

# Louise Bourgeois



Photo: © 1992 James Hamilton. Courtesy Robert Miller Gallery, New York

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## The Locus of Memory Selected Works 1946 - 1996

LOUISE BOURGEOIS, AN UNCOMMON ARTIST WHOSE WORK RESIDES IN MEMORY AND THE TERRITORIES OF HER CHILDHOOD IN FRANCE, HAS RELENTLESSLY CONSTRUCTED AN EXEMPLARY BODY OF WORK THAT IS CONSIDERED ESSENTIALLY INNOVATIVE. THE ARTIST'S LIFE IS CLOSELY LINKED TO HER WORK, WHICH VERY EARLY ON ASSUMED THE FUNCTION OF EXORCISM. AN AMERICAN CITIZEN OF FRENCH ORIGIN, LOUISE BOURGEOIS WAS BORN IN PARIS IN 1911, AND HAS LIVED IN NEW YORK SINCE 1938. SHE GREW UP IN CHOISY-LE-ROI, AND ANTONY, WHERE IN 1919, HER PARENTS OPENED A RESTORATION STUDIO FOR AUBUSSON TAPESTRY. SHE STUDIED MATHEMATICS AT THE SORBONNE AND FREQUENTED VARIOUS ART STUDIOS. SHE ALSO HAD INSTRUCTION FROM FERNAND LÉGER, WHO MADE HER AWARE OF HER CALLING AS A SCULPTOR.

Initially, Louise Bourgeois essentially practised painting, drawing and engraving, and then dedicated herself to sculpture after 1947. Her first, elongated, vertical works in wood were the forms of exile, they evoke friends and relatives. In the 50s, the sculpture was transformed into vertical, sometimes spiral, assemblages made of pieces of wood, plaster, cork, etc. During the 60s, the artist started to make more organic sculptures using certain supple materials like latex, resin and fabric. In 1966, she collaborated in various feminist artistic productions, a mode of engagement she maintained until the 70s. In the same period, she started to work with marble and alabaster in a way that played on oppositions and dualities: hard/soft, polished/rough, masculine/feminine. She sculpted features of the male and female body that provoke desire, anxiety and fear, thus evoking the complexity of human feelings. This was an affirmation of the sexual and psychoanalytic connotations of sculpted form. The early 70s was a decisive period that marked a turning point in the life and work of Louise Bourgeois. She produced at that time environments like *The Destruction of the Father* (1974) and *Confrontation* (1978), which brought a new dimension to her sculpture. Aware of the weight the past represented, Louise Bourgeois drew her inspiration from her childhood: she put the image of the mother, gentle and reassuring, in opposition to that of the father, authoritarian and unfaithful. The artist expressed a will to liberate herself from all constraints, formal as well as personal. Particularly vigorous in the 80s, she explored her memories and recollections, resuming in a different way the basic themes of her work: the house-woman and the lair.

(continued on page 2)

(continued) She discovered a new path: body fragments — eyes, legs, feet, hands, arms that express intense emotion and psychic suffering. She also created hybrid beings, halfway between human and animal, strange creatures that express the ambivalence of being.

Louise Bourgeois did not stop renewing her visual language, and during the 80s, life-size installations (*Articulated Lair*, 1986) and assemblages of found objects (*No Exit*, 1988) allowed past anxieties to be presented, and foreshadowed the *Cells* series of the 90s. These large environments evoke themes of memory, solitude and the fragility of relationships. They directly provoke the viewer into constant rapports of duality: interior and exterior, self and other, withdrawal and communication. They are an inventory of the tearing and tension that engender ambivalent and sustained relations of fear and vulnerability, aggression and seduction. This is an unrelenting confrontation between past and present. Thus for several years, the work of Louise Bourgeois has achieved an unprecedented accomplishment in the production of the *Cells*, such as, *I Better Grow Up*, *Arch of Hysteria*, *Hands and Mirror*, *The Red Rooms*, etc., and in the spider series where the weaver mother, more protective than menacing, weaves the web that is omnipresent in the work.

Spanning 1946 to 1996, the group of sculptures, drawings and installations in the exhibition reveal Louise Bourgeois's exceptional capacity to delve into the heart of the conflicts and essential contradictions of being in her exploration of natural form stamped with symbolic values and metaphorical content. ■  
PAULETTE GAGNON

*Louise Bourgeois: The Locus of Memory, Selected Works 1946-1996* was organized in cooperation with The Brooklyn Museum, New York, in association with the Corcoran Gallery of Art. The exhibition is sponsored by Philip Morris Companies Inc. Additional support was provided by the National Endowment for the Arts, a U.S. federal agency, and the New York State Council on the Arts. The Montréal presentation was made possible with the support of the Canada Council.

APRIL 28 TO SEPTEMBER 22, 1996

# Recent Acquisitions

## LOUISE BOURGEOIS

*The Red Rooms*<sup>1</sup> is composed of two distinct cells, (*Parents*) and (*Child*), each surrounded by dark wood doors. One represents the parents' room, and the other, the children's room. The children's room tells us the story of childhood and the anxieties attached to that. In this regard, it is addressed to our unconscious. The artist revives here the traumas of childhood as well as the child-adult relationship. Disorderly heaps of heterogeneous objects in a spiral, cramped space reveal the potential of narrative language. The toys and little embroidered clothes recall the world of childhood. The accumulation of spools of thread evokes weaving and, by association, the thread of life and time passing. Huge, curvilinear hourglasses also reinforce this metaphor for destiny.

Red, the colour of passion, pain, anger and blood, confers great intensity on the work. Black accentuates the idea of anxiety, drama and torment. Manufactured or found objects all converge in this environment, to draw, from the very sources of being, an individual experience which the artist transforms into a universal language. The work establishes a rapport between interior and exterior space and recalls, in a synthetic way, the precarious equilibrium of life. ■  
PAULETTE GAGNON

1. The title of this work comes from a 1947 painting by Louise Bourgeois.

Louise Bourgeois  
*Red Room (Child)* (detail), 1994  
Mixed-media installation  
211 x 348 x 259 cm  
Collection of the  
Musée d'art contemporain de Montréal  
Acquired with funds from the  
fundraising campaign of the Musée  
Photo: Peter Bellamy



OVER TIME, THE MUSÉE MODIFIES THE HANGING OF ITS PERMANENT COLLECTION IN ORDER, FIRST AND FOREMOST, TO BEAR WITNESS TO THE WEALTH AND DIVERSITY OF CONTEMPORARY ARTISTIC EXPRESSION, AND TO SIGNIFY THE HISTORIC AND AESTHETIC CONTRIBUTION OF PIECES THAT, ONE BY ONE, HAVE COME TO BE INTEGRATED INTO ITS VAST ENSEMBLE OF HERITAGE WORKS. THUS, SINCE THE INAUGURATION OF ITS NEW BUILDING IN MAY 1992, THE MUSÉE HAS ALREADY PRESENTED 600 OF THE APPROXIMATELY 5,000 WORKS THAT MAKE UP ITS COLLECTION.

VISIONARY WORKS,  
MAJOR PAINTINGS  
AND SCULPTURES

# The Collection

At the heart of the Collection, certain pieces impose themselves as major, luminous works, which at the moment they were created were imbued with innovative forms and structures. Veritable beacons of their era whose expressive power endures, they vividly represent crucial phases in the development of contemporary art. This most recent hanging of the collection gathers together about thirty works produced between 1941 to 1986 by artists who forged the major trends of Québec and international art. Their paintings and sculptures are exponents of incisive formal and conceptual research.

The pictorial works of Paul-Émile Borduas and Jean-Paul Riopelle affirm the primacy of accident and gesture through the development of dense, charged non-representational space. On another note, Alfred Pellan constructed highly coloured compositions stemming from Cubism and Surrealism. Fernand Leduc, Guido Molinari, Claude Tousignant and Yves Gaucher formulated radical, vibrant and dynamic propositions favouring the pure "plastic" values of form and colour.



Jean Arp  
*Apparat d'une danse*, 1960  
Bronze, 2/3  
117.8 x 76 x 10.5 cm (work)  
13.2 x 55.2 x 29.5 cm (wood base)  
Gift: Arnold Steinberg  
Coll.: Musée d'art contemporain de Montréal

Paul-Émile Borduas  
*Sans titre (n° 28)*, c. 1959  
Oil on canvas  
89 x 116 cm  
Gift: National Museums of Canada  
Coll.: Musée d'art contemporain de Montréal  
Photo: Denis Farley

In sculpture, Armand Vaillancourt and Charles Daudelin erected clearly stylized volumes, while Carl Andre, John McCracken and David and Royden Rabinovitch have structured minimal propositions that are, by turns, condensed and developed. In the work of Pierre Ayot and Michel Goulet, notions of assemblage — idea/object associations — deal concurrently with considerations of illusion, allusion and equilibrium.

Overall, from the affirmation of contrasting pictorial fields (Adolph Gottlieb) to the literal "boxing" of pictorial space (Charles Gagnon), from the modern classicism of the schematicized, cut-out sculptural object (Jean Arp) to the deliberate dispersal of sculpture in space (Keith Sonnier), these specific aesthetic quests all proceed from rigorous, demanding and authentic intentions. ■ JOSÉE BÉLISLE

MAY 17 TO OCTOBER 20, 1996



## Artists in residence at the Musée

The Musée is preparing to welcome the Fondation Jean-Pierre Perreault into residence this summer to create Duos No. 2 and 3 of *Les Années de pèlerinage* (The Pilgrimage Years). Jean-Pierre Perreault has been working on this four-part piece of choreography for almost a year, having created the first duet at the Molière-Scène d'Aquitaine in Bordeaux last summer. Duo No. 4 will continue along the same lines in early 1997. Following this, the series of duets will tour France and Scotland in the spring of 1997 before coming to Québec. The Musée is pleased to collaborate with the Office artistique de la Région Aquitaine in co-producing this project.

The suite of four duets, *Les Années de pèlerinage*, the second and third of which will be created at the Musée this summer, has been inspired by Franz Liszt's musical score bearing the same name. This intimate piece takes Liszt's music as a point of departure for the first duet; the three other parts will be conceived from transcriptions of Liszt's music, or from music by contemporary composers inspired by the original score. The sets for *Les Années de pèlerinage*, firmly grounded in Perreault's pictorial world, will be dominated by vanishing points, open and enclosed spaces, and natural and urban landscapes. The idea of the couple will lie at the heart of this choreography: various forms of union — fraternal, amorous, passionate and social — are open to evocation here. Moreover, this universal theme has already been staged by Perreault in *Nuit* (1986), *Les Lieux-dits* (1988) and *La Vita* (1993), as well as in the choreographic installation *L'instinct*, first performed in early 1994 at the Musée d'art contemporain de Montréal. Perreault's latest creation, *Eironos*, also revolved around the idea of the couple. Created in association with the Chrissie Parrott Dance Company of Perth, Australia, the piece had its world premiere at the Perth Festival last February, and brought together nineteen performers from the two companies.

Jean-Pierre Perreault and his dancers thus succeed well known director, choreographer and performance artist Robert Lepage, who last summer took advantage of the first opportunity the Musée offered in connection with its Residence program. At that time, Lepage created the piece, *Elsinore*, which was presented in Beverley Webster Rolph Hall to conference participants from the International Symposium on Electronic Art, ISEA '95 Montréal. This memorable multimedia piece, the last in a trilogy of solo performances by Lepage, also played at the Monument National, and toured to various venues, including the Du Maurier World Stage festival in Toronto last April.

Public rehearsals and performances of *Les Années de pèlerinage* will be in the Musée's multimedia production program in September. We look forward to the pleasure of rediscovering the ongoing work of the Fondation Jean-Pierre Perreault as it continues to sail onward. ■ YOLANDE RACINE

The Fondation Jean-Pierre Perreault, *Les Années de pèlerinage*: Duo No. 1, created in 1995 at the Molière-Scène d'Aquitaine in Bordeaux, in co-production with the Office artistique de la Région Aquitaine. Performed by Marc Boivin and Sandra Lapiere. Photo: Delahaye.

## THE "READY-TO-WEAR" CITY

In the context of the program *Jeunes publics — public de demain* (Young Audiences — Tomorrow's Audience) of the Conseil des arts de la Communauté urbaine de Montréal, the Musée d'art contemporain de Montréal has been given a grant that enables it to offer a new, day-long educational program this fall for teenagers from six pre-selected schools covering the whole metropolitan community.

We will start the day with an interactive visit oriented around the direct observation of works from the Musée's collection by Québec artists. During this visit participants will select details from the works they observe. Then, in the museum studio, they will use acrylic on T-shirts to paint these details, in a personal composition illustrating elements of the urban landscape of Montreal. T-shirts will be turned into "ready-to-wear" paintings, and the participants will become part of a living exhibition that will tour the city. The young artists will thereby have something to "show" for their trip to the Musée d'art contemporain de Montréal. ■ L. G.



Photo: Xavier Lluís

# Three New Education Projects

## ADAPTED VISITS

How can we help the blind and visually impaired to have aesthetic experiences at the Musée d'art contemporain de Montréal? Simply by offering specially adapted visits. First, equipped with gloves and accompanied by an instructor, participants will be able to explore, through touch, sculptures from the museum's Permanent Collection. Discovering pieces this way will give rise to various questions about the spatial arts. Participants will then be able to pursue their exploration in the studio, producing original works by learning compositional drawing, bas-relief sculpture, and sculpture in the round.

There's also news for the hearing impaired — we will offer them museum visits with sign-interpreted commentary.

For more information on any of these projects, please contact Gabrielle Tremblay at (514) 847-6253.

## ART TALKS

These talks were conceived for those who wish to deepen a certain practice, subject, or particular theme in contemporary art. To be held evenings or weekends, the next series of four talks will benefit from the museum context in which it unfolds: works from the Permanent Collection and from temporary exhibitions. In a relaxed atmosphere of exchange, these talks will use various pedagogical techniques to facilitate the acquisition of basic ideas that will enhance direct observation in the exhibition halls.

This spring, contemporary sculpture will be at the forefront. The work of American artist, Louise Bourgeois, exhibited at the Musée will be the point of departure for reflecting on problems involving the pedestal, different sculptural procedures and materials, and the exploitation of form. ■ M.-F. B.



Photo: Jean-Stéphane Vachon

# Friends of the Musée

## THE MUSEUM BALL

As it does every year, the Ball of the Musée d'art contemporain de Montréal will celebrate the arrival of spring.

More than 400 persons are expected for this elegant evening, which will take place Saturday, April 27. After cocktails served in the Rotunda, guests will dine and dance in the exhibition halls of the Permanent Collection of the Musée. Once again, dinner will be prepared by chef Jean Cordeaux, of the Queen Elizabeth Hotel, and served in a very contemporary setting designed by Caroline Ross.

Dr. Francesco Bellini, President and CEO of Biochem Pharma, is Honorary Chairman of the Ball, and the Organizing Committee is headed up by Denis D'Etcheverry, Vice-President of the Board of Directors of the Foundation. His team comprises the following persons:

Michelle Beauregard, Suzanne Brillant-Fluehler, Liette Chartrand, Pierre Duchesne, Nathalie Gingras, Fernanda Ivanier, Josée Lacoste, Éline Lalonde, Marissa Nuss, Danièle Patenaude, Caroline Ross, Alette Selvaggi, Bella Sherman and Roger Tremblay.

## STOREROOM TOURS

For several months, the Foundation has been offering its Friends a special privilege: to go down into the storage vaults and discover the hidden treasures of the Musée d'art contemporain de Montréal. Last February 7 and April 24, some of our members had the privilege of visiting the vaults of the Musée accompanied by Collection Registrar Monique Gauthier.

Those of you who have not yet had the chance to admire the numerous masterpieces of the Collection (paintings, sculptures, works on paper, installations, etc.) should mark the date of the next storeroom tour in your calendar: Wednesday, October 23, at 6:00 pm. The visit will last about 45 minutes.

Admission: \$4.00 per person  
Reservations: 847-6271



The Ball of the Musée d'art contemporain, 1995  
Photo: Martin Vigneault



Storeroom tour

## THE MUSÉE'S ANNUAL FUNDRAISING CAMPAIGN: MY ART COLLECTION ... AT THE MAC

Launched last November, "My Art Collection...at the MAC" is the first fundraising campaign of its kind in the history of the Musée. Presided over by Louis Lagassé, member of the Board of the Musée, this campaign had collected nearly \$55,000 as of last February 15! And there is no doubt that since this Journal was put to bed, several thousand dollars more have been added, bringing us that much closer to our goal of \$150,000.

In early March, an appeal to all Friends of the Musée will be launched. On this occasion, we will again be calling upon the generosity of our Friends and soliciting their precious support. The goal of the "Friends" sub-campaign is \$5,000. The campaign's entire team is certain that the roughly 1,200 Friends of the Musée will show their characteristic generosity once again. To all those people, a special thank-you in advance!

The team would like to thank sincerely all donors who have contributed to the campaign:

### PATRONS (\$5,000 or more)

Fédération des caisses populaires Desjardins  
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Sisca Informatique  
Fondation Denise et Guy St-Germain

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Les Industries C-MAC Inc.  
Ouimet-Cordon Bleu Inc.

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Suzanne and Hans Fluehler  
The Rita & Morley Cohen Foundation  
Fernanda and Sidney Ivanier  
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Jean H. Picard  
Groupe Transcontinental GTC Ltée.

### 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

Julie Arkinson, David Atwood, Julie Auger, Jacques Bélanger, Pierre Bertrand, Louise Bérubé, Maria Burke, Thomas Cantwell, Ève-Emmanuelle Céré, Marthe Cliche, Annie Cohen, Philippe Corriveau, Denise Désautels, Diane Desmarais, Louis Desroches, André Dupont, Glenn Fash, Éric Fauteux, Marthe Forget, Chantal Froment, Maurice Garçon, Marc P. Girard, Melanie Girdwood, Claude Lafitte, Phyllis Lambert, Marc Langlois, Michel Langlois, Nicole Langlois, Denise Laroche, Lise Laroche, Yvon Larocque, Nathalie Letendre, Isa Létourneau, Nicole Major, Wilfrid Major, Lucie Catherine Martel, Francine Méthot, Kyung Hee Nam, Katja Opel, Steve Perron, Jocelyne Poliquin, Catherine A. Richards, Monique Rochon, Valérie Rousseau, Ginette Savage, Alexandre Simard, Paule Ste-Marie, Clément Thériault, John Thomson, Ron Touaty, Frédéric Tremblay, Julie-Anne Tremblay, Laure Trudeau, Alain Vaugier, Doris Villeneuve, Gratien Villeneuve, Lise Villeneuve, Mary Xenos Whiston, Barbara White

### CONNOISSEURS (\$250 to \$499)

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### GIFTS (up to \$99)

Designer Scarves by Mindy Ltd.  
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# At the Musée

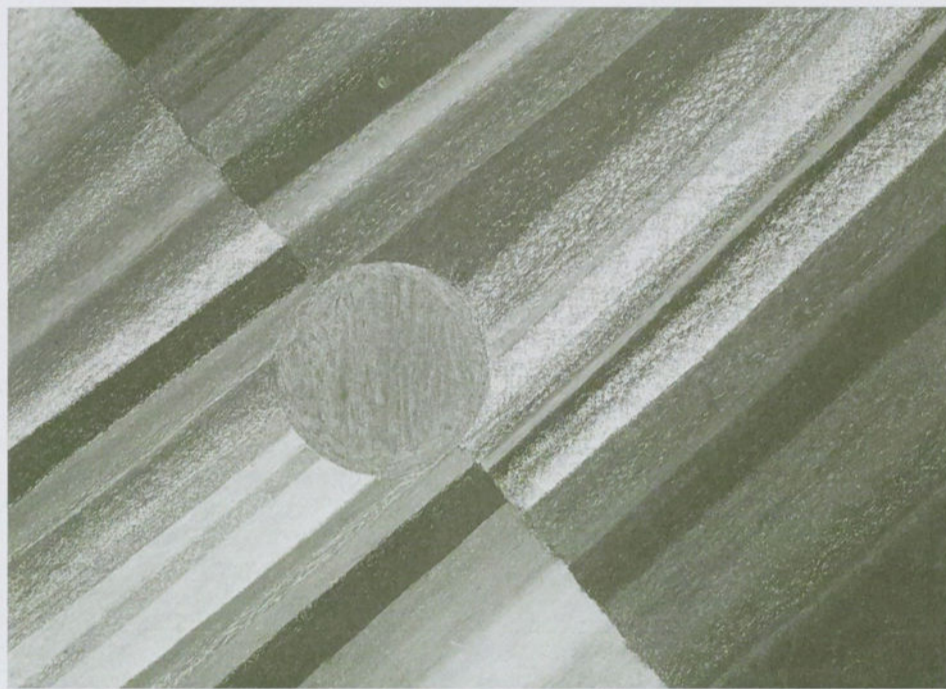
## A FIRST IN THE WORLD OF AUTOMOBILE RACING: "THE MUSÉE D'ART CONTEMPORAIN CAR"

Imagine for a moment a sports commentator on a European television station hard-pressed to describe a four-wheel-drive racing car painted by Serge Lemoyne, Seymour Segal, Hélène Goulet, Michel Dupont, Juliana Ross, Michel Leclair and Lilison, speeding along the curve of a sand dune somewhere in the Mauritanian desert. That was, nevertheless, the task — daunting to say the least — of European journalists covering the *Trophée des gazelles* (The Gazelle Cup) — a highly original car rally exclusively for women drivers, with which the Musée has been closely associated, and which took place last February 27 to March 6.

For the first time in the history of the Trophée, initiated in 1990, two of the cars were driven by Québec women. The car of Jacinthe Sicotte and Mylène Rouleau was sponsored by contemporary artists. Each artist donated one or more paintings which were put up for sale. Moreover, each artist also produced a work specifically made to measure for the distinctive "Musée d'art contemporain de Montréal Car." Québec film director Christian Bartheuf also shot a documentary that will be presented some time over the next few months.

Some of the participating artists are represented in the Permanent Collection of the Musée: Michel Leclair, Serge Lemoyne and Seymour Segal, and Juliana Ross, who exhibited at the Musée in 1986. Moreover, Guido Molinari, to whom the Musée dedicated an important retrospective last year, and several of whose works are in the Collection, made his contribution by composing a shock statement, as did artist Geneviève Desrosiers.

The Musée's participation in this adventure consisted of holding a press conference and informing the media about the performance of the "MACM Car" drivers during the race. ■ C. M.



Jean-Paul Mousseau, *Tellu modulation contraire*, 1963. Oil pastel on paper. 56 x 76.5 cm. Coll.: Musée d'art contemporain de Montréal

## VIDEOS FROM THE MACM AND GRAM

Since Spring 1995, the Musée d'art contemporain de Montréal has worked together with the Groupe de recherche en arts médiatiques (GRAM, Research Group for Media Arts) at the Université du Québec à Montréal to co-produce a series of audiovisual documents. To date, the series already comprises five titles: *Guido Molinari* (24 mins.), *Char Davies* (26 mins.), *Gilles Mihalcean* (11 mins.), *Luc Courchesne* (8 mins.) and *Kim Adams* (9 mins.). The interviews were conducted by Louise Poissant (GRAM), with camera and editing by Michel Pétrin (MACM) and direction by Chantal Charbonneau (MACM). These documents are valuable informational and educational tools. They enable visitors to associate works with the artists, artistic practices and issues that inspire them. The tapes are living testimony to the creative process.

These videos are presented during exhibitions at the Musée, or as part of the ongoing programming of the Gazoduc TQM Room on the ground floor of the Musée. Coming soon: *Jean-Paul Mousseau*, a half-hour documentary produced in connection with the Mousseau exhibition opening at the Musée in January 1997. ■ C. C.

## UPCOMING EXHIBITION JEAN-PAUL MOUSSEAU

As a central figure of the Automatist movement, Jean-Paul Mousseau (1927-1991) produced an important corpus of paintings and drawings, and was also among the first Québec artists who worked to bring artistic practice closer to the contemporary social environment. His contributions in this broader context were manifold, and included among other things the conception of murals for the Montréal metro, discothèque designs, experiments with new materials and numerous designs for the stage.

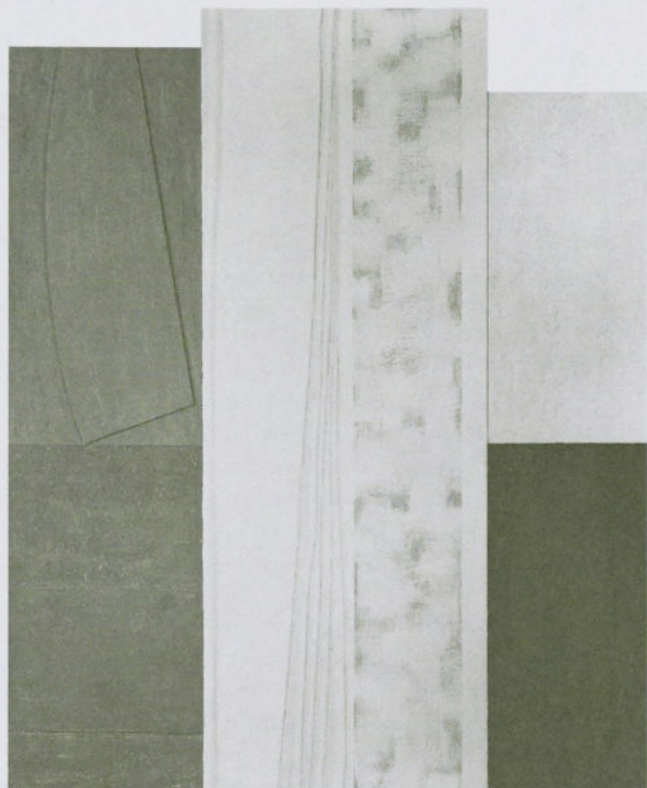
This exhibition will reflect the main directions of the artist's career by presenting his paintings, drawings and sculptures, as well as documents (photograph, maquettes, etc.) that bear witness to Mousseau's involvement in the fields of stagecraft and mixed media. The accompanying catalogue will feature texts by Francine Couture and François-Marc Gagnon (art history professors at the Université du Québec à Montréal and the Université de Montréal, respectively), as well as Pierre Landry, curator at the Musée d'art contemporain de Montréal, who curated this exhibition. Opens January 1997.



Jacinthe Sicotte, driver of the "Musée d'art contemporain de Montréal Car," with Serge Lemoyne, who produced one of the works on the vehicle, right on the spot. Photo: Xavier Lluis



# Louis Comtois



*Tempos de lumière*, 1988  
Oil, wax, wood, cement, plaster  
and plaster-soaked jute on wood  
3 panels  
274.7 x 224.7 cm  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Denis Farley

Painter Louis Comtois died on June 16, 1990 in New York, the same city where he had chosen to live and work since 1973. For more than twenty years, he lived only to paint.

Born in Montréal in 1945, Louis Comtois did classical studies at Collège Saint-Laurent before entering the École des beaux-arts de Montréal. His formal training over, he left Montréal for Europe, where as early as 1969, he had his first exhibition at the Galerie du Haut-Pavé in Paris. For Comtois, still a very young artist, Paris was also the setting for a significant encounter: with Québec painter Fernand Leduc, who had already lived there for some time and whose influence – recalled many times, by Comtois until his death – was decisive to the orientation his work later assumed.

In addition to this important encounter, other sources of inspiration continually nourished his painting over the years. First, there were certain Italian painters of the 14th and 15th centuries, in particular Giotto and Piero della Francesca, to whom Comtois always referred. There was also the distinctive light of Greece, where he lived several months a year after the late 1970s. And more generally, there were numerous trips (South America, Mexico, Japan, Italy, etc.) which occasionally influenced his painting.

Aesthetically, the early work was marked by some hesitation as to what form it should take: Louis Comtois believed momentarily in the integration of art and architecture. But quickly disillusioned, he came back to studio work, which he never abandoned from then on. There followed the years of hard-edge painting, influenced by American art and the Plasticiens. Colour soon became central to the artist's aesthetic preoccupations, however, and it would be the main-spring of the years of creativity that followed from that point on.

Louis Comtois's work in painting subsequently developed in constant, creative periods documented by important corresponding exhibitions. The Musée will present several of these periods in *Louis Comtois: Light and Colour*. Following up an important gift of works by this artist which are now housed in the Musée, the exhibition invites us to get acquainted with a body of painting that deserves greater attention, and with an artist whose artistic passion and rigour were without compromise. ■

GILLES GODMER

MAY 17 TO  
OCTOBER 20, 1996



Photo: Scott Frances

*Le Journal du Musée d'art contemporain de Montréal* is published three times a year by the Direction de l'éducation et de la documentation. • Director: Lucette Bouchard • Editor: Chantal Charbonneau • Contributors to this issue: José Bélisle, Marie-France Bérard, Chantal Charbonneau, Paulette Gagnon, Gilles Godmer, Luc Guillemette, Éline Lalonde, Pierre Landry, Charles Meunier and Yolande Racine. • English translation: Kathleen Fleming • Proofreading: Susan Le Pan • Secretarial services: Sophie David • Design: Lumbago • Printing: Québecor Graphique-Couleur • ISSN 1193-4603 • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada, 1996 • The reproduction, even partial, of any article in *Le Journal* is subject to the approval of the Direction de l'éducation et de la documentation of the Musée d'art contemporain de Montréal. • The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the ministère de la Culture et des Communications du Québec. The Musée receives additional financial support from the Department of 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, Pierre Bourgie, Vice-Chairman, Robert Ayotte, Léon Courville, Jean-Claude Cyr, Stephen A. Jarislowsky, Louis Lagassé, Niky Papachristidis and Martha Tapiero-Lawee. Honorary members: Sam Abramovitch, Luc Beaugard, Joanne Forgues, Marissa Nuss, Charles S. N. Parent, Monique Parent, Mary Rolph-Lamontagne and Robert Turgeon • Members of the Board of Directors of the Fondation des Amis du Musée: Joanne Forgues, President, Denis D'Écheverry, Vice-President, Sylvie Plante, Vice-President, François Dell'Aniello, Treasurer, Manon Blanchette, Sylvie Boivin, Bernard Bougie, Robert-Paul Chauvelot, Guy Knowles and Mary Rolph-Lamontagne • Director of the Friends of the Musée: Éline Lalonde • The functions of the Musée d'art contemporain de Montréal are to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities. (*National Museums Act, Section 24*)

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