

## The Eye of the Collector



Paul-Émile Borduas, *No. 10 or Athenian Figure*, 1942. Gouache on paper, 45.7 x 61 cm. Coll.: Rollande and Otto Bengle. Photo: Richard-Marx Tremblay

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THE EXHIBITION *THE EYE OF THE COLLECTOR* PAYS TRIBUTE TO THE PERSONAL COMMITMENT SHOWN BY COLLECTORS TOWARDS CONTEMPORARY ART, AS WELL AS TO THEIR MOTIVATION AND PASSION. THIS INITIATIVE OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL SETS OUT TO PROVIDE A SELECTIVE GLIMPSE OF 15 PRIVATE QUÉBEC COLLECTIONS AND SHED LIGHT ON THE KEY ROLE THEY PLAY IN THE WORLD OF ART. THE WORKS CHOSEN IN AGREEMENT WITH THEIR OWNERS BRING OUT THE SPECIFIC CHARACTER OF EACH COLLECTION. SOME 189 WORKS BY QUÉBEC, CANADIAN AND INTERNATIONAL ARTISTS ARE ASSEMBLED HERE FROM A GROUP OF HIGH QUALITY PRIVATE COLLECTIONS. WE HAVE DECIDED TO HIGHLIGHT THEIR MAIN LINES, WHILE RESPECTING THEIR SINGULARITY.

Collectors of contemporary art opt for an adventure that is both aesthetic and intellectual, emotional and sensory, one that relates directly to the sensibility of their time. The presentation of their collections therefore reflects the diversity of choices made by Québec art lovers and is thus inevitably eclectic in nature. Occasionally, certain correspondences emerge in the orientation of these choices. Some collections also comprise works of modern art which allow us to identify a historic anchorage, a context in which a collection of contemporary art developed, or else to draw a parallel with a specific aesthetic point of view.

Collectors' commitment, their taste, the pleasure they experience in living daily with works of art, the individual paths they follow within the various artistic disciplines in developing their knowledge and expertise, the interest they evince in local and international art scenes and the crucial role they play in the art world are some of the considerations surrounding this presentation.

This exhibition at the Musée provides an opportunity to recognize the essential value of the action of collectors, as well as its social and cultural impact. *The Eye of the Collector* extends an invitation to share in the pleasures of the art lover, while presenting a body of significant works which we seldom have a chance to admire.

■ PAULETTE GAGNON AND YOLANDE RACINE

An exhibition presented  
with the collaboration of **mobilia**

OCTOBER 18, 1996 TO JANUARY 5, 1997

Musée d'art contemporain de Montréal  
Médiathèque

04 OCT. 1996



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL



Adrian Piper  
Photo: Maurice Berger  
Courtesy John Weber Gallery,  
New York



American artist Adrian Piper will give a lecture at the Musée d'art contemporain de Montréal this coming October 16 at 6:30 p.m. in Beverley Webster Rolph Hall. The event will be held in conjunction with the launching of the proceedings of the symposium *Modernist Utopias*. It will be recalled that at this symposium, held at the Musée last December 1995, some 1,000 people had a chance to hear the previously announced speakers, with the exception of Adrian Piper who had to cancel her trip at the last minute for reasons of health.<sup>1</sup> At the time, Lucette Bouchard, Director of Education and Documentation, had promised the audience that the Musée would invite back this major American artist, whom many people had long looked forward to hearing.

## Lecture by Adrian Piper at the Musée



The day of the launching of the proceedings of that same symposium seemed an obvious choice for Adrian Piper's lecture. An artist as well as a professor of philosophy, Piper has explored the issues of racism and racial stereotypes for 20 years now. Her work has been shown in many museums, including the Guggenheim, New York's Museum of Modern Art and the Musée d'Art moderne de la Ville de Paris.

Adrian Piper taught philosophy at Harvard University, where she earned her doctorate, and is currently a professor of philosophy at Wellesley College. Her principal publications are on Kant and the history of ethics. Last spring, MIT Press published her latest book, entitled *Out of Order, Out of Sight, Volume II: Selected Writings in Art Criticism 1967-1992*. According to Joyce Carol Oates, "Adrian Piper is one of the most provocative, insightful, and articulate of contemporary American voices."<sup>2</sup> ■ C. B.

1. The other speakers invited to the symposium *Modernist Utopias. Postformalism and Pure Visuality* were: Benjamin Buchloh, Victor Burgin, Sean Cubitt, Thierry de Duve, Nicole Dubreuil-Blondin, Reesa Greenberg, Andreas Huyssen, Martin Jay, Mary Kelly, Rosalind Krauss, Tom Mitchell and Barbara Stafford; four moderators led the panel discussions: Christine Bernier, Susan Douglas, Hal Foster and Janine Marchessault.

2. New York, *Voice Literary Supplement*, May 1996, number 145.

OCTOBER 16, 1996

## New Art Courses at the Musée

A choice of five new art courses will be offered at the Musée starting in the fall of 1996, to meet the needs of an increasingly diverse public. To register for these courses, contact the Education Department.

### SATURDAY CLASSES

These classes are offered to children aged 6 to 8 on Saturday mornings, and to those aged 9 to 12 on Saturday afternoons. The cost for a series of eight classes is \$80.

### ART CLASSES FOR THE WHOLE FAMILY

Parents and children are invited to come and develop their creativity together, in a series of eight classes offered on Sundays from 10 a.m. to 12 p.m. The cost for the series is \$80 for adults and \$40 for children.

### THE SEASONS ARRIVE

Come celebrate the seasons' arrival by painting the objects that remind you of the different solstices and equinoxes. Participants are invited to paint, in acrylic, a utilitarian object for the coming season: an umbrella for fall, a T-shirt or cap for summer, etc. These classes are offered four times a year, on September 22, December 22, March 23 and June 23. The cost is \$5 per workshop, and some items must be supplied by the participants.

### COURSE IN SILK SCREEN

A series of four classes in silk screen, offered to adults, provides an introduction to this fascinating printmaking technique. Classes are given on Saturdays from 1 to 5 p.m., and the cost is \$80 for the series. The Musée has all the necessary equipment.

### ART CLASSES FOR SENIORS

A series of eight classes will enable seniors to increase their awareness of contemporary art, in pleasant surroundings. The activity includes art classes in the art workshops, a tour of the exhibition galleries, and a coffee break for both relaxation and discussion. Classes will be held on Tuesdays and Thursdays from 3 to 5 p.m., and the cost for the series is \$80. ■ C. B.



Photo: Xavier Luis



CHOREOGRAPHERS PIERRE-PAUL SAVOIE AND JEFF HALL, IN COLLABORATION WITH THE INNOVATIVE TANDEM OF MICHEL LEMIEUX AND VICTOR PILON, ARE PRESENTING AN UNUSUAL PERFORMANCE MELDING DREAM WITH REALITY. ENTITLED *PÔLES*, THIS NEW WORK WHICH WILL MAKE ITS MONTRÉAL DEBUT IN BEVERLEY WEBSTER ROLPH HALL AT THE MUSÉE THIS COMING NOVEMBER 27 TO DECEMBER 8, PROVIDES THE AUDIENCE WITH A DIRECT EXPERIENCE WITH VIRTUAL REALITY BY MEANS OF A REMARKABLE WORK OF CHOREOGRAPHY. WHAT GIVES *PÔLES* ITS RADICALLY NEW LOOK IS THE INTEGRATION OF DANCE WITH NEW TECHNOLOGIES DEVELOPED IN VIRTUAL IMAGERY THROUGH THE INGENUITY OF THE WORLD-RENOWNED MONTRÉAL VISUAL ARTISTS MICHEL LEMIEUX AND VICTOR PILON.

## Revolutionary Dance / Technology Performance at the Musée

*Pôles* is the "shock" encounter of two uprooted individuals, two worlds that are poles apart. Confronted with their differences, marked by their duality, the two characters manage to also express their fragility, and reveal the hope that sustains them. *Pôles* is actually a tale for all, a fresco of life that appeals to all the senses with its poetry and magic and that expertly demonstrates the riches of the soul. □ In an intense, deeply felt performance, the dancer/choreographers plunge most convincingly into the theme of the universality of the human condition. □ Premiered at the latest Canada Dance Festival, held this past June in Ottawa, *Pôles* was honoured with the Canada Council's Jacqueline Lemieux Prize. In presenting the award, Max Wyman, member of the Canada Council and well-known Vancouver dance critic, cited the jury members who praised Pierre-Paul Savoie and Jeff Hall for the human power that results from their collaboration. □ Pierre-Paul Savoie studied modern dance at Concordia University in Montréal, theatre at the National Theatre School of Canada, and voice with Philippe Parent. Since 1984, he has produced over a dozen choreographies, among them *Duodenum* and *Bagne*, created with Jeff Hall, and *Don Quixote on the Spot*, a solo piece based on the adventures of the knight-errant, which sparked enthusiasm from audiences and critics alike. Over the years, Pierre-Paul Savoie has worked with such major Montréal artists as Jean-Pierre Perreault, Claude Poissant and André Montmorency. He has also been involved in most of the works created by Michel Lemieux, one of the most prominent artists in Montréal's avant-garde. □ Known for his spectacular physical feats and his eclecticism, Jeff Hall brings humour, dialogue and physical performance together on stage. Since earning a degree in contemporary dance at Concordia University in 1987, Jeff Hall has produced a half-dozen choreographies and worked with a number of independent choreographers. Since 1990, he has toured internationally with *Le Dortoir* and *Café des aveugles*, by Gilles Maheu (Carbone 14), and performed in the award winning film adaptation of *Le Dortoir* by François Girard. In 1993, Jeff Hall had the honour of working with Lloyd Newson of London's DV8 Theatre on a variety of research projects and productions. □ The first collaboration between Pierre-Paul Savoie and Jeff Hall dates back to 1987, when they created *Duodenum*, a choreographic work of staggering energy which points to a rare complicity between the two men and a strong complementarity in their performances. Reunited in *Bagne* in 1993, Hall and Savoie pooled their creativity in this piece which seems to be a metaphor of imprisonment, both physical and psychological. The fruit of yet another collaboration, *Pôles* completes the trilogy begun with *Duodenum* and *Bagne*, and offers dazzling confirmation of the artistic maturity of its creators.

■ SUZANNE LEMIRE



Photo: V. Tony Hauser

NOVEMBER 27 TO DECEMBER 8, 1996



Irene F. Whittome  
*New Testament*, 1982-1988  
 Encaustic on wood  
 173 x 145 cm



## IRENE F. WHITTOME

A native of Vancouver, British Columbia, and professor at Concordia University in Montréal since 1968, Irene F. Whittome employs a multidisciplinary approach (printmaking, drawing, painting, sculpture...) to explore the principles of accumulation, order and series as she examines the ways the object is shaped in private and presented in public. By creating artifacts of contemporary civilization, she calls the ritual dimension into play and formalizes the "traces" of the collective unconscious and imagination.

The painting *New Testament* (1982-1988) immediately commands attention by its overall formal qualities and its expressive content. This work brings together her earlier investigations and makes them tighter, with its obvious economy of materials (wood, encaustic, pigments), the purity and rigour of its structures (the vertical plane, the oblique, the square) and the affirmation of a minimalist iconography (notably the simultaneous absence and presence of the cross). Hybrid in its construction and yet spare at the same time, the painting retains the character of an object while forcefully registering the pictorial and structural aspect of an aesthetic quest governed entirely by concision, authenticity and an exceptional evocative power. An allusion to Suprematism, religious symbolism and pure formalism, the cruciform motif also revives the expressivity of the three-colour palette — white, black, red — and all its related connotations — birth, life, death, femininity, sexuality.

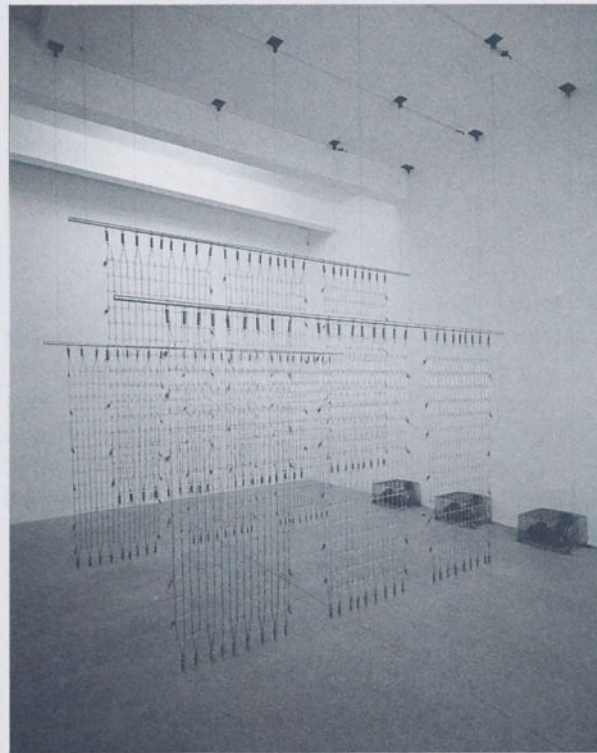
# Recent Acquisitions

## MONA HATOUM

Mona Hatoum took part in the Musée's inaugural exhibition *Pour la suite du Monde* in May 1992, by presenting the work *Socle du Monde 1991, 1991-1992* (Hommage à Piero Manzoni) (1991-1992). Born in Beirut, Lebanon, in 1952, she has lived and worked in London since 1975.

Initially known, in the early eighties, for her performance and video work, in which she explored the notion and limits of the body as a metaphor for systems of oppression (political, economic, sexual) and the impossibility of communicating, she then created plain, spectacular installations evoking, through disembodied objects — wire mesh, metal boxes, pieces of furniture — the isolation and fragility of human beings.

In *Short Space* (1992), three metal structures, actually nine sets of bed springs, are suspended in space in such a way as to recreate, in the manner of transparent screens, a volume that is both open and impenetrable. An electric mechanism changes the height of these components, suggesting confinement and limited mobility, associated with the world of prisons or hospitals, with solitude and suffering. The allusion to the modernist grid is immediate and yet countered by the relative fluidity of the hanging and the absence of any frame or stretcher. The formal relationships alternately summon up geometry and anatomy, and are invested with a contained symbolism evoking individual identity and integrity, and the experience of human contradictions. ■ JOSÉE BÉLISLE



Mona Hatoum  
*Short Space*, 1992  
 Installation 2/2  
 9 bed springs, pulleys,  
 electric motors, light  
 Variable dimensions



THE MUSÉE DILIGENTLY CONTINUES TO DEVELOP ITS PERMANENT COLLECTION. EVERY YEAR, MORE THAN 200 CASES ARE STUDIED BY THE CURATORIAL DEPARTMENT AND THE ACQUISITION COMMITTEE: PROPOSALS FOR PURCHASES OR GIFTS, SUBMITTED BY ARTISTS, THEIR REPRESENTATIVES, GALLERIES AND COLLECTORS. FOR ANY WORK THAT IS ULTIMATELY ACQUIRED, INCLUSION IN A STATE COLLECTION IS BASED ON CONSENSUAL DELIBERATIONS AND DECISIONS, GUARANTEEING THE INSTITUTION'S COMMITMENT TO PRESERVING, DOCUMENTING AND EXHIBITING THAT WORK.

# The Collection: Current Art



Tony Oursler  
*I Can't Hear You (Autochthonous)*, 1995  
Video installation  
Colour videotape, video projector,  
Cloth and clothes  
Variable dimensions

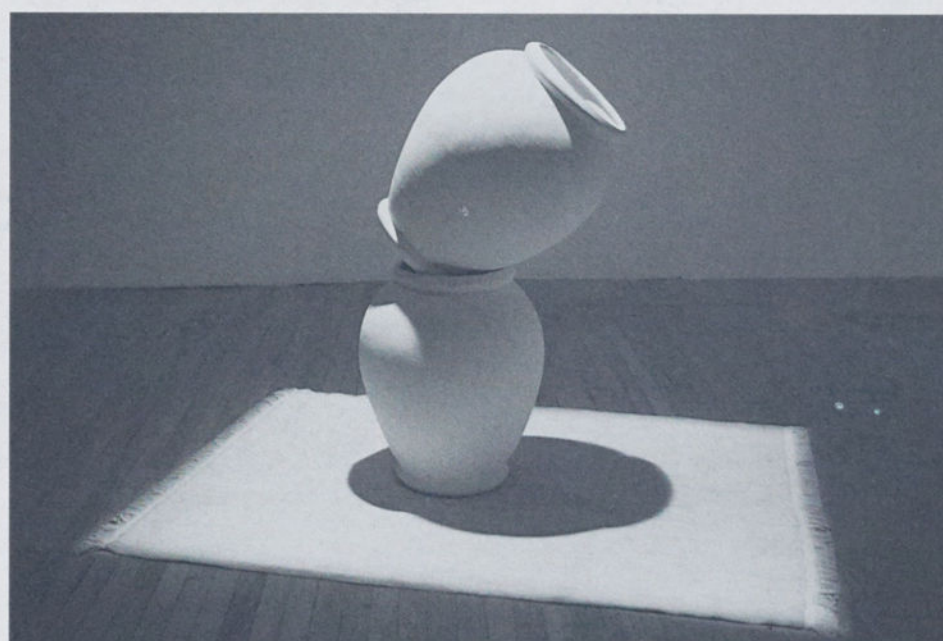
To complement the presentation of some 40 visionary works — from Paul-Émile Borduas to Nam June Paik, and from 1941 to 1984 — in the three adjacent galleries devoted to the collection, eight works acquired in the past three years illustrate current artistic concerns that are typical, each in their own way, of some of the most important avenues in contemporary art.

The video installations of American artist Tony Oursler confine the human figure within schematic, simply crafted, dramatic representations. In *I Can't Hear You (Autochthonous)* (1995), a couple is torn apart over the course of intense, disturbing, exaggerated verbal exchanges, in a kind of tragic, stationary Punch-and-Judy show. Argentinean artist Guillermo Kuitca uses painting to tackle the human condition in all its loneliness, alienation and emotional disturbance; the apartment and bed themes formalize the questions of identity, family unit and sense of social belonging (*Capitonnée House-Plan*, 1989). Mona Hatoum's installation *Short Space* (1992) also is brilliantly evocative of the limits of mental, emotional and physical space.

In the diptych *Datura* (1993), Martha Fleming and Lyne Lapointe examine the stylistic — and toxic — potentialities of a plant, combining representation of nature and popular legend, namely that of the werewolf, in a plain, enigmatic work encased in mahogany. Laurie Walker takes a scientific, metaphorical look at the world and its principles of evolution and growth: in the sculpture *Eyeball* (1993), a tree trunk cleanly sliced open reveals its concentric development; collected around is water representing sap and all the vital fluids. The paintings of Monique Mongeau likewise take inspiration from nature, from the plant world, of which she retains the main elements of exquisite "still lifes," borrowing from the herbarium and the great pictorial tradition; the suite *De Pyrrhus à pira* (1994) fragments, in monochrome close-ups, the motif of a pear that is at

once dark, pregnant and immaterial. *Jeux de jarres II* (1993) by Marie A. Côté offers a magnified plastic interpretation of a certain idea of still life, by drawing attention to the precarious, careful balance of various components: the simplicity of the form and purity of the volume, the quality of the material and light, and the meaning of the object (archetypal urns). Al McWilliams also borrows sculptural and architectural motifs with "historical" connotations: his photographic works, such as *Veil* (1991), juxtapose and incorporate the image (veiled head, statuary, bas-relief) and the material (wax and lead) in a conceptual and formal duality. Hybrid and sensitive, these eight works arise out of both personal and generic aesthetic quests, rooted in history and anxious to take part in it. ■ JOSÉE BÉLISLE

NOVEMBER 1, 1996  
TO APRIL 6, 1997



Marie A. Côté  
*Les Jeux de jarres II*, 1993  
Installation  
Two vitrified-clay jars, silk and linen carpet, light  
150 x 120 x 110 cm (overall)



# Friends of the Musée

## ANNUAL MEETING OF THE FRIENDS OF THE MUSÉE

The Annual Meeting of the Friends of the Musée took place on Monday, June 17. Several new faces joined the management team at that time, including **Mélanie Kau**, Vice-President, Retail, Mobilia inc., and **Monique Rochon**, who will sit on the Board as the representative of the brand-new association of volunteers of the Musée d'art contemporain de Montréal. In addition, and for the first time this year, the Foundation Board is pleased to welcome not one, but two members of the Board of Directors of the Musée, **Martha Tapiero-Lawee** and **Louis Lagassé**, who will help ensure close cooperation between the Foundation and the Musée.

As well, Joanne Forgues, President of the Foundation, announced that she would remain in office for another year. Mrs. Forgues thanked the outgoing members — Robert-Paul Chauvelot, named to the **Cercle des Grands Contemporains**, Guy Knowles and Mary Rolph-Lamontagne — for their efforts on the Foundation Board.

Mrs. Forgues expressed her satisfaction with the financial statements for fiscal 1995-96, which clearly demonstrate a considerable increase in the Foundation's assets. This is largely due to a rationalization of expenses and strong growth in revenues thanks to the success of the very first annual fundraising campaign.

**The Art of Giving** campaign (1992-1997), for its part, raised a total of \$509,627 in 1995-96. Once again, contributors to the campaign were warmly thanked for their repeated gestures of generosity towards the Musée over the past four years. The majority of contributions to **The Art of Giving** are expected to terminate in 1997.

In closing, Mrs. Forgues noted the departures of two Foundation staff members. Nathalie Gingras, Assistant to the Director, left the Foundation last May for a job with the Office franco-québécois pour la Jeunesse. In July, Élane Lalonde, Director of the Foundation since January 1993, left the Musée to take up the position of Director of Development of the Montreal Children's Hospital Foundation. The Board of Directors reiterates its gratitude to Nathalie Gingras and Élane Lalonde for their unflagging dedication as well as their outstanding work over the past few years.

The members of the Board of the Fondation des Amis du Musée d'art contemporain for 1996-97 are: **President:** Joanne Forgues, Vice-President, Productions Prisma. **Members:** Manon Blanchette, Director of Communications and Marketing, Musée d'art contemporain de Montréal; Sylvie Boivin, Manager, Corporate Compliance, National Bank; J. Serge Bombardier, Associate, Bombardier, Servello & associés; François Dell'Aniello, lawyer; Denis D'Etcheverry, Vice-President,

Marketing, Urgel Bourgie Ltée; Mélanie Kau, Vice-President, Retail, Mobilia inc.; Louis Lagassé, member of the Board of Directors of the Musée d'art contemporain de Montréal; Sylvi Plante, lawyer, Heenan Blaikie; Monique Rochon, representative of the volunteers of the Musée d'art contemporain de Montréal; and Martha Tapiero-Lawee, member of the Board of Directors of the Musée d'art contemporain de Montréal.

## THE MUSEUM BALL: NOCTURNAL BLOOMING

Once again this year, the Annual Ball of the Musée attracted a crowd of more than 500. Celebrating the springtime theme of *Nocturnal Blooming*, the guests dined in the galleries of the permanent collection, which glowed with the colours of sunset followed by moonrise, and with flashes of the northern lights. This tenth Annual Ball was a great financial success, netting a profit of some \$65,000 for the Musée's collection.

Our sincere thanks go to the sponsors for their generous participation in the event: La Brasserie Molson O'Keefe, L'Eau minérale Saint-Justin, Place des Arts, Les sélections François Fréchette, Olive Communication and Imprimerie Dickson Litho/Stamont Inc.

The Ball's organizing committee, chaired by Denis D'Etcheverry, was made up of Michelle Beauregard, Pierre Duchesne, Suzanne Brillant-Fluehler, Fernanda Ivanier, Nathalie Gingras, Élane Lalonde, Danielle Patenaude, Bella Sherman and Roger Tremblay.



Annual Ball of the Musée d'art contemporain, 1996



Marcel Brisebois, Roy Lacaud Heenan, Joanne Forgues, Francesco Bellini

## OPENING OF THE FRIENDS LOUNGE

The Friends now have their own lounge, decorated by Plouk Design. Located on the Media Centre level, it leads out to a terrace set up on the roof of Musée. Make yourselves at home!

## A NEW ASSOCIATION: THE VOLUNTEERS OF THE MUSÉE

The association of volunteers of the Musée d'art contemporain, currently in the formative stage, will have a twofold objective. It will seek to represent and promote the interests of the volunteers, as well as to foster a diversification of their activities.

The provisional committee, consisting of André Lemire, Francine Méthot and Monique Rochon, invites all volunteers and other Friends of the Musée to come and discuss the project at a series of informal meetings. In a concrete sign of the recognition of volunteer work as a significant component of the Musée, Mrs. Rochon was elected as the volunteers' representative on the Board of Directors of the Fondation des Amis du Musée this past June 17.

For further details or, of course, to become a volunteer, please call Linda Lemelin at (514) 847-6907, Friday through Sunday.

The Musée needs dynamic people. We're counting on you!

## MY ART COLLECTION... AT THE MAC

Good news! The first annual campaign of the Fondation des Amis, chaired by Louis Lagassé, has raised a total of \$70,435 since it was launched in December 1995. Last June, we issued a special appeal to all Friends of the Musée. Many of you responded most generously, and we greatly appreciate your support.

Thanks to our contributing Friends: Rolande Bengle, Ann and Barrie Birks, Cabinet de relations publiques National Inc., Jean-François Clermont, Alain Demers, Thomas O. Hecht Foundation, Jean-Guy Francœur, Lyse Hébert, Denis Juneau, Roxane Labrosse, Bernard Lamarre, Francine Lavallée, John Martin O'Hara, Francine Mercier, Claire Paré-Sohn, Claude Patoine, Peter Polatos, Georges Riser, Lucille Ross and Éric Simard.

## HALLOWEEN AT THE MUSÉE

The annual Halloween Party will be held this coming November 1 in Beverley Webster Rolph Hall. Get out your wildest costumes, or dig into the family closet for some disco finery, since Christian Bélanger (Plouk Design) is planning a "Travolta" theme for us.

## 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

Caroline Alix, Roz Anisman, Daniel Arbour, Céline Arcand, Jean René Arcand, Lise Asselin, Claudia Baltazar, NATIONAL BANK, Albert Barbusci, Normand Beauregard, Belhumeur Family, Francesco Bellini, Claude Benoit, André Bérard, Josée Bernard, BIOCHEM PHARMA, BOMBARDIER INC., Lise Boucher, Jean-Sébastien Bouillon, Suzanne Boulanger, Normand Bourassa, Jocelyne Bournaki, Norbert Brenninkmeyer, Kathleen Brenninkmeyer, Jacques Brodeur, Sophie Brodeur-Girard, Sébastien Brodeur-Girard, Stéphanie Brodeur-Girard, Rebecca Browne, Kati Budai, Josée Bureau, Luc Castonguay, Suliman Chadiri, Dominique Charron, Pierre Chicoine, Pierre-Philippe Claude, Douglas Cohen, Joan Cohen, Jean-Pierre Côté, Danielle Côté, Marie-Andrée Courchesne, May Cutler, Sören Dawson, Michel Décarie, François-Michel Denis, Monique Desaulniers, Marie-Andrée Deschamps, DESJARDINS DUCHARME STEIN MONAST, Gervais Dionne, Earl H. Drymer, Eleonora Drymer, Namat Elkouche, Trudeau Family, Louise Fekete, Gilbert Foisy, Jean-Louis Fontaine, Hélène Gagnon, Francine Girard, Diane Gougeon, Mayo Graham, Caroline Grenier, Jean-Eudes Guy, Mary Martha Guy, Diane Hallé, Douglas Harvey, Francine Hébert, Norman Hébert Jr., Julia Ann Higgins, Fernand Hivon, John Hobday, Stanton Hoffman, Geneviève Houle, Sarah Ivory, Claude Jacques, Véronique Jacques, Isabelle Jacques, Louisa Jaslow, Diane Junlop, Anne Kahane, Sophia Kamanos, Mélanie Kau, Ghevont Khachkhashian, Enid Klein, Alan Klinkhoff, Helen Klinkhoff, Pascale Laberge, Bernard Labrecque, Daniel Lalande, Edith Landori, R. Landori-Hoffmann, Nicole Landreville, Pearl Lapin, Roland Laroche, Marc Laurendeau, Michel Lauzon, Jean-François Lavigne, Alfred K. Lawee, François Legault, Nicole Lelièvre, Johanne Lemay, René Lépine, Rolande Limoge, Guy Lord, Monica Lovald, Alain Lowe, Nathalie Maillé, Gilles Malette, Yolande Malette, Morry Marcovitch, Christiane Martel, Francine Martineau, Rita Martinez, Johanne Mathieu, Marjory McDonald, Ian McDonald, Marie-Hélène Meunier, Pierre Michaud, Benn Mikula, MOBILIA, Sabine Moedersheim, James Newman, Jonathan F. Pageau, Peter Paige, Marie-Claude Papineau, Louise Paradis, Valérie Picard, Marleen Provençal, Jean-Charles Robillard, Nicole Rolland Mikula, Lino Saputo, Céline Saucier, Claude J. Sauvé, Nathalie-Rachel Savoie, Robert Schubert, Jean-Claude Scraire, Gérard Séguin, Marc Séguin, Majed Sifri, Rama Sifri, Hélène M. Stevens, Guthrie Stewart, STIKEMAN ELLIOT, Louise St-Laurent, Kounlayvanh Sundara, Martha Tapiero-Lawee, Lise Teasdale, Normand Thauvette, Djamal Tlili, Manon Trudeau, Pierre Elliott Trudeau, Paul Uline, Viorica Velescu, Kathleen Vincent, André Vinet, David Weisstub, Robert K. Yates, Jakub Zdebik, Munira Zu'Bi, Qays Zu'Bi.





# The Musée's Exhibitions Take to the Road

THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL'S PROGRAM OF TRAVELLING EXHIBITIONS COMPRISES A GROUP OF SHOWS THAT HAVE BEGUN CIRCULATING THROUGHOUT QUÉBEC — IN BOTH SMALL TOWNS AND MAJOR CITIES — AS WELL AS ELSEWHERE IN CANADA AND ABROAD, IN ORDER TO ENHANCE THE ROLE PLAYED BY CONTEMPORARY ART IN THE REALM OF CULTURE TODAY.



Gilles Mihalcean, *La Nativité*, 1995. Waxed plaster, wood, wax, cowhide, 212 x 250.5 x 207 cm. Coll.: Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay

## SCHEDULE FOR OCTOBER 1996 TO JANUARY 1997

GILLES MIHALCEAN — September 27 to November 10, 1996  
The Nickle Arts Museum, The University of Calgary, Calgary, Alberta

PHOTOGRAPHIC INSTANTS: SELECTED WORKS FROM THE  
COLLECTION OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
November 17 to December 29, 1996  
Couvent des Cordeliers (as part of Le Mois de la photo in Paris), Paris, France

THE ORIGIN OF THINGS — November 30, 1996 to February 16, 1997  
Museo de las Artes, Universidad de Guadalajara, Guadalajara, Mexico

ATTILA RICHARD LUKACS — January 11 to March 4, 1997  
Beaverbrook Art Gallery, Fredericton, New Brunswick

GUIDO MOLINARI — January 18 to April 2, 1997  
Art Gallery of Nova Scotia, Halifax, Nova Scotia

KIM ADAMS — January to March 1997  
London Regional Art and Historical Museums, London, Ontario

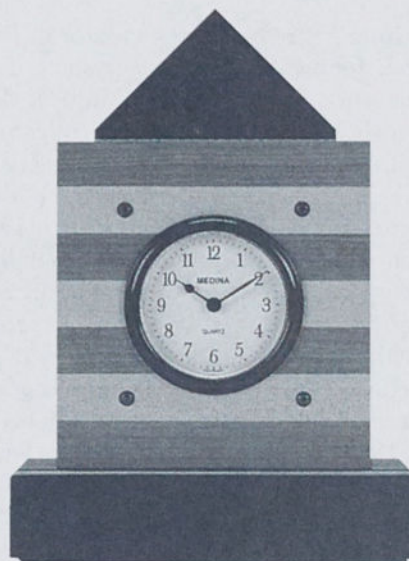
THE LAVALIN COLLECTION OF THE MUSÉE D'ART  
CONTEMPORAIN DE MONTRÉAL — CORPUS I / 1939-1965:  
FROM FIGURATIVE MODERNISM TO ABSTRACTION, AND BEYOND  
September 12 to October 20, 1996  
Centre des Arts, Shawinigan, Québec

November 10 to December 22, 1996  
Galerie d'art du Centre culturel de Drummondville, Drummondville, Québec

January 18 to March 3, 1997  
Musée des beaux-arts de Sherbrooke, Sherbrooke, Québec

## ERRATUM

In our last issue, *Le Journal* reported a first in the world of automobile racing, and named the artists who had sponsored the car driven by two Québec women, Jacinthe Sicotte and Mylène Rouleau. Due to a typographical error, the name of one of the sponsoring artists, Julianne Joss, was misspelled. Our sincere apologies.



Mantella clock  
Designed and made in Canada  
Maple and wild cherry  
17 x 23 x 8 cm

## The Boutique

### URNS OVER A NEW LEAF

The Boutique of the Musée d'art contemporain de Montréal is now under new management. The new team has adopted a vision focusing steadfastly on contemporary art and on work by local designers. Beautiful *objets* inspired by contemporary art and original gifts in low to moderate price ranges are now available, with regular additions to the inventory, including products exclusive to the Musée.

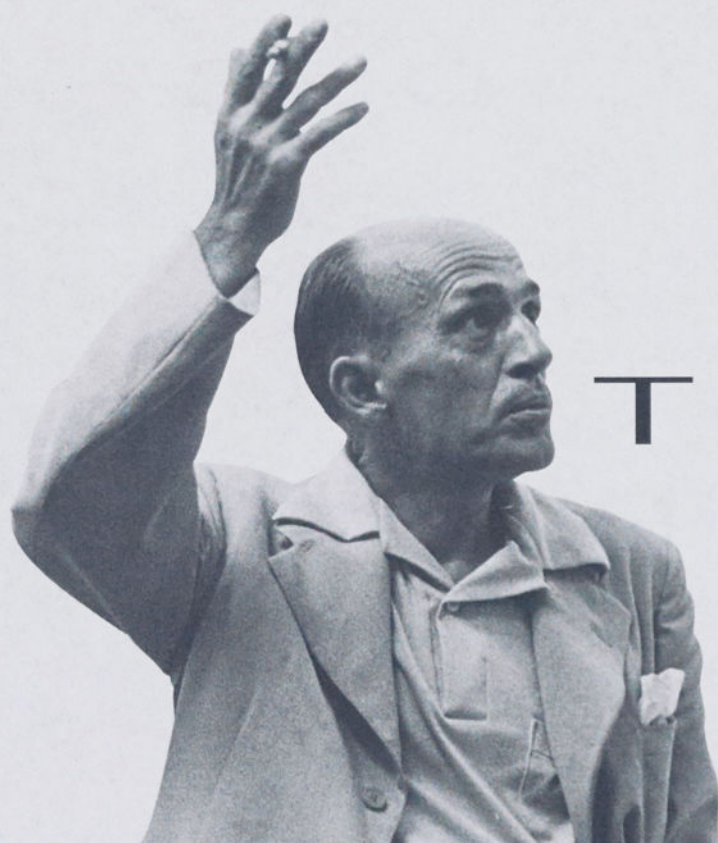
Purchases made at the Boutique contribute to the Musée's financing. The 10% discount still applies to Friends and employees of the Musée. Drop in some time! For information, call 847-6904, or fax 847-6290.

### HAND IN YOUR PINS TO THE BOUTIQUE

The Boutique and the Musée d'art contemporain de Montréal congratulate Richard Francis, of Saint-Laurent, and Josée Dallaire, of Montréal, winners of the *Hand In Your Pins* contest. The prizes, each with a total value of \$100, consisted of a selection of articles related to the Louise Bourgeois exhibition.

New winners are drawn every month from among participants who hand in their visitors' pins to the Boutique while at the Musée.





Paul-Émile Borduas  
Detail of a photo  
taken by Ulysse Comtois  
at Galerie L'Actuelle in 1954  
Coll.: Lortie Collection,  
Musée d'art contemporain de Montréal

# The Work of Art and the Archive

UNTIL JANUARY 5, 1997, THE 1956 WORK BY PAUL-ÉMILE BORDUAS ENTITLED *BLOSSOMING* WILL BE ON DISPLAY IN THE OMER DE SERRES GALLERY. THIS WORK BY THE CELEBRATED QUÉBEC PAINTER IS PRESENTED AS PART OF THE SERIES OF DIDACTIC EXHIBITIONS CALLED *THE WORK OF ART AND THE ARCHIVE*. THESE EXHIBITS COMMENT ON AND EXPLAIN WORKS IN THE PERMANENT COLLECTION, USING TEXTS, VIDEOS AND PHOTOGRAPHIC RECORDS.

During his research, the curator of the exhibition, John Zeppetelli, made some discoveries. The work, acquired by the Musée in 1971, previously belonged to the great collectors Gérard and Gisèle Lortie. Then, in 1991, Gisèle Lortie offered the Lortie Collection to the Musée d'art contemporain de Montréal. It is this amazingly rich collection of archive material that is the source of the letters, press clippings and photographs accompanying the presentation of *Blossoming*. From the Musée's own historical archives, a particularly penetrating video was made on the subject. In an interview conducted in 1972, Gérard and Gisèle Lortie, surrounded by their paintings, express the joy they derive from collecting. Punctuated with explanatory texts, this surprisingly presented video proves highly effective.

Finally, the Musée offers visitors to the exhibition a simple yet informative document containing a chronology and biographical notes on Borduas, a formal analysis of the work *Blossoming*, bibliographies and, a real treat, a glossary: Abstract Expressionism, Surrealism, Automatism and other artistic movements no longer hold any secrets. ■ L. B.

**UNTIL JANUARY 5, 1997  
IN THE OMER DE SERRES GALLERY**



*Blossoming*, 1956  
Oil on canvas  
129 x 196 cm  
Coll.: Musée d'art contemporain de Montréal

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