by colour.

On returning to Montréal, Molinari asserted his presence within the Montréal avant-garde by opening a gallery, L'Actuelle, on May 28, 1955, where he undertook to present only non-figurative painting. This gallery shut down two years later, when the artist gave it up to devote himself exclusively to his own art work. He would say of this period: "... it was a time of passion, ... people were discovering art; I loved to stir up controversy, take strong stands, express what I felt without worrying about the consequences. So I upset people."³ Full of clearly thought-out ideas, Molinari conveyed a profusion of comments via the press and formed an active presence in the intellectual community. As early as 1962, he expounded his views on the need to establish a museum of contemporary art in Montréal. That same year, his public career took a new turn with *Opposition rectangulaire*, which earned him the top jury prize at the 79th Annual Spring Exhibition at the Montreal Museum of Fine Arts. Events began to move quickly, and Molinari inaugurated his first foreign solo exhibition in New York, also in 1962.

This brilliant career, the beginnings of which are merely outlined here, includes landmarks over the years that must be mentioned. Notable among them is Molinari's participation in the 1968 Venice Biennale, where he was awarded the David E. Bright Foundation prize. In 1969, he was made a member of the Royal Canadian Academy of Arts and, in 1976, the National Gallery of Canada devoted a major retrospective to him. Then, in 1980, Guido Molinari was awarded the important Prix Bordeas.

While continuing to produce his own work, Guido Molinari shares his genuine passion for art through his teaching. To the students at Concordia University, he reiterates his position on art, reaffirming that it can only arise out of an impulse, a drive: "A work of art should not be an opinion, it should be indispensable to life."⁴ ■

MARIE-FRANCE BÉRARD

MAY 19 TO
SEPTEMBER 17, 1995

1. Unpublished manuscript, October 1952, quoted by Pierre Théberge in *Guido Molinari*, exhibition catalogue, Ottawa, National Gallery of Canada, 1976, p. 7.

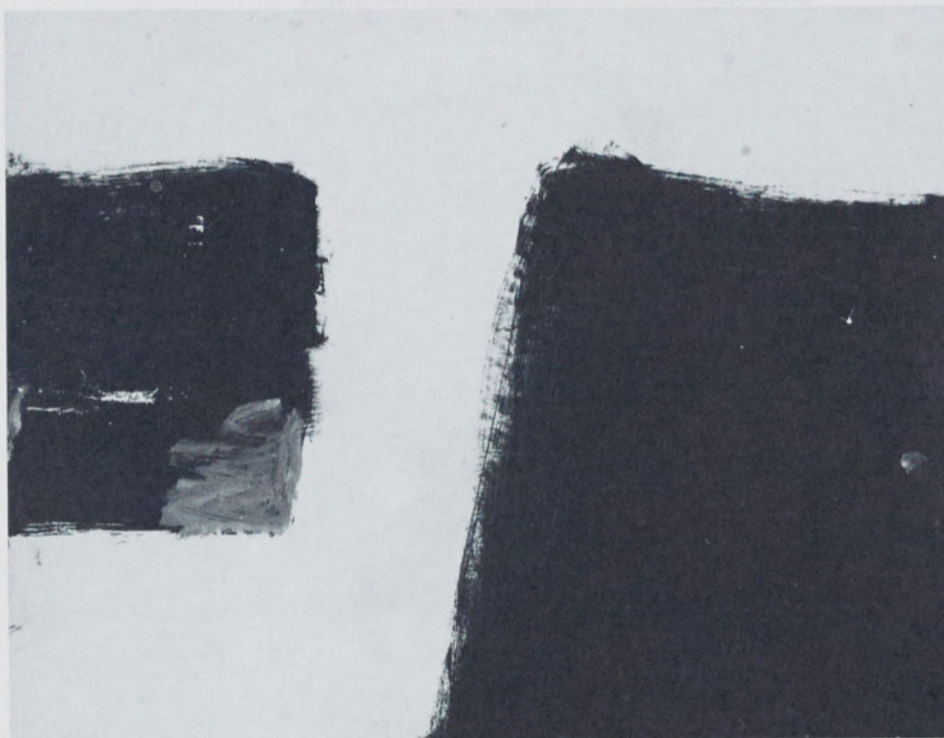
2. "N'ai jamais adhéré au groupe automatiste — stop — ne puis donc en être un théoricien — stop — je suis le théoricien du molinarisme..." Quoted by Pierre Théberge, in *Guido Molinari. Écrits sur l'art (1954-1973)*, Ottawa, National Gallery of Canada, 1976, p. 14.

3. Raymond Bernatchez, "La grande révolution visuelle de Guido Molinari," *La Presse*, February 3, 1991, p. C-6.

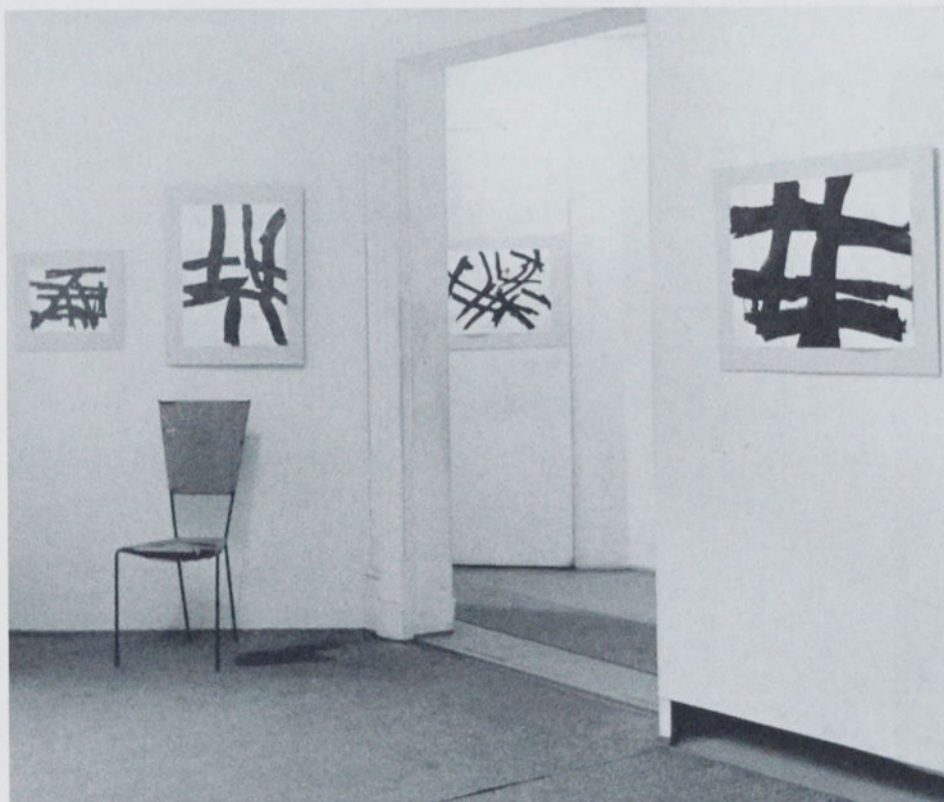
4. Chantal Pontbriand, "Entrevue avec Guido Molinari," *Parachute*, No. 4, Autumn 1976, p. 32.



Guido Molinari and Claude Gauvreau. Paul-Émile Borduas exhibition in 1954 at Galerie Agnès Lefort

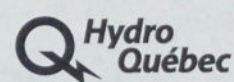


Study for *Diagonale noir*, 1956. Enamel (Duco) on paper, 51.7 x 65.6 cm. Private Collection. Photo: Richard-Max Tremblay



Guido Molinari exhibition in May 1957 at Galerie L'Actuelle

An exhibition presented by



and





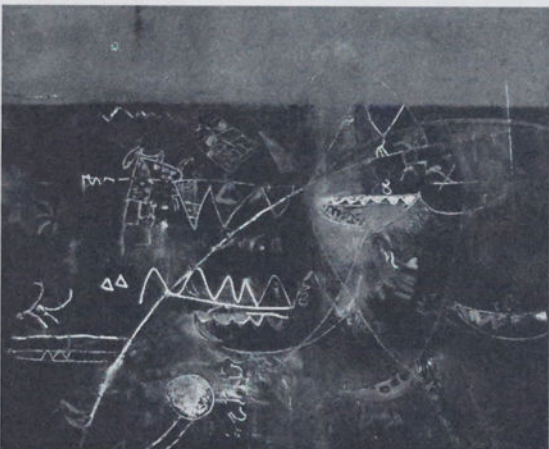
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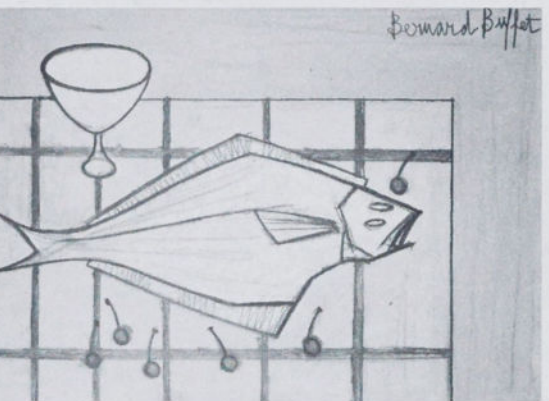
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First Gifts 1964 - 1965

FOUNDED IN JUNE 1964, OPENED TO THE PUBLIC IN MARCH 1965 IN TEMPORARY PREMISES AT PLACE VILLE-MARIE AND INAUGURATED IN JULY OF THE SAME YEAR AT CHÂTEAU DUFRESNE, ON SHERBROOKE STREET EAST, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL IS WITHOUT QUESTION A PURE PRODUCT OF THAT "QUIET REVOLUTION" WHICH RADICALLY ALTERED SOCIAL AND CULTURAL STRUCTURES IN QUÉBEC IN THE SIXTIES.

On the occasion of its 30th anniversary, the Musée wishes to pay new tribute to the essential contribution made by the artistic community to its creation, by presenting some 30 works selected from the hundreds that were generously given to it in 1964 and 1965 by about 40 artists, 10 collectors, three galleries and one foundation.

This retrospective glimpse helps recall the exciting atmosphere of the time, illustrate the artistic trends then current — most of the works date from the early sixties — and highlight the foundations on which the Musée's Collection rests, while underscoring the quality of the concrete gestures made by artists and collectors. ■ JOSÉE BÉLISLE

APRIL 28
TO OCTOBER 29, 1995

1. Alfred Pellan
Trois yeux, 1944
Charcoal on paper
61 x 48.4 cm
Gift of the Fondation
Gadoury and Robillard

2. John Lyman
Sun Bathing I, 1955
Oil on canvas
65 x 81 cm
Gift of the artist
Photo: Denis Farley

3. Yves Trudeau
Homme révolté n° 412, 1963
Wood and welded iron
89.6 x 52 x 51.5 cm
Gift of the artist

4. Robert Wolfe
L'entaille bleu-noire, 1962
Oil on masonite
101.5 x 76 cm
Gift of the artist

5. Armand Vaillancourt
Untitled, 1963
Burnt oak
203.2 x 58.4 x 58.4 cm
Gift of the artist

6. Kittie Bruneau
Fond de la mer, 1963
Oil on canvas
147.8 x 173.3
Gift of the artist

7. Robert Roussil
Sculpture habitable, 1965
Terracotta
49.9 x 34.5 x 32 cm
Gift of the artist

8. Bernard Buffet
Nature morte à la pie, 1951-1952
Oil on canvas
48.2 x 65 cm
Gift of Marcelle and Gérard Beaulieu

Over its 30-year history, the Collection of the Musée d'art contemporain de Montréal has been enriched by a considerable number of works as a result of major donations. To date, some 300 donors have presented more than 1000 works to the Musée, which constitute one-third of the initial collection (a share that has been reduced to one-fifth since the acquisition, in June 1992, of the Lavalin Collection), as the Collection now contains nearly 5000 works. This large proportion clearly confirms the unquestionable merits of gift-giving as a method of building a museum's collection and underscores the ongoing interest shown in the Musée by collectors and artists since it first came into existence.

A look back over the development of the Musée's Collection brings out certain memorable gifts. Of particular note are the 100 or so works donated by artists and collectors in 1964 and 1965, at the time of the Musée's founding; the major donation of 75 works by Paul-Émile Borduas, by National Museums of Canada in 1973; the remarkable contribution, over a 16-year period from 1972 to 1988, of Dr. Max Stern and Mrs. Iris Stern who donated 87 pieces; and finally, in 1988, the René-Payant Bequest of a body of 45 contemporary works, mainly from Québec.

From April 1, 1989 to December 31, 1994, some 115 donors gave more than 330 works to the Musée: 250 works by Québec artists, 65 by international artists and 15 or so by other Canadian artists. Recognizing the importance and quality of these gifts, the Musée wishes to exhibit them, thus sharing with its public, in a tangible way, its own interest in the works and its gratitude towards their donors.

For this exhibition devoted to recent gifts, we first had to resign ourselves to the impossibility of showing them all at once, by making a mandatory selection that comprises about 100 works out of a total of approximately 330. Historic works, works that mark a turning point, key works or reference works, works that complement or form an exception — they all now fill a particular niche within the Musée's Collection and they offer vivid testimony of the personal tastes, artistic understanding and aesthetic convictions of the collectors.

Produced by about 60 artists, the 100-odd works selected — 70 from Québec, around 30 international

works, and a number of works from elsewhere in Canada — will provide an illustrated anthology of the various facets involved in integrating works into a collection with well-established parameters. While the exhibition does not profess to define a historical or didactic path or present a comprehensive panorama of contemporary art, it nevertheless singles out three main categories of works, in as many distinct groupings: about 20 pieces termed historical, around 30 contemporary works and approximately 50 prints and works on paper.

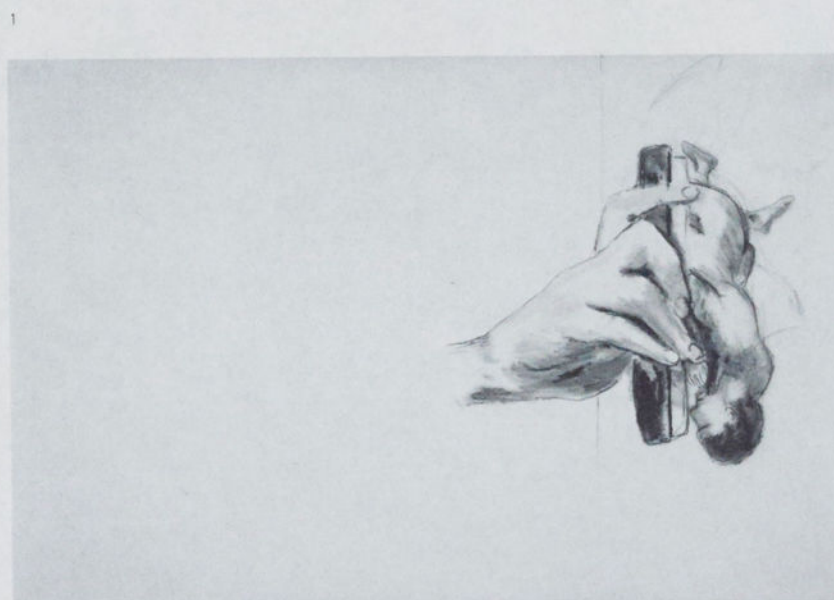
Champions of an art that counts, one that informs the changes in contemporary society, the following artists, to name only a few, are represented in this exhibition: Alfred Pellán, Jean-Paul Riopelle, John Lyman, Charles Gagnon, Jean McEwen, Guido Molinari, Claude Tousignant, Marian Scott, Yves Trudeau, Greg Curnoe, Betty Goodwin, Geneviève Cadieux, Jana Sterbak, Richard-Max Tremblay, Trevor Gould, Dennis Adams, David Hockney, Claude Viallat, Antoni Tàpies, Joan Miró, Jim Dine, Robert Motherwell, Nam June Paik and Ida Applebroog. ■ JOSÉE BÉLISLE

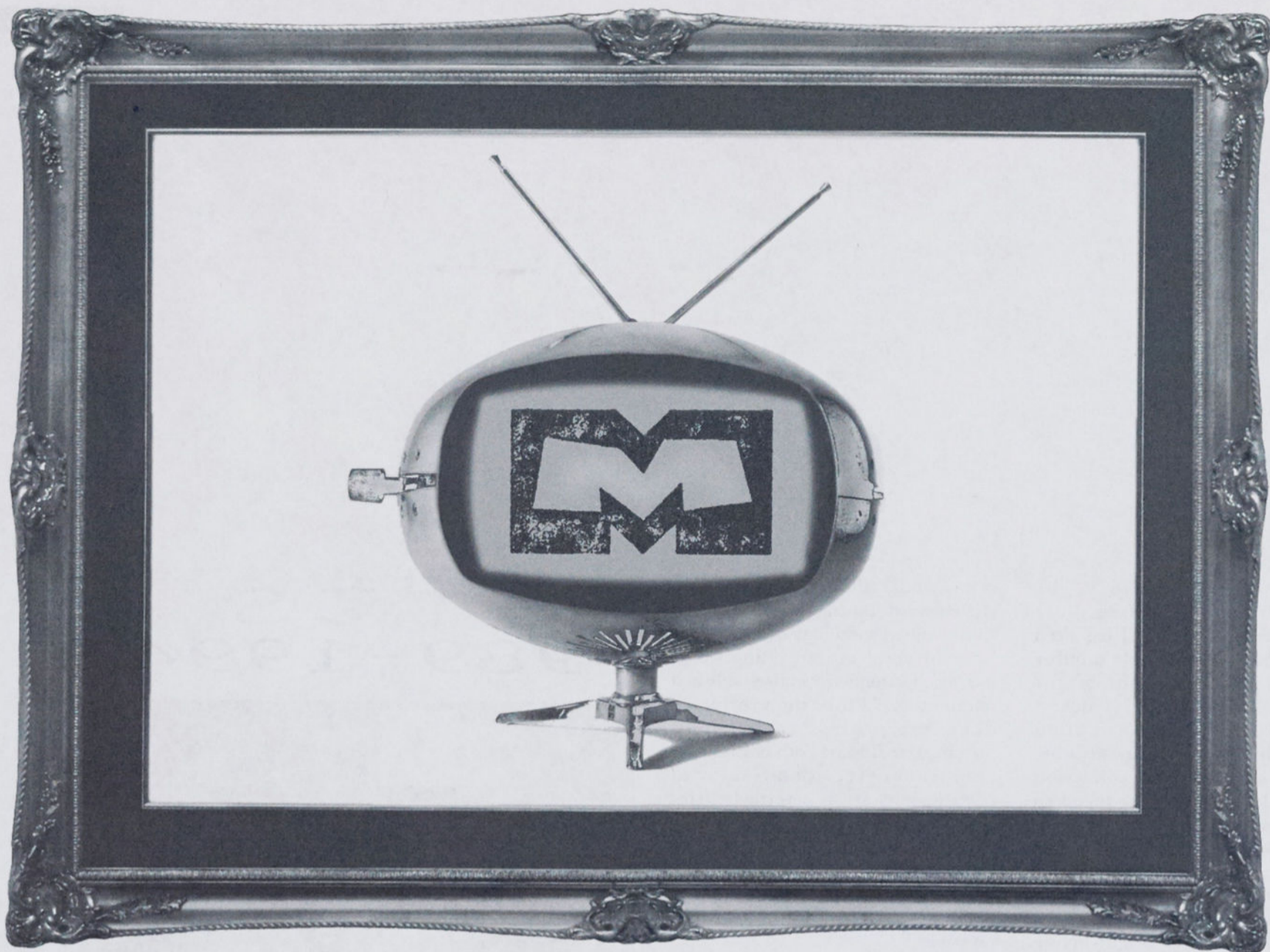
APRIL 28
TO OCTOBER 29, 1995

1. Alfred Pellán
Interprétation des formes et des couleurs, 1958
Oil on canvas
75.8 x 94 cm
Gift of Mrs. Madeleine Pellán
Photo: Denis Farley

2. Marcel Lemyre
Untitled, 1991
Graphite, oil on tracing paper
27.7 x 42.1 cm
Gift of Mrs. Betty Goodwin
Photo: Denis Farley

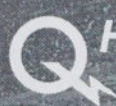
Gifts 1989 - 1994



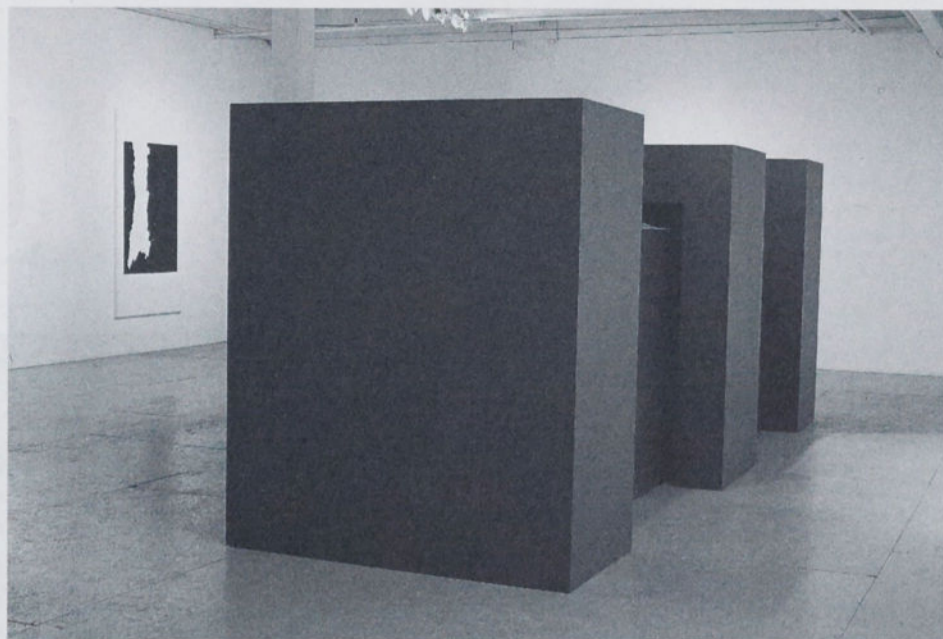


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Jocelyne Alloucherie
Les Tables de sable III (haute, rouge, rompue), 1995
 Photo: Denis Farley



JOCELYNE ALLOUCHERIE

Les Tables de sable III (haute, rouge, rompue) (Project Series 16) ■ For the past 20 years, Québec artist Jocelyne Alloucherie has consistently, rigorously pushed the envelope in various realms of artistic expression, such as drawing, painting, photography, sculpture and architecture. From the beginning, the work — object, image and site, all at once — has, by force of circumstance, broken the conventions of presentation and set about filling the space, proposing the establishment of a novel, different relationship between viewers and the work. Behind its undeniable theatricality, this body of work harbours great allusive, poetic potential steeped in such notions as garden and landscape.

The piece presented here, third in a series in progress entitled *Paysages généraux*, is made up of two components — one photographic, the other sculptural. A sombre wall, the imposing sculptural element, is laid out in three sections connected by two smaller elements, kinds of tables covered with heaps of dark-coloured sand. Across from it hang four large photographs, four almost abstract images depicting a tree or trees and avenues of trees outlined against pallid skies. According to the artist, through its structure and components, “this work which reveals itself in two stages — the line of the sculptural mass (border, wall, frame, obstruction) and the photographic line (chance occurrences, transitions, ambiguities of borders) — evokes the idea of an imaginary west.” ■ Gilles Godmer is the curator of this exhibition.

APRIL 12 TO JUNE 4, 1995

SYLVAIN P. COUSINEAU

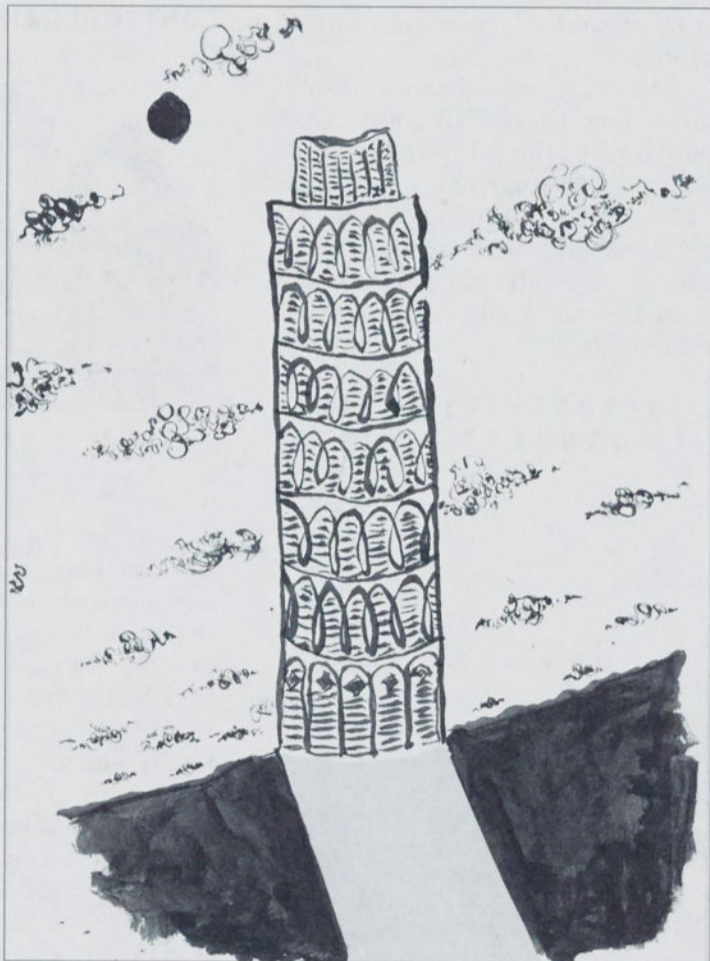
Tour de Pise (Project Series 17) ■ For more than 20 years, Sylvain P. Cousineau has followed an artistic approach that tackles and skilfully combines painting, assemblage and photography. Both knowingly and playfully, with a sense of humour that sometimes verges on irony, his work suggests a wide-ranging reexamination of the practice of art itself, its conventions, its various operating methods and, more broadly, its relationship with the world.

Essentially figurative, Cousineau’s painting initially developed around a limited number of motifs (boats, flowerpots, teapots, birthday cakes, etc.), taken up in successive works in various ways. His use of similarly recurring formal traits, most of which carry strong connotations (drips of paint, brush marks, dots of colour...) gives this work a decided reflective dimension while investing it with a definite emotive power, through its generous construction and the importance attached to colour. Cousineau thus trivializes the figure through this repetition which transforms it into a “motif” while preserving its undeniable plastic and expressive qualities which, from one work to the next, reveal it differently each time.

Cousineau’s work often raises the question of the viewpoint from which the piece is constructed or seen. This question is at the heart of the installation created for the present exhibition which takes the Tower of Pisa as its motifs. The Tower and its immediate surroundings are “reproduced” in such a way that visitors entering the room have the impression they are stepping into a painting representing that famous site. Note that the tower, of which only the first three storeys will be recreated, will rise from floor to ceiling and will be straight! The illusion of a leaning tower will be maintained, however, through the tilt given to the floor of the exhibition gallery and, by extension, to the world around it. ■ Pierre Landry is the curator of this exhibition.

JUNE 14 TO AUGUST 6, 1995

Project Series



Sylvain P. Cousineau
Tour de Pise, 1994
 Ink on paper
 25.5 x 20.5 cm

At the Musée



Michael Snow. *Venetian Blind*, 1970. 24 colour prints on paper, 126.5 x 234 cm. Coll. Musée d'art contemporain de Montréal. Photo: Denis Farley

RECENT PUBLICATIONS

The Musée d'art contemporain de Montréal has just brought out its first publication for children, *L'Abécédaire du Musée*. This book, designed with preschool children in mind, uses pieces in the Musée's Collection to illustrate each letter in the alphabet. *L'Abécédaire du Musée* works very well as a child's first catalogue, and offers adults a fresh look at art in the Collection. Published in collaboration with Les Publications du Québec, *L'Abécédaire* is on sale in bookstores for \$14.95.

In connection with the *Angela Grauerholz* exhibition, the Musée has published a catalogue devoted to the work of this photographer, who was born in Hamburg and has lived and worked in Montréal since 1976. The catalogue contains a text by the curator of the exhibition, Paulette Gagnon, in French and English, along with 10 reproductions in colour and 17 in black and white. Produced in collaboration with Les Publications du Québec, the catalogue costs \$24.95.

The *Attila Richard Lukacs* catalogue, produced in winter 1994 as part of the exhibition of the work of this young, Berlin-based Canadian artist, was a resounding success with the public. Since the catalogue is now completely sold out, the Musée will be reprinting it shortly. It will sell for \$29.95. ■ C.C.



ARLIS IN MONTREAL

This past March 12, the Musée d'art contemporain de Montréal hosted the opening meeting of the 23rd annual conference of the Art Libraries Society of North America, which centred on the theme *ARLIS & the Francophone World = ARLIS et la francophonie*. Founded close to 20 years ago, ARLIS is the only professional association in North America dedicated exclusively to the needs of information specialists in the arts field. It has approximately 1,500 members (about 500 of whom were in attendance in Montréal) representing a dozen countries. By no means is it limited to librarians: the membership (parent organization and local sections) includes anyone interested in the visual arts, architecture or design as well as in developing new methods for handling documents in these areas.

The evening began in the Musée's Cinquième salle with a talk by Mr. Brisebois, followed by an address given by François-Marc Gagnon entitled *Le triangle Montréal-Paris-New York ou la problématique de la peinture moderne au Québec*. Participants were then invited, after some refreshments, to visit the exhibitions, Media Centre, boutique and bookstore, where a special display of Musée publications had been set up. ■ M.G.

L'EFFET CINÉMA

This exhibition, organized by the Musée d'art contemporain de Montréal on the occasion of the celebrations surrounding the centennial of cinema, is an opportunity to underscore the influence of film on other visual arts practices in recent years. More specifically, it explores how cinematographic language, in its form and codes, has determined the development of much of contemporary artistic expression.

Containing works by more than 25 artists from Québec, all across Canada and abroad, the exhibition features paintings, photographs, installations, videos and films produced since the seventies, along with some new pieces created specially for this event. ■ Réal Lussier is the curator of this exhibition.

OCTOBER 13, 1995
TO JANUARY 7, 1996

THE ORIGIN OF THINGS CONTEST

The Musée held a contest last December in connection with the exhibition *The Origin of Things*. Marie Vallée, of Montréal, was the lucky winner of the grand prize: a pair of tickets to Brussels, a week's stay at the Président W.T.C hotel, breakfast included, and \$500 in spending money. The Musée wishes to thank the following sponsors for their contribution to the success of the contest: CKAC 730, La Presse, Air Club International and the Président W.T.C. hotel in Brussels. ■

AN UNUSUAL GATHERING AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL



From left to right: Marina Orsini, spokesperson for TEL-JEUNES; Léon Courville, GÉNÉRATIONS' new fundraising campaign chairman, President and Chief Operating Officer of the National Bank and Treasurer of the Musée's Board of Directors; and Claude Meunier, spokesperson for PARENTS ANONYMES.

All year long, various organizations and companies hold their private parties or public gatherings at the Musée. One that does not fit the usual profile is GÉNÉRATIONS, the Québec association of services for the prevention of family violence, which held its fall cocktail reception at the Musée last December 6. If you would like details on rentals and holding receptions at the Musée, please contact Danièle Patenaude, special events coordinator, at (514) 847-6234. ■

WELCOMING VISITORS TO THE MUSÉE: FROM RESPECT TO AFFECTION

Welcome: *Glad or hospitable reception given to a person arriving.* That is how the *New Shorter Oxford English Dictionary* defines what is a vital activity at the Musée. And indeed, exhibitions, performances, tours and other activities are sure to be better appreciated, understood and attended if visitors entering the Musée are quickly made to feel welcome. The question is how to put this desire into concrete action.

From Cité du Havre to downtown Montréal

Whatever else you may think of it, the Musée's "exile" at Cité du Havre was a valuable learning experience. There the institution developed a sense of welcoming visitors. Manon Blanchette, Director of Communications and Marketing, recalls a time when the crowds were much smaller than they are now...: "In those days, we wanted our welcome to make a strong enough impression on our visitors that they would want to return, of course, but also that they would act as ambassadors for our museum. We therefore wanted visitors to be greeted in such a way, as soon as they entered the Musée, that on their next visit, they would bring the whole family, their friends, and maybe even their neighbours, too!" This approach was one the Musée wanted to carry on when it moved downtown.

But how do you keep up the same quality of welcome in a "new museum" with greatly expanded activities and much larger attendance? That's the challenge met daily by the team led by Sylvie Anctil, who is in charge of this service. "The museum's architecture is a major source of inspiration. The splendid rotunda invites visitors to set their everyday problems aside, establishing a frame of mind which we count on. We are proud of this museum, and I hope our actions demonstrate that pride. Every day, we endeavour to convey our enthusiasm to visitors. However, we mustn't let this enthusiasm override the needs of those visitors! We have to provide them with the necessary information in a proper, timely fashion."

Welcoming visitors doesn't mean simply listing off and promoting the different activities. The idea is also to act as a link between the public and the museum's various departments, and to make visitors feel at home. In fact, team members are regularly invited to put themselves in the shoes of a visitor who needs an immediate answer to his or her questions. This entails such gestures as suggesting leafing through an exhibition catalogue before visiting the show, proposing a route, or even spontaneously gathering together visitors who would like an unscheduled tour. Welcoming visitors to the Musée can be summed up in a few words: listening to them and even — why not? — developing a certain affection for them. ■

CLAUDE GUÉRIN



From left to right: Manli Levac, Joyce Ourmet, Elizabeth Caiarelli, Sylvie Anctil, Marie-Christine Létourneau, Serge Aucoin and Patrick Lamontagne. Absent: Isabelle Gentile, Francine Brazeau and Josée Etienne. Photo: Serge Collin.



"La grosse boule bleue ne devrait pas tacher ou alors écrivez-le," comment by Sandrine, seven years old, on the subject of Anish Kapoor's work, *At the Hub of Things*, 1987, which translates roughly as: "If you don't want me to touch the big blue ball and get my hands dirty, then you should write it down."

ON RELATIONS BETWEEN INSTITUTIONS AND THE PUBLIC

This past February 16, 17 and 18, an international symposium was held in Paris, entitled "Où va l'histoire de l'art contemporain," organized by the Groupe d'études sur l'image fixe (Musée d'histoire contemporaine, Paris), Université de Montréal, Université de Paris I Panthéon-Sorbonne and University of British Columbia.

This event, which took place at the École Nationale Supérieure des Beaux-Arts, provided a forum for European, African, American and Canadian researchers, including Lucette Bouchard, Director of Education and Documentation at the Musée d'art contemporain de Montréal, and Christine Bernier, who is in charge of the Musée's education services.

The presentation by Lucette Bouchard and Christine Bernier — "*La grosse boule bleue ne devrait pas tacher ou alors écrivez-le*". À propos des relations entre les institutions and le public — looked at the teaching of art history as it is practised by the Musée d'art contemporain de Montréal. The two speakers first described the Musée's operations, then focused on a definition of teaching as a "lesson you learn from experience" rather than a conveying of theoretical or historical knowledge. This perspective more clearly brought out the viewpoint of the museum visitor.

Since their talk was part of a panel discussion entitled "Territoires et fonctions," it was also important to explain the heterogeneous nature of the Musée by illustrating the diversity of its publics and the variety of means implemented to welcome them.

The speakers further proposed the museum as a model for reflections on art history and for new definitions of this field which would take into account the changes in institutional functions and the current opening up of boundaries between academic disciplines. ■ C.C.

Among the more than 80 speakers taking part in the symposium were: Benjamin Buchloh, Bernard Ceysson, Thomas Crow, Philippe Dagen, Pierre Daix, Jean Davallon, Thierry de Duve, Nicole Dubreuil-Blondin, Pierre Encrevé, Hal Foster, Catherine Francblin, François-Marc Gagnon, Monica Gagnon, Serge Guilbaut, Rosalind Krauss, Johanne Lamoureux, Marc Le Bot, Jean-Hubert Martin, Yves Michaud, Catherine Millet, France Morin, Alfred Pacquement, Marcelin Pleynet, Jean-Marc Poinot, Pierre Restany, Jacques Revel, Didier Semin, Tom Sherman, Daniel Soutif and Marcia Tucker. In addition to Canada, France and the United States, many other countries were represented: Brazil, Germany, Great Britain, Israel, Ivory Coast, Mexico, Russia, Senegal, Slovenia and Switzerland.

Friends of the Musée



Antoinette Dozois

DOLCE APRILE

Celebrating an Italian spring with a Tuscan flavour, 600 guests are expected for the Musée's Annual Ball, this coming Thursday April 27.

André Bérard, Chairman and Chief Executive Officer of the National Bank, will act as Honorary Chairman of the evening, while the event's organizing committee is co-chaired by Ann Birks and Mirella Saputo. The committee is made up of the following members: Michelle Beauregard, Suzanne Brillant-Fluehler, Denis D'Etcheverry, Nicole Forbes, Danielle Gendron, Louise Henri, Fernanda Ivanier, Marie Laframboise, Francine Léger, Leslie Martino, Rohanna Mehta, Marissa Nuss, Caroline Pratte, Aliette Selvaggi and Roger Tremblay. Musée and Friends staff members Manon Blanchette, Nathalie Gingras, Éleine Lalonde and Danièle Patenaude will join them in this effort.

The decor will be the work of Montreal Designers Daniel Lalande, Francine Martineau and Louise Saint-Laurent.

Our guests will be the first to see the new exhibitions *First Gifts 1964-1965* and *Gifts 1989-1994*, organized by the Musée to mark its 30th anniversary. In addition to this sneak preview, an unforgettable evening awaits you. Reserve your tickets now and come celebrate spring at the Musée! Tickets: regular price: \$250 - Honorary Patrons: \$500. Information: Nathalie Gingras: 847-6271. ■

AN ANNUAL CAMPAIGN FOR FALL 1995 : RAISING FUNDS FOR THE COLLECTION

The Friends of the Musée will soon launch a new project: an annual campaign for the Musée's art acquisition fund. The campaign will target corporations, foundations and private individuals, for major contributions to the fund. ■

INTERESTING NEW ACTIVITIES

Storeroom Tours

This past March 15, the Musée opened up its storage vaults, to the delight of 25 fortunate Friends who toured the storage facilities to their hearts' content. This unique collection forms the largest bank of works of contemporary art in Canada. Thanks to the well-chosen comments of Monique Gauthier, the journey through the Borduas's, Riopelles, Gauvreaus and many more proved most interesting and highly instructive. A first of many such occasions. ■

Gallery Tours

Nothing can compare with having a good understanding of an artist's career progression, in proper context, in order to better feel and grasp the significance of his or her art. The Friends of the Musée d'art contemporain de Montréal, under the leadership of a professional in the arts community, is organizing guided tours of galleries in the Musée's neighbourhood.

The tours will be held one Saturday a month. The meeting point will be the Musée's rotunda and departures are scheduled for 1:30 p.m. After a brief presentation of the circuit, the group will follow the guide along the route's ins and outs and towards a new familiarity with the artistic community. The gathering will end with light refreshments at the Musée. **Upcoming visits:** Saturday April 8, May 13 and June 10, 1995. Guide: Mona Hakim, visual arts lecturer and critic. Meet at 1:30 p.m. in the Musée rotunda. Price: \$14, Friends of the Musée: \$9. For further details on the galleries visited, feel free to call us at the Foundation office: (514) 847-6270. Space is limited, so reserve now. ■

VOLUNTEER NEWS

Week in, week out, she is here, almost without fail. Her dedication has been proven at countless events. Coolly, with an impish glint in her eyes, she says she is always happy to leave home... to come to the Musée — a pilgrimage she has been making faithfully since 1989. **Antoinette Dozois** is the most senior of the Musée's volunteers. Many a Friend and employee will testify to her valuable contribution, whether in the cloakroom, in recruiting or at the museum balls, auctions and even our first Halloween Party, last October 28.

On taking early retirement, after a fulfilling career as office manager in the Université de Montréal's purchasing department, Antoinette decided to do something for herself and to support a cause close to her heart. She already had spent 20 years as a volunteer for the *Petits Frères des pauvres*. Incapable of remaining idle, she decided to offer her time to the cause of culture, which had always been important in her life. During these years of loyal service to the Musée, what event stands out most for her? "The opening of the new building in 1992," she immediately replies. "It was exciting to see people marvel at the beauty of its architecture and the spacious exhibition galleries that really set off the works. People felt happy to have a place they could identify with." And Antoinette's Musée adventure is still continuing. Thank you, Antoinette! ■

FRIENDS OF THE MUSÉE.

This non-profit organization provides essential support to 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, senior citizens and artists: \$25; families: \$75; 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

Reginald Anslon, Marc Ayoub, Jean-Pierre Bélisle, Éric Bell, Charles Bergeron, Simon Bérubé, Mathieu Blanchette, Janet Blatter, Jacques Boisclair, Isabelle Boisclair, Valérie Bouchard, Edith Bouchard-Marchand, Lise Bourque, Robert Bourque, Ilyes Bouziri, Marie-Ève Breton-Bélanger, Philippe Brodeur, Jacques Cantin, Suzanne Cantin, Linda Cesaratto, Emma Comeau, Andrea Coombs, Edith Croft, Nicole Cypihor, Daniel Dabrowski, Denis Dagenais, Luc Dagenais, Thu-Van Dao, Chantal Deleuil, Laurent Deleuil-Milette, Sophie Deleuil-Milette, Marie-Alice Depestre, Lou Desjardins, Marc De Vleeschauwer, Patricia Dorval, Gerry Dorvius, Eric Downs, Maggie Dubé, Simone Dupont, Munro Ferguson, Simon Ferland, Michel Ferris, Anouk Firmin, Lucie Forest, Daniel Frankland, David Freitag, Marie-Neige Gariépy, Jules Gaulin, Réal Gauthier, Michel Goudreau, Muryelle Goyette, Pierre Goyette, Ginette Gravel, Bruno Grenier, Claude Grenier, Laurent Grenier-Labrecque, Maxime Grenier-Labrecque, Marc-André Groulx, Pierre Guénette, Peter Hannen, Deborah Harris, Daniel Hastings, Chris J. Healy, Kranya Hecht, Alain Hirondeau, Lun Ho, Michel Hogue, Jean-François Hotte, Gaëtan Houle, Sophie Huneault, Brian Ireson, Thomas Jelonek, Mark J. Johnson, Rafael Katigbak, Julie Korman, Chantal Labbé, Diane Labelle, Simon Labelle, Jean-Claude Labrecque, Martin Landriau, Emmanuelle Landriault, Nathalie Langevin, Johanne Langis, Nathalie Langlois, Huguette Laperle, Jean-Baptiste Latouff, Daniel LeBlond, Dominic Legault, Raymonde Lemieux, André Lemire, Manon Lépine, Brigitte Levasseur, Karine Louis-Jacques, Isabelle Marleau, Catherine Marois, Christian Marois, Pierre Massé, Louise Masson, Paul Mathurin, Mathieu Michaud, Richard Milette, Alexandre Montini, Philippe More, Alicja Myszkowska, Tammy Neill, Pascale Nicolas, Johanne Noël, Suwon Peter Pak, Sébastien Paquet, Claire Paré-Sohn, Murielle Paul, Marie Pedneault, Charles Perraton, Brian Perron, Annick Plante, Isabelle Poire, Gérard Poirier, Robert Poirier, Louise Potvin, James Povitz, Lana Povitz, Paule Renaud, Nathalie Rivard, Francine Ross, Alexandre Rousseau, Louis-Martin Rousseau, Myriam Roux, Nathalie Roy, Pierrette Roy, Yvan Royal, Hilary Schwartz, Nathalie St-Jean, Julie St-Onge, Lise St-Vincent-Blain, Thérèse St-Vincent-Lacroix, Edith Séguin, Anick Silencieux, Éric Simard, Monique Southière, Amanda Stein, Jessica Stein, Barbara Stutman, Allan Switzer, Christian Taillefer, Grazia Taillefer, Vincent Taillefer, Mohamed Talaat, Claire Thivierge, Constantin Spiru Tranulis, Jean-Sébastien Tremblay, Jacques Tremblay, Alexandre Trottier, Pierre Turbide, André Turgeon, Nadine Valois, Angèle Verret, Sylwia Wasiak, Karim Jean Yaghmour, Alysha Zackon and Harold Zackon.

Calendar

APRIL

EXHIBITIONS

HIGHLIGHTS OF THE COLLECTION
Until April 16, 1995

ANGELA GRAUERHOLZ
Until April 23, 1995

The work of Angela Grauerholz has held an important place on the Canadian and international photography scene for over 10 years now. Few artists give the same sense of regular, assured progress, and even fewer photographers have such a pure experimental attitude. Her somewhat philosophical consideration of memory and the process of presenting an image breaks with photographic tradition. Her work is notable for the self-referential nature of the image. This exhibition contains 33 pieces including the installation *Églogue on Filling the Landscape*, and covers the past four years, with emphasis on new works.

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

Michael Snow ranks among the leading Canadian artists of the past four decades. His highly rigorous art has borrowed techniques from painting, drawing, sculpture, photography, filmmaking and music. This exhibition presents about 30 of Snow's pieces chosen from the National Gallery of Canada's remarkable collection of Michael Snow works. The selections illustrate the principal stages in the artist's career, including his output of drawings from the mid-fifties, his abstract paintings from the late fifties, the *Walking Woman* series (1961-1967) and works of a more conceptual nature (notably sculptures and photographic pieces) from the late sixties and the seventies.

***JOCELYNE ALLOUCHERIE**
Les Tables de sable III (haute, rouge, rompue)
(Project Series 16)
April 12 to June 4, 1995

***GIFTS 1989-1994**
April 28 to October 29, 1995

***FIRST GIFTS 1964-1965**
April 28 to October 29, 1995

EDUCATIONAL EXHIBITIONS

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

Following the model of an abecedy — 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 the Musée's alphabet, illustrated with works in the permanent collection.

30 YEARS OF PUBLIC EVENTS AT THE MUSÉE
Omer de Serres Gallery
April 28 to October 29, 1995

This educational exhibition celebrates the Musée's 30th anniversary through the wide variety of public events organized over the course of its history.

MULTIMEDIA EVENTS

MICHAEL SNOW
Film Retrospective
April 1, 2, 8, 9, 15, 16, 22 and 23, 1995, at 1:30 p.m.

This comprehensive retrospective of films by Michael Snow is one of the two parts in the Michael Snow exhibition. While his medium-length films were shown in January and February, the April segment of the program is devoted to three of his main works: *Presents*, *La Région centrale* and *Rameau's Nephew*.

ART VIDEOS
Gazoduc TQM Room

MARIO MERZ, 1988
Saturdays and Sundays at 1 and 4 p.m.
Video, colour, 40 min., in French.
Coproductio: Centre Pompidou, La SEPT, WDR Cologne, CNAP, HPS Films. Director Thierry Benizeau, favouring action over description, has used a guided tour of several exhibitions as a way of understanding the work and thinking of this "nomadic" artist.

MICHAEL SNOW:
NOW I KNOW SNOW, 1986
Tuesday through Sunday
at 12, 2 and 3 p.m.
Video, colour, 40 min., in English. This work directed by Gianfranco Barberi and Marco di Castri, and produced by K W K Cinéma & vidéo, looks at the film output of the internationally renowned Canadian artist.

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)

IT FLOATS!
Until April 16, 1995
Plunge into the pictorial space created by Betty Goodwin by producing pastel drawings, taking your inspiration from her work entitled *Red Sea*, 1984, presented in the *Highlights of the Collection* exhibition.

PAINTING MACHINES
April 18 to May 17, 1995
Believe it or not! The Musée d'art contemporain de Montréal has discovered all kinds of colour-operated painting machines in its attic. The Pratt & Whitney Canada art workshops invite you to get them working.

COURSES

ART HISTORY FOR CHILDREN
April 15 from 11 a.m. to 12 noon
Registration necessary
Tel. (514) 847-6253
\$10 per family per class

"La lumière et les proportions"
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, such as colours, forms, composition and light, using games and exercises. We will spend time on a number of works (paintings, photographs, sculptures and installations) selected by the educator, with a view to fostering the development of the children's perception and aesthetic response.

MAY

EXHIBITIONS

***JOCELYNE ALLOUCHERIE**
Les Tables de sable III (haute, rouge, rompue)
(Project Series 16)
Until June 4, 1995

***GIFTS 1989-1994**
Until October 29, 1995

***FIRST GIFTS 1964-1965**
Until October 29, 1995

***GUIDO MOLINARI, A RETROSPECTIVE**
May 19 to September 17, 1995

TRAVELLING EXHIBITIONS

ANGELA GRAUERHOLZ
May 13 to July 9, 1995
Oakville Galleries
Oakville, Ontario

EDUCATIONAL EXHIBITIONS
Omer de Serres Gallery

30 YEARS OF PUBLIC EVENTS AT THE MUSÉE
Until October 29, 1995

MULTIMEDIA EVENTS

LES CHANTS DU CAPRICORNE (CANTI DEL CAPRICORNO)
May 17 to 20 and 23 to 27, 1995
at 8:30 p.m.
Sunday May 21, 1995 at 7:30 p.m.

Soprano Pauline Vaillancourt presents and performs *Les Chants du Capricorne (Canti del Capricorno)* by Giacinto Scelsi, in a coproduction of the Musée d'art contemporain de Montréal and Chants Libres. This show for solo voice illustrates the primitive nature of 18 songs by using the voice in its raw state to elicit a range of various emotions. Some of the songs are accompanied by audio recordings (bass: René Gosselin; percussion: François Gauthier and Julien Grégoire; saxophone: Simon Stone). The visuals are essential to the performance, which takes place in a stage environment created by Massimo Guerrera, who also designed the costumes. The video contribution to the show is by Michel Giroux, the lighting is by Louis-Philippe Demers, the gestures are supervised by Marie Chouinard and the audio recording is coordinated by Alain Thibault.

SAVAGE/LOVE
May 31 and June 1 to 4, 1995 at 7 p.m.
In connection with the Festival de théâtre des Amériques, the Musée is hosting the Pigeons International company directed by Paula de Vasconcelos which will present the play *Savage/Love* by Sam Shepard and Joseph Chaikin. The play hinges on the central theme of that fundamental human experience, love, and its almost inevitable counterpart, solitude. It has no real beginning or end; it strays so far from the conventional forms of dramatic writing, it could almost be called unfinished. In this sense, the play reflects Shepard's uneasiness vis-à-vis the conventions of theatre. The mythical America of the Far West, untamed and untameable, forms the backdrop against which the action unfolds.

ART VIDEOS
Gazoduc TQM Room

JOAN MIRÓ: THEATRE OF DREAMS, Saturdays and Sundays at 1 and 4 p.m.
Video, colour, 55 min., in English. Produced by RM Arts Production. Directed by Roland Penrose. Portrait of this artist, revealed as a shy, reserved man, in sharp contrast to his expressive, diversified work.

ART WORKSHOPS
Pratt & Whitney Canada Workshops

PAINTING MACHINES
Until May 17, 1995

SHOWING MOLINARI'S STRIPES
May 21 to August 27, 1995
After viewing some of Guido Molinari's paintings presented in the retrospective devoted to his work, participants will create images by juxtaposing stripes of colour painted uniformly using a roller.

COURSES

ART HISTORY FOR CHILDREN
May 27 from 11 a.m. to 12 noon
"Les matériaux et les outils"

JUNE

EXHIBITIONS

***JOCELYNE ALLOUCHERIE**
Les Tables de sable III (haute, rouge, rompue)
(Project Series 16)
Until June 4, 1995

***GIFTS 1989-1994**
Until October 29, 1995

***FIRST GIFTS 1964-1965**
Until October 29, 1995

***GUIDO MOLINARI, A RETROSPECTIVE**
May 19 to September 17, 1995

***SYLVAIN P. COUSINEAU**
Tour de Pise
(Project Series 17)
June 14 to August 6, 1995

ENVIRONMENTAL WORK BY GUIDO MOLINARI
Blue Rhythm
June 13 to July 23, 1995
In the spirit of this 1987 monumental piece *Danse Soupir*, Molinari will create a new environmental work which will be displayed in the exhibition space of the Beverley Webster Rolph Hall. This will be the setting for the 1995 edition of the Festival International de Jazz de Montréal, to be held from June 29 to July 9 this year.

TRAVELLING EXHIBITIONS

ANGELA GRAUERHOLZ
Until July 9, 1995
Oakville Galleries
Oakville, Ontario

ATTILA RICHARD LUKACS
June 24 to August 27, 1995
The Edmonton Art Gallery
Edmonton, Alberta

EDUCATIONAL EXHIBITIONS

Omer de Serres Gallery

30 YEARS OF PUBLIC EVENTS AT THE MUSÉE
Until October 29, 1995

MULTIMEDIA EVENTS

SAVAGE/LOVE
June 1 to 4, 1995 at 7 p.m.

FESTIVAL INTERNATIONAL DE JAZZ DE MONTRÉAL
June 29 to July 9, 1995 at 9 p.m.

ART VIDEOS
Gazoduc TQM Room

JOAN MIRÓ: THEATRE OF DREAMS
Saturdays and Sundays at 1 and 3 p.m.

ART WORKSHOPS
Pratt & Whitney Canada Workshops

SHOWING MOLINARI'S STRIPES
Until August 27, 1995

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

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: \$6.00 (Starting April 28)
Seniors: \$4.00 with identification
Students: \$3.00 with identification
Children (under 12): free admission
Families: \$12.00
Groups (minimum 15 people): \$3.00

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.

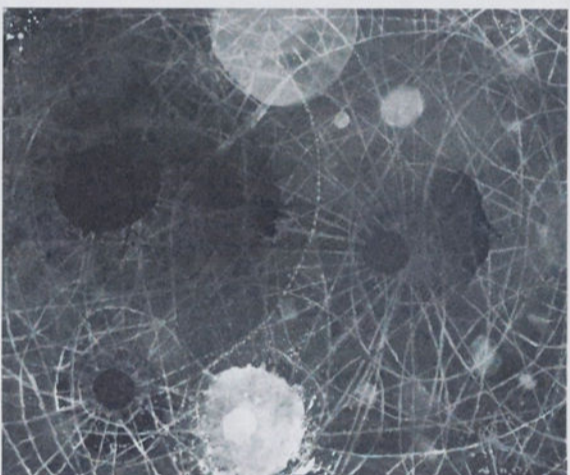
Artex te bookstore
Monday: closed
Tuesday: 11 a.m. - 6 p.m.
Wednesday: 11 a.m. - 9 p.m.
Thursday to Sunday: 11 a.m. - 6 p.m.

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

Marian Scott Bequest



Translation (Iconic) No. 1, 1955
Oil on board
91 x 68.4 cm

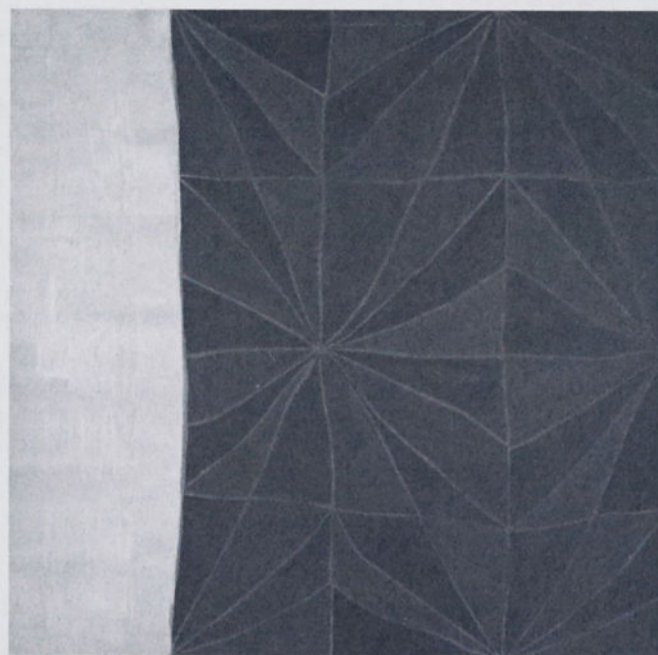


Untitled, 1986-1987
Acrylic on canvas
100.5 x 120.2 cm

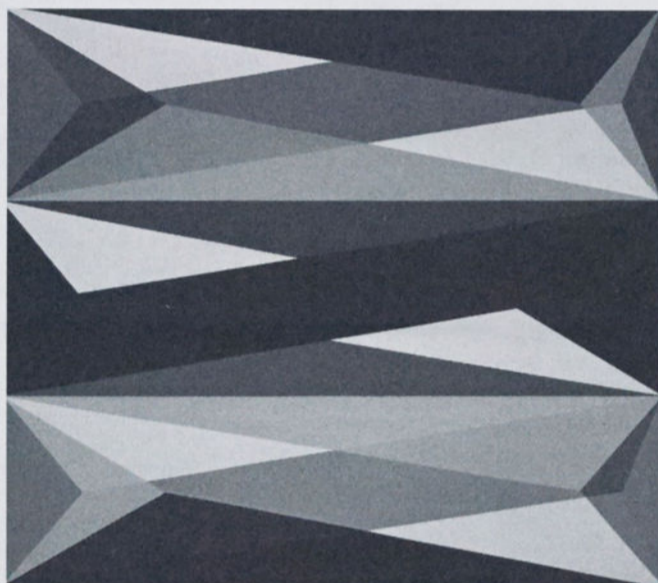
AT THE CLOSE OF AN ARTISTIC CAREER THAT SPANNED SIX DECADES, MARIAN SCOTT GENEROUSLY BEQUEATHED 10 WORKS TO THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL. BORN IN MONTRÉAL ON JUNE 26, 1906, SHE LIVED AND WORKED HERE UP UNTIL HER DEATH ON NOVEMBER 28, 1993. A FOUNDING MEMBER OF THE CONTEMPORARY ARTS SOCIETY IN 1939, ALONG WITH ITS INSTIGATOR JOHN LYMAN AND PAUL-ÉMILE BORDUAS, MARIAN SCOTT WAS ACTIVELY INVOLVED IN DEFENDING AND PROMOTING A FRESH, INNOVATIVE ART, AND WORKED ENERGETICALLY TO ASSERT MODERNISM IN CANADA. HER SOCIAL COMMITMENT LED HER TO TEACH AT THE CHILDREN'S ART CENTRE SET UP BY FRITZ BRANDTNER AND NORMAN BETHUNE IN 1936.

The artist then gradually moved away from a visual exploration of organized landscapes and various plants to concentrate on a stylized expression of city life and the anonymous individuals and mechanical environment it contains. Infused with a humanistic symbolism, her pictorial work over the forties and fifties borrowed successively from the cellular, organic world, the simplicity of primitive representation and the hieratism of religious iconography. While she was deeply interested in developments in contemporary art, Scott followed her own, constantly evolving course, which would lead her in the mid-sixties to geometric abstraction. Her painting from that time develops from clusters of lines and formal networks laid out according to a system of correspondences that remind us of her attachment to the notion of evolution. Later on, the floating motifs and circular groupings would bear the characteristic signs of the unifying, encompassing vision which Marian Scott cultivated with respect to the transition from figure to structure.

Marian Scott also bequeathed her library of some 1000 titles on art to the Musée's Media Centre. The *Marian Scott Archives* now form a special addition to the *Fonds Guerra.Lajoie/OVO* acquired in 1991. ■ JOSÉE BÉLISLE



Untitled, 1966
Acrylic on canvas
111.7 x 112.2 cm



Untitled No. 4, 1969
Acrylic on canvas
112 x 127 cm
Photos: Richard-Max Tremblay

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, Marie-France Bérard, Chantal Charbonneau, Michelle Gauthier, Gilles Godmer, Sandra Grant Marchand, Claude Guérin, Pierre Landry and Réal Lussier. English translation and proofreading: Susan Le Pan Secretarial services: Sophie David Design: Lumbago Printing: Bowne de Montréal ISSN 1180-128X Legal deposits: Bibliothèque nationale du Québec, National Library of Canada, 1995 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 and 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 Beaugard, 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, 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. 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)