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JANUARY 1996

L'Effet cinéma



Douglas Gordon, *The End (Bird Man of Alcatraz)*, 1995, Acrylic on canvas. Coll.: Richard S. Plehn, N. Y.

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PLANNED AS PART OF THE CELEBRATIONS SURROUNDING THE 100TH ANNIVERSARY OF MOTION PICTURES, OR MORE PRECISELY, OF THE FIRST PUBLIC MOVIE SCREENINGS, THE EXHIBITION *L'EFFET CINÉMA* SHEDS LIGHT ON CERTAIN FACETS OF CONTEMPORARY ART THAT ARE EVOCATIVE OF FILM PRODUCTION.

Ever since it first came on the scene, cinema has unquestionably held extraordinary fascination for audiences. In this regard, artists were no exception. And indeed, they immediately began to take a special interest in it. In the twenties and thirties, for example, painters and other visual artists such as Léger, Moholy-Nagy and Richter, as well as Duchamp, Man Ray and Picabia, found in motion pictures a model that inspired and sanctioned their explorations into movement, abstraction and the mechanical reproduction of forms. Throughout the 20th century, film was to exert a critical impact on art, while itself being affected by artistic avant-gardes.

It is therefore timely to take a look at the relationship between the visual arts and film in the past few decades, particularly since recent artistic production has been strongly marked by a calling into question of the notion of representation as well as a reinterpretation of media-conveyed images.

In this context, the exhibition presented by the Musée provides an opportunity to highlight the influence of film on other visual arts practices in recent years or, more specifically, to explore how film language, in its structure and its codes, has determined the development of a number of contemporary forms of artistic expression.

Taking as our standpoint a cinematic type of narrative, we have selected certain works. These constitute only a small sampling of contemporary artistic production. However, they are explicit enough to represent a wide variety of attitudes. They also allow us to illustrate the work of some of the artists who have made a crucial contribution both to redefining the status of the image and to the art of the last few decades. Other figures, just as important, could have exemplified the same intention; what the exhibition offers, however, is an opportunity to juxtapose the work of younger artists with that of their better-known elders.

The highly diverse works in the exhibition — paintings, photographs, installations, videos and films — were produced over a period of a little

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Raymonde April
Je passais des jours à douter de tout, 1979
 Silver print
 Artist's collection



Marcel Odenbach
Der Widerspruch der Erinnerungen, 1982
 Colour video, 16 min.

L'EFFET CINÉMA (CONTINUED)

more than 20 years. They all attest, to varying degrees, to a dissolution of traditional genres, a profound change in the value of representation, as well as the image's power to tell a story. Moreover, while reminding us of their connection to cinema, following different strategies, they each also demonstrate their singularity.

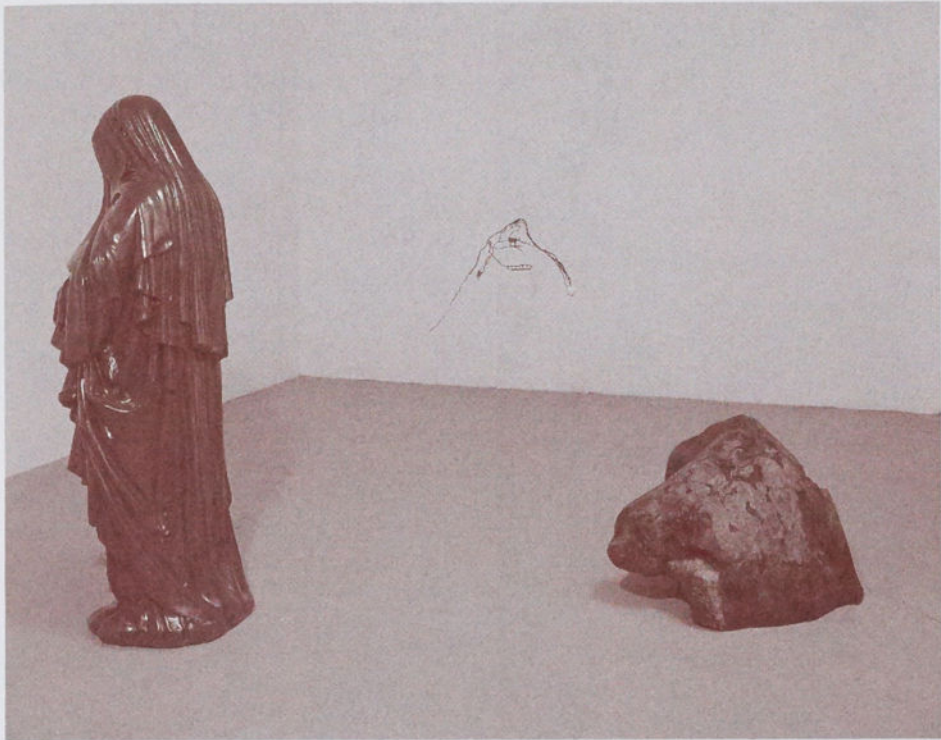
What strikes us, above all, in each of the works in the exhibition, is certain cinematographic effects. These pieces have been somehow shaped by film in different ways, with respect to either the frame, the allusion or analogy, or else the formal treatment, stylistic reference, sequence or editing. None of this is absolute, of course, and more than one of these processes may be found in the same work. Be that as it may, these works all suggest at least a potential narrative, snippets of a story, which sometimes define a single image, like an excerpt taken from the film as it flashes by, and sometimes resemble a sequence, like a scripted fragment.

Presenting work by more than 30 artists, from Québec, the rest of Canada and abroad, the exhibition brings together Raymonde April, Dara Birnbaum, Geneviève Cadieux, Robert Cahen, Thomas Corriveau, Stan Douglas, Eric Fischl, Fischli and Weiss, François Girard, Jean-Luc Godard, Douglas Gordon, Dan Graham, Peter Greenaway, John Hilliard, Joan Jonas, Suzanne Lafont, Alain Laframboise, Jean Le Gac, Mark Lewis, Robert Morin and Lorraine Dufour, Marcel Odenbach, Tony Oursler, Cindy Sherman, Michael Snow, Pierrick Sorin, Joanne Tod, Woody Vasulka, Jeff Wall, Michèle Waquant, and Bruce and Norman Yonemoto.

At a time when the lines between genres are growing increasingly blurred, when the various art forms have become, more than ever, the subject of crossovers and interpretations and when artists make use of a host of different means in their creative practices, this look at the influence of cinema on contemporary art is rich in meaning. ■

RÉAL LUSSIER

**OCTOBER 27, 1995 TO
 JANUARY 14, 1996**



Le Caillou, 1991. Painted plaster, iron, sulphur, burr walnut, 170 x 190 x 200 cm. Photo: Louis Lussier
 Courtesy Centre international d'art contemporain de Montréal

Experiencing Gilles Mihalcean's Sculpture

To fully experience Gilles Mihalcean's sculptures, you have to give them time. In return, they are infinitely generous in the senses and experience they offer. They appeal to both mind and body: they require numerous semantic shifts, calling up countless memories, arousing the imagination; at the same time, they bid a movement in space, a kind of physical involvement, far from, close to and around them.

Gilles Mihalcean's approach is to feel, have a fondness for, and play with the materials and images he reveals to us. Never without reason, always for the pleasingness of the material and the emotions. His subject matter, formed from his daily wanderings, his ideas, his materials and his images, is thus a blend of associations, dissociations, superimpositions and metaphors. The artist develops his sculpture the way he writes his poetry: he associates objects (words), he plays with chance encounters between objects (choice of a word that leads to another, transforms the preceding one, etc.) in order to create a sculpture (phrase, poem).

This generosity and feeling for things come from being in tune with life and from this sculptor-poet's sensibility to various art forms. The authenticity of his works stems from simple, painful, wonderful or commonplace things... as in the way life moves between minor moments and major events, day by day. Imbued with them, he transposes them into his art.

By way of an example, Gilles Mihalcean could talk to you himself about his work *La Sieste* (1985), quoting a haiku by Yayû which he read in a book¹ he got for his birthday, in 1983:

Une mouche survenue
 M'empêche de devenir papillon
 C'est la sieste

Or you might hear him say one day, about his sculpture *Vieille Branche* (1990): "Countless train trips in eastern Québec, long hours contemplating 16th-century Chinese painting and the hope, fostered by the writings of Michel Serres, of drawing the structure of emotion out of thinking matter."²

If your curiosity is piqued, ask the artist to lend you his copy of *Statues* by Michel Serres. Then notice the parts that are underlined, for example: "We still do not know how to determine whether, in writing or sculpting, we are cutting into dead or living flesh, the objective or the subjective, nor when we reach the authority that can explain, free of all constraint."³

What can he have imagined after reading another passage in the same book — "working in general designates the relationship between a certain song and the immovable stone, between music and sculpture"⁴ — while listening, ensconced in his living room, to René Lussier's *Le Corps de l'ouvrage*,⁵ in which the music tricks the instrument?

This wandering of yours may even go so far as indiscretion — which, despite the sense of guilt, will doubtless make you wonder — if you read Charles Guilbert's dedication to Gilles, in his book *Les Inquiets*:⁶ "Those who are uneasy dive into swamps and climb up mountains. They make sculptures in separate parts. They move me."

Or again, the artist may reveal to you the discoveries that gently, gradually, led him to produce the work *Le Caillou* (1991): "Fall 1989: that day, my wood supplier was selling a piece of burr walnut which was full of uncertainty. Somewhere between stone, chocolate and skin, this walnut radiated a soft, monastic silence and a raw sensuality. 1991: I polished the walnut and, in an attempt to describe it, combined it with forms that are just as ambiguous but already so familiar."⁷

Gilles Mihalcean is, to say the least, highly sensitive to his environment. Less concerned with art history than with sculpture, he examines life with his impressions and his emotions: nothing comes free; everything comes from personal experience. ■

MICHEL HUARD

1. Maurice Coyaud, *Fourmis sans ombre. Le livre du haïku : anthologie-promenade*, Paris, Éditions Phébus, 1978, p. 285. "A fly landing, Stops me from becoming a butterfly, It's siesta time." (The translation of this and the following quotations is ours.)

2. Excerpt from an unpublished text by the artist.

3. Michel Serres, *Statues*, Paris, Éditions François Bourin, 1987, p. 160.

4. *Ibid.*, p. 340.

5. *Ambiances magnétiques*, AM 029 CD, p.c. René Lussier (Socan) 1994.

6. Published by Éditions Les Herbes rouges in 1993.

7. Excerpt from an unpublished text by the artist.

OCTOBER 27, 1995 TO JANUARY 14, 1996



Paterson Ewen
Pink Full Moon, 1994
 Acrylique on gouged plywood
 226.1 x 228.6 x 2 cm
 Coll. Musée d'art contemporain de Montréal
 Photo: Equinox Gallery

PATERSON EWEN

Born in Montréal, Québec, in 1925 □ Running through the entire body of work developed over the past four decades by Paterson Ewen is a deep attachment to the material itself, to the raw, organic characteristics that define it and give it life, to the natural phenomena that inform and transform it. A native of Montréal, the painter has lived and worked since 1968 in London, Ontario.

A well-thought-out addition to the 15 works by this artist already in the museum's collection — nine paintings and six works on paper produced between 1956 and 1973 and acquired between 1965 and 1992 — *Pink Full Moon* (1994) stands out as a masterly vision of the world, a symbolic, personal world governed by the opposing forces of cosmic order and formal impulse.

In Ewen's work, the simplicity and brilliance of certain recurring motifs — schematic landscapes, horizons, constellations — emphasize the distinctive features of pictorial expression and reveal both a phenomenological and a poetic conception of reality. The "extraordinary" qualities of the painted surface result, paradoxically, from an in-depth attack on the wood and the accumulation of textures within a dazzling, deep colour.

Recent Acquisitions



Adolph Gottlieb
Four Red Clouds, 1956
 Oil on canvas
 127 x 152.5 cm
 Coll. Musée d'art contemporain de Montréal
 Photo: Richard-Max Tremblay
 © 1979 Adolph and Esther
 Gottlieb Foundation, Inc., N.Y.

ADOLPH GOTTLIEB

New York, N.Y., 1903-1974 □ Along with Pollock, de Kooning, Motherwell, Rothko and others, Adolph Gottlieb was part of the affirmation of American painting that took place in the forties and fifties. One of the most resounding developments of this time was without question Abstract Expressionism. Associated with the New York School, Gottlieb first gained recognition for the group of works he called "Pictographs" (1941-1953), in which he explored, in compartmentalized compositions, a series of stylized figurative motifs relating to Cubism, primitive art and Surrealism. Meant to be read simultaneously, these images express the power of the collective unconscious at the same time as they confirm experience as the source of the painter's aesthetic.

Over the 1950s, Gottlieb produced "Imaginary Landscapes," abstract pieces dominated by the freedom and sweep of the gesture and the emphasis on the pictorial material. *Four Red Clouds* (1956) figures as a pivotal work in the way it reconciles a dense, textured, sombre-coloured space with a lighter space from which a succession of almost geometric, coloured solids emerges, all of it prefiguring his "Bursts" and "Disks" typical of the late fifties and early sixties. Gottlieb's work is characterized by a merging of complementary, even opposing, principles: contrast of shapes and colours, and confrontation of coloured fields and simplified formal outlines. ■

JOSÉE BÉLISLE

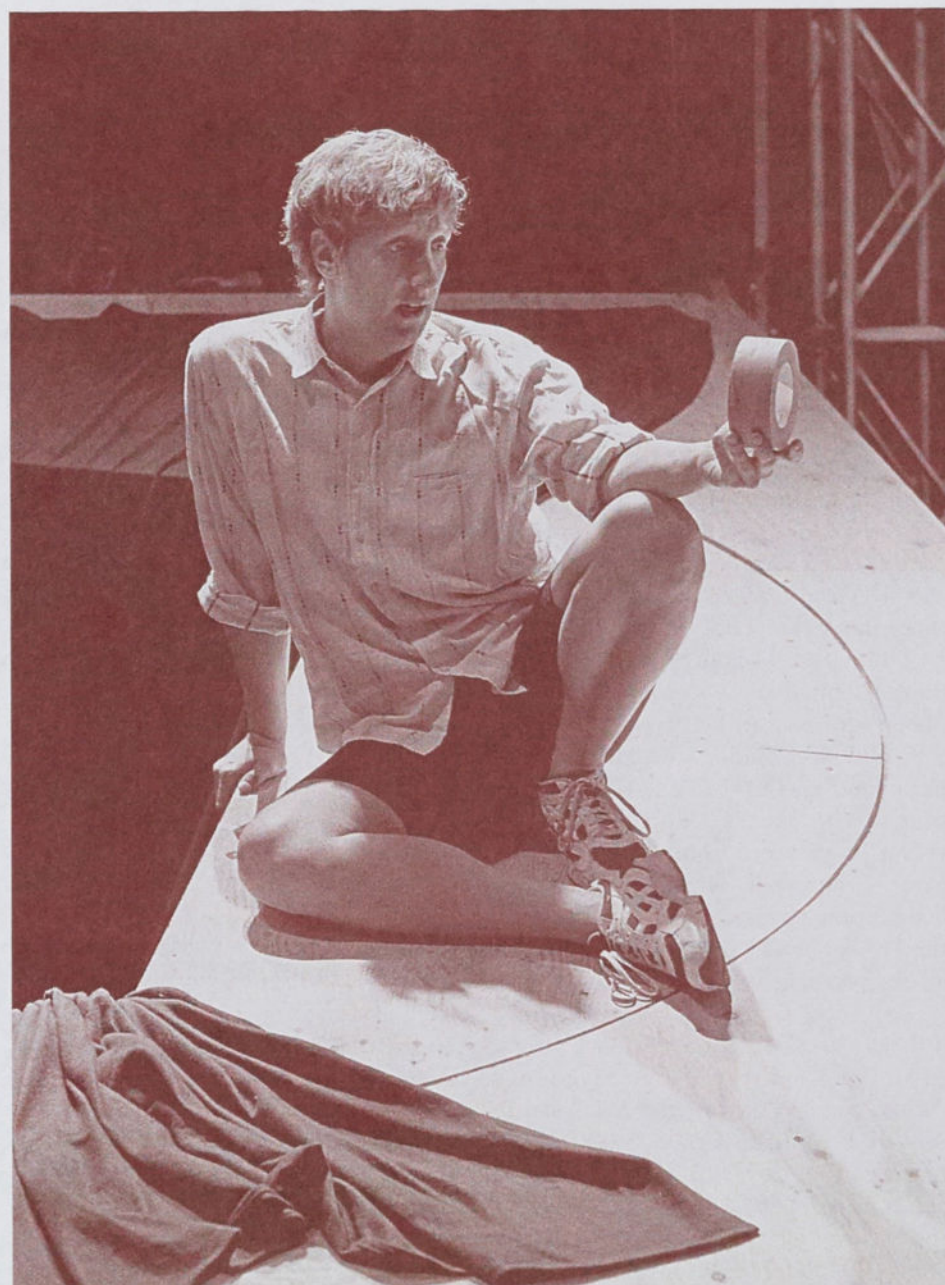
In a Montréal and Québec first, the Musée has instituted an in-house *residence* program intended for interdisciplinary research. This is wonderful news, but what exactly do we know about the driving forces behind *residence* and its various manifestations throughout the history of art? In this hybrid form of support, individual artists are accommodated, alone or as part of a group, in a space specially provided to foster the development of their activity. Its purpose is to establish a singular relationship of exchange and proximity between creative artists and their host communities. It alters their way of living and, consequently, their work.

Traditionally, whether they be artisans and live in the workshop of the master who is instructing them, or else are housed on the palace grounds or have a private place like Molière at the Palais-Royal and da Vinci at the manor of Clos-Lucé, artists have tended to reside where they can most readily work. All through its long history, the practice of *residence* has been central to the issue of the status enjoyed by the artist and his conditions of work. Nevertheless, while the notion of the nearby presence of a patron dates back to antiquity, and while the Villa Medici, on behalf of the *Académie de France*, began receiving resident artists in the 19th century, the idea of bringing together a mosaic of creators in their own special place originated only in the early 1900s. The rural, informal retreats of artists fleeing the cacophony of the cities are at the source of this practice which was taken over, in a more structured way, by art centres, private foundations and some galleries. *Residence* then gained a foothold in modern times, becoming, in this century, one of the boldest experimental laboratories in the realm of art. In this spirit, the PS1 Museum in Long Island, New York, devised a groundbreaking *residence* program devoted entirely to artists "whose innovative work was often disregarded by the museum establishment." Across the Atlantic, the 1996 opening of the Le Fresnoy international centre in Tourcoing, France, is expected to be one of the major events of the decade in the field of artistic creation. As a crossover space for a variety of disciplines (photography, video, theatre, dance, architecture, visual arts, etc.), Le Fresnoy plans to emphasize new technologies through a wide-ranging program of education, production and *residence* for guest artists and professors. This ambitious example expands upon the research and avant-garde aspect of contemporary art, as does the Musée d'art contemporain de Montréal's new *residence* program set up by Yolande Racine, Head of the Multimedia Program. The latter project holds out a new challenge for the museum, further broadening its exploratory mission.

As Yolande Racine explains, "multimedia events are part of the Musée's overall programming. The goal of this particular program is to stimulate and support the creation of works by artists who call into question the traditional definition of the various disciplines by working in areas in which the visual arts, music, theatre, dance, performance, video, electronic art, experimental film, and so on, speak to one another.

"The Musée d'art contemporain de Montréal generally presents new productions in Beverley Webster Rolph Hall, located on the lower level. This multipurpose space is specially designed for the performing arts. We act as instigator, co-producer and/or presenter of the events we organize. With a view to further developing one of the essential elements of this mandate, namely participating in the conditions surrounding artistic creation, we have decided to make this space available to artists during the summer season. A new *residence* program, inaugurated this past summer by playwright Robert Lepage, has thus been added to the museum's calendar of Multimedia Events. By receiving artists so that they can carry out their projects in an environment of exceptional cultural intensity, we hope to consolidate our role of accompaniment and support for their creative practice. We wish to provide material assistance for the unfolding of the creative process by sharing our space and equipment, and also take advantage of the expertise of our teams and foster a climate of exchange and reciprocal influence."

Robert Lepage, as we all know, is well acquainted with multimedia approaches. Already in *Cyrano*, he used the computer medium; in *Needles and Opium*, considerable importance was attached to scenographic research. In his latest work, created in this space at the Musée, the character of Hamlet is featured, and given a totally new life using new technical concepts suited to the erudite curiosity of delegates to the ISEA95 conference in Montréal. This event brings out the interdisciplinary nature of theatre: the writing, performing, costumes, sets, lighting and stage design form its fabric. It restores to the *residence* process the dimension of retreat in a protected environment and its predilection for a communion of disciplines. Finally, it affords Robert Lepage what belongs to Robert Lepage alone: scenographic and dramatic invention — the text, the reference to Shakespeare, the actor's vibrant presence, the technical virtuosity of the decor — nurtured by the brilliant, turbulent eye of this prodigy of Québec theatre. ■ ANNABELLE MIMOUNI



Robert Lepage in rehearsal during his residence at the Musée. Photo: Richard-Max Tremblay

The Musée

Opens Its Doors to a Residence Program

ANNUAL MEETING 1994-95
OF THE FRIENDS OF
THE MUSÉE D'ART
CONTEMPORAIN DE
MONTRÉAL

The Annual Meeting of the Friends of the Musée was held in Beverley Webster Rolph Hall on Wednesday July 5 at 12 noon. On this occasion, **Maurice Forget**, President of the Friends of the Musée, summed up the Foundation's activities since March 31, 1994.

"The Friends of the Musée adopted a change in direction last year that involved several key elements, including the continuation of our fundraising efforts through an increase in special events designed to attract a new public to the museum and an expansion of activities for our members. A constant concern for enlarging our membership was a prime feature of our activities throughout the year."

The 1994 Museum Ball was an unprecedented success. Some 600 people attended, and a profit of over \$85,000 was made. The Halloween party held on October 28, 1994 was a first at the Musée. More than 300 young people aged from 25 to 40 took part in the event, which enabled the Foundation to interest new visitors in the Musée, in addition to raising funds for the permanent collection.

The Art of Giving campaign continued, garnering three exceptional gifts: \$150,000 from the Gelmont Foundation, \$150,000 from the Macdonald Stewart Foundation and \$75,000 from Rougier Inc. For 1994-95, the campaign raised \$487,854 for the Musée, and pledges for the past five years now total \$3,045,190.

Mr. Forget thanked all the volunteers who dedicated so much time and energy to organizing special events, as well as to running the museum cloakroom.

1994-95 RESULTS

REVENUE	
Total revenue	\$754,183
REVENUE FROM ACTIVITIES	
Donations	\$ 22,090
<i>The Art of Giving</i> campaign	\$532,686
Membership dues	\$ 29,130
Special events	\$128,896
Other*	\$ 41,381
Cash balance at March 31, 1995	\$ 35,939

*Interest income, grants, miscellaneous gifts

Friends of the Musée

APPOINTMENTS

Joanne Forgues, member of the Foundation's Board of Directors for more than six years, succeeded **Maurice Forget** as President of the Fondation des Amis du Musée d'art contemporain de Montréal.

Mr. Forget expressed his satisfaction regarding the closer relations developed between the Foundation and the Musée during his term as President. "The Foundation is now an integral part of the Musée, as the latter's financial arm." Mr. Forget also took the opportunity to assure the new President of his support and to pay tribute to the major contribution made by **Josée Lacoste**, **Lillian Reitman**, **Marc DeSerres** and **Michel Giroux**, Board members concluding their mandates this year.

The new Board of Directors of the Fondation des Amis du Musée for 1995-96 is made up of the following people: **Joanne Forgues**, President; **Denis D'Etcheverry**, Vice-President; **Sylvi Plante**, Vice-President; **François Dell'Aniello**, Treasurer; **Manon Blanchette**, **Sylvie Boivin**, **Bernard Bougie**, **Robert-Paul Chauvelot**, **Guy Knowles** and **Mary Rolph-Lamontagne**.



The Board of Directors of the Friends of the Musée for 1995-96 (from left to right): Robert-Paul Chauvelot, Denis D'Etcheverry, Sylvi Plante, Joanne Forgues, Guy Knowles and François Dell'Aniello. Absent: Manon Blanchette, Sylvie Boivin, Bernard Bougie, Mary Rolph-Lamontagne



André Bérard, Honorary Chairman of the Ball, Mirella Saputo, co-chair of the organizing committee, and Pierre Péladeau

THE MUSEUM BALL:
DOLCE APRILE

The Annual Ball of the Musée d'art contemporain was held last Thursday April 27, with the theme *Dolce Aprile*. The 500 guests present were transported to another time and place thanks to the wonderful work of designers **Francine Martineau**, **Louise Saint-Laurent** and **Daniel Lalande**, who turned the museum into a 19th-century Italian palazzo with magnificent ballrooms. **Yves Chénier**, floral designer, added a contemporary touch with his marvellous centrepieces made up of branches and other greenery, white roses and lemons. **Francine Léger**, of Vasco Design, once again came up with a winning invitation concept.

Under the leadership of Honorary Chairman **André Bérard**, the co-chairs of the organizing committee, **Ann Markham Birks** and **Mirella Saputo**, made sure the evening was a success. The organizing committee netted a profit of over \$65,000. Thanks go to all its members: **Michelle Beauregard**, **Suzanne Brillant-Fluehler**, **Denis D'Etcheverry**, **Nicole Forbes**, **Danielle Gendron**, **Fernanda Ivanier**, **Marie Laframboise**, **Leslie Martino**, **Rohanna Mehta**, **Marissa Nuss**, **Aliette Selvaggi** and **Roger Tremblay**, along with Musée and Friends staff members **Manon Blanchette**, **Pierre Duchesne**, **Nathalie Gingras**, **Élaine Lalonde** and **Danielle Patenaude** and all the volunteers on duty that evening.

There can be no doubt that the Musée's Annual Ball is the most elegant and eagerly awaited event of the season.



Marcel Brisebois, Director of the Musée, René Blouin, Ann Birks, co-chair of the organizing committee, and artist Geneviève Cadieux

DESTINATION MUSÉE D'ART
CONTEMPORAIN:
ALL ABOARD!

On Friday June 9, many of you came to the museum ready to pack your bags and set off on a trip. You wined and dined, you danced and then, if you were extra-lucky, your number was drawn.

More than 225 people attended the *All Aboard!* evening, another first at the Musée. Four of them were the lucky winners of weekend getaways. These trips, to Club Mont-Tremblant, Topnotch at Stowe Resort & Spa, Ottawa and Chicago, were offered as door prizes by our generous sponsors. Bon voyage!

All our guests had a chance to enjoy a memorable evening at the Musée. To put participants in a travel mood, the museum took on the look of an air terminal for this occasion, thanks to the talents of **Annie Boillat**, of Fiction Design.

The colourful, fun party invitation was the creation of **Nancy Drolet**, of Amazone Design, and **Nathalie Roy**, of NatRoy Design.

The organizing committee, chaired by **François Dell'Aniello**, showed great originality and persistence, for which we thank them. Its members were: **Michel Boislard**, **Sophie Bourque**, **Lydia Brown**, **Marie-Claude Desjardins**, **Nancy Drolet**, **Catherine Labranche**, **Marie Laffeur**, **Élaine Lalonde**, **Roger and Tammy Lawi**, **Leslie Martino**, **Caroline Pratte**, **Mary Rolph-Lamontagne** and **Nathalie Roy**.

Our gratitude goes to all our sponsors: **Air Canada**, **Bilodeau inc.**, **Claridge Inc.**, **Club Tremblant**, **Topnotch at Stowe Resort & Spa**, **Double Tree Guest Suites**, **Via Rail**, **Café Suprême**, **Clarion Hotel Downtown**, **Art Institute of Chicago**, **Chicago Museum of Contemporary Art**, **National Gallery of Canada**, **Westmount Florist**, **Capital Carpet**, and **Guido Molinari**, who will honour four of our guests with a private tour of his exhibition.

Thanks, as well, to all the volunteers who were hosts and hostesses for the evening: **Alain Ancil**, **Sylvie Desmarais**, **Nathalie Gagnon**, **Frédérique Grambin**, **Line Guimont**, **Miriam Lavoie**, **Agnès Thisselin** and **Anne Weinstein**.

1995 Prix René-Payant

THE PRIX RENÉ-PAYANT FOR 1995 HAS BEEN PRESENTED TO ARTIST NAOMI LONDON. WORTH \$2,000, THIS PRESTIGIOUS AWARD IS GIVEN BY THE FONDS LES AMIS DE L'ART DE L'UNIVERSITÉ DE MONTRÉAL TO ENCOURAGE A YOUNG PROFESSIONAL ARTIST WHO HAS PRODUCED OUTSTANDING WORK IN QUÉBEC. THE JURY MEMBERS WERE: GILLES DAIGNEAULT, PAULETTE GAGNON, MICHEL GOULET, SANDRA GRANT MARCHAND AND LISE LAMARCHE.



Halloween Party 1995

COMING THIS FALL

Halloween Party

Back by popular demand, the Friends of the Musée Halloween party will be held this coming Friday October 27 in Beverley Webster Rolph Hall at the museum. Marie-Claude Desjardins, of Groupe BDDS, will chair the event. She will be assisted by François Dell'Aniello, who put together the first party, along with a dynamic organizing committee. Caroline Ross will be in charge of the decor, while Pierre St-Hilaire, also of Groupe BDDS, will create the invitation concept.

Tickets will go for \$35 (\$25 for Friends of the Musée). We look forward to seeing you, in disguise of course, this coming October 27.

Information: 847-6271

Storeroom Tours

Please note that the next tours of the Musée's storage vaults will take place on Wednesday November 8 and Wednesday December 13. Follow us down into the depths of the museum and discover the treasures of the permanent collection. But act quickly... space is limited.

Reservations: 847-6271



Sheila and Nahum Gelber, Guido Molinari



Paul Sarrasin, Ann Carson (winner of the trip to Ottawa), Marie-Claude Desjardins



Leslie Martino, Nancy Drolet (winner of the trip to Chicago), Mary Rolph-Lamontagne

IN APPRECIATION OF ALL CONTRIBUTORS TO THE ART OF GIVING CAMPAIGN

Contributors to *The Art of Giving* campaign are a special group of people. In addition to making donations to the first major fundraising campaign of the Musée d'art contemporain de Montréal, they were involved in a turning point in the museum's history and in its remarkable growth on the cultural scene here in Québec, across Canada and internationally. They also represent a group of faithful contributors, having each pledged to make a significant donation to the campaign, every year for five years.

To express our appreciation for their loyalty and generosity, the Friends of the Musée welcomed them to the museum last Wednesday May 17 for a preview, in their honour, of the exhibition *Guido Molinari, A Retrospective*. On this occasion, Guido Molinari took them on a guided tour of his exhibition.

FRIENDS OF THE MUSÉE

This non-profit organization provides 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, 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

Effective February 1995 Alain Abel, Samir Abboud, Pierre Agouri, Sherron Anglin, Ludmila Armata, Karolina Armata Machnik, Gabriel Azouz, Renée Banville, André Beauchesne, Jean Beaudoin, Marie-France Beaudoin, Linda Birks, Thomas Birks, Sylvie Blain, Sylvie Blanchet, Felicity Blatt, Howard Blatt, Michel Blouin, Michel Boislard, Martin Boucher, Katia Boyer, Marie-Josée Breton, Suzanne Brilliant-Fluehler, Franco Carbone, Jean-Marc Carpentier, Yolaine Champagne, Frédéric Charron, Alexandre Cherney, Carole Cliff, Morley Cohen, Rita Cohen, Bernard Côté, François de Gaspé Beaubien, Silvio De Rose, Renée Descôteaux, Denis Desjardins, Barbara Dickstein, Thérèse Dion, Richard Doin, Guy Doré, Louise Duchesneau, Laurent Dupras, Murielle F. Beaudoin, Marc-André Fabien, Munro Ferguson, Hans Fluehler, Anne Fish, François Fréchette, Jean Gagnon, Édith Gauvreau, Nahum Gelber, Sheila Gelber, Michèle Gouin, Frédérique Grambin, Paul Greselin, Julie Greto, Liliane Grossman, Line Guimont, Daniel Hasting, Louis Hechter, Eda Holmes, Michal Hornstein, Brian Iresonv, Colin Irving, Fernanda Ivanier, Stephen A. Jarislowky, Karim Jeddi, Alice Jim, Diane Jutras, Joseph Kalas, Jean-Claude Labrecque, Marie Lafleur, France Lafontaine, Marie Laframboise, Pierre-Gilles Laframboise, Caroline Lalancette, Jean-Claude Lalancette, Gilbert Lamoureux, Louise Larivée, Réjeanne Laroche, Roger Lawi, Tammy Lawi, Lise Lemieux, Pierre Lessard, Francine Lévesque, Isabelle Longpré, Andrea Machnik, Paul Machnik, Simon Machnik, Lise Maharv, Ronald Mallette, Robert Mariano, Leslie Martino, Normand Masson, David B. McLay, Jean McLay, Alice Mayeux, Dominic Morissette, Carol Mose, Niky Papachristidis, Louise Paradis, Marc-A. Paradis, René Perreault, Charles Perraton, Pierre Poirier, Caroline Pratte, Brigitte Radecki, Jacques Rajotte, Claude T. Ramsay, Céline Rioux, Gilbert Rozon, Danielle Roy, Birbitta Saint-Cyr, Danielle Sauvage, Sylvia Marguerite Sheppard, Marie-Claude Shelso, Hubert Sibre, Jean Simard, Sandra Simard, Edward Spiegel, Pola Spiegel, Maude St-Denis, Pierre Théberge, Serge Vaisman, Marine Van Hoof Beauvain, Joyce Yahouda, Jennifer Shingoi Yung.



Four Symposiums This Season at the Musée

PHOTOGRAPHY IN MUSEUMS, POWER OF THE CINEMATOGRAPHIC IMAGE, AMERICAN FORMALISM AND MODERNISM, JOURNALS OF ART AND CRITICISM

Over the 1995-96 season, the public is invited to four international symposiums at the Musée d'art contemporain de Montréal, which will be held on diverse topics and will bring together people from a variety of horizons and interests. In September, as part of *Le Mois de la photo à Montréal*, the Musée, in co-production with Vox Populi, will host a symposium entitled *Photography and Museum Collections. The Specificity of a Medium... of a Culture*. This event will allow museologists and curators from museums throughout Québec and Canada as well as abroad to analyse the situation of current photography in collections, by looking at two themes: "Collection Configuration and Acquisition Policies for Photography" and "The Creation of a Photographic Patrimony, Its Impact."¹ It will examine, for example, to what extent museum collections reflect — and maybe even influence — photography's present position in the art world. This symposium is intended for all those interested in museological matters, contemporary art, or photography in particular.

At the end of October, the Musée will present a round table about the power of the cinematographic image, which will offer the guest speakers a chance to present their views on discovering the effects of film on our own lives. Focusing on the theme of "the power of the silver screen," the panel will be made up of directors, actors, critics and writers, who will share their cinematographic experience and their thoughts on the fact that "for 100 years now, film has presented a screen between us and the world." On this occasion, movie buffs will be able to meet film makers and actors and join with them in this discussion of cinema, since "although there is no place where its power is not felt, we do not always agree on what its effects are precisely."²

In November, the Musée will hold a symposium on the topic of American modernism, entitled *Modernist Utopias: Formalism and Purity of the Visual*. This forum will bring together authors who have provided a critical response to the formalist theories of Clement

Greenberg, and will examine the cultural project of modernism by evaluating its legacy. In the so-called postformalist age, we consider the notions of purity of the visual or of the work to be modernist utopias. While some people are attempting to "revisit" formalism, others reject it altogether. Opinions are definitely not unanimous on this subject, so that we may look forward to a wealth of ideas. This symposium involving leading theoreticians is the second in a series entitled "Definitions of Visual Culture." The first in the series, *The New Art History — Revisited*, drew some 800 participants to the Musée in March 1994.

Finally, in March 1996, the Musée will produce a symposium on journals of art, theory and criticism. Organized in connection with the 20th anniversary of *Parachute* magazine, this event will present an opportunity to take a critical look at the structure of journals that have been highly influential. Authors and members of editorial committees will come from France, the United States and Russia to take part in this evaluation of journals that no longer exist after having maintained very strong theoretical or ideological positions, journals that recently celebrated anniversaries, and journals that are emerging on the electronic network. The symposium will thus look at the history of journals, retrospectively and with an eye on the future, in order to tackle the issue of their influence and their relationships with cultural institutions. All readers of journals of art and theory, as well as everyone interested in art criticism, publishing, library science or research, are invited to this forum. ■ CHRISTINE BERNIER

1. Marie-Josée Jean, text introducing the event.
2. Marc Boudreau, text introducing the event.



Definitions of Visual Culture.
The New Art History — Revisited
Opening session, March 24, 1994
Left to right: Hal Foster, Marcel Brisebois, Lucette Bouchard
Photo: Laurent Sévigny



Definitions of Visual Culture.
The New Art History — Revisited
First round table, March 25, 1994
Left to right: Christine Bernier, Tom Crow, Bill Readings, Peter DeBolla, Stephen Bann
Photo: Laurent Sévigny

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