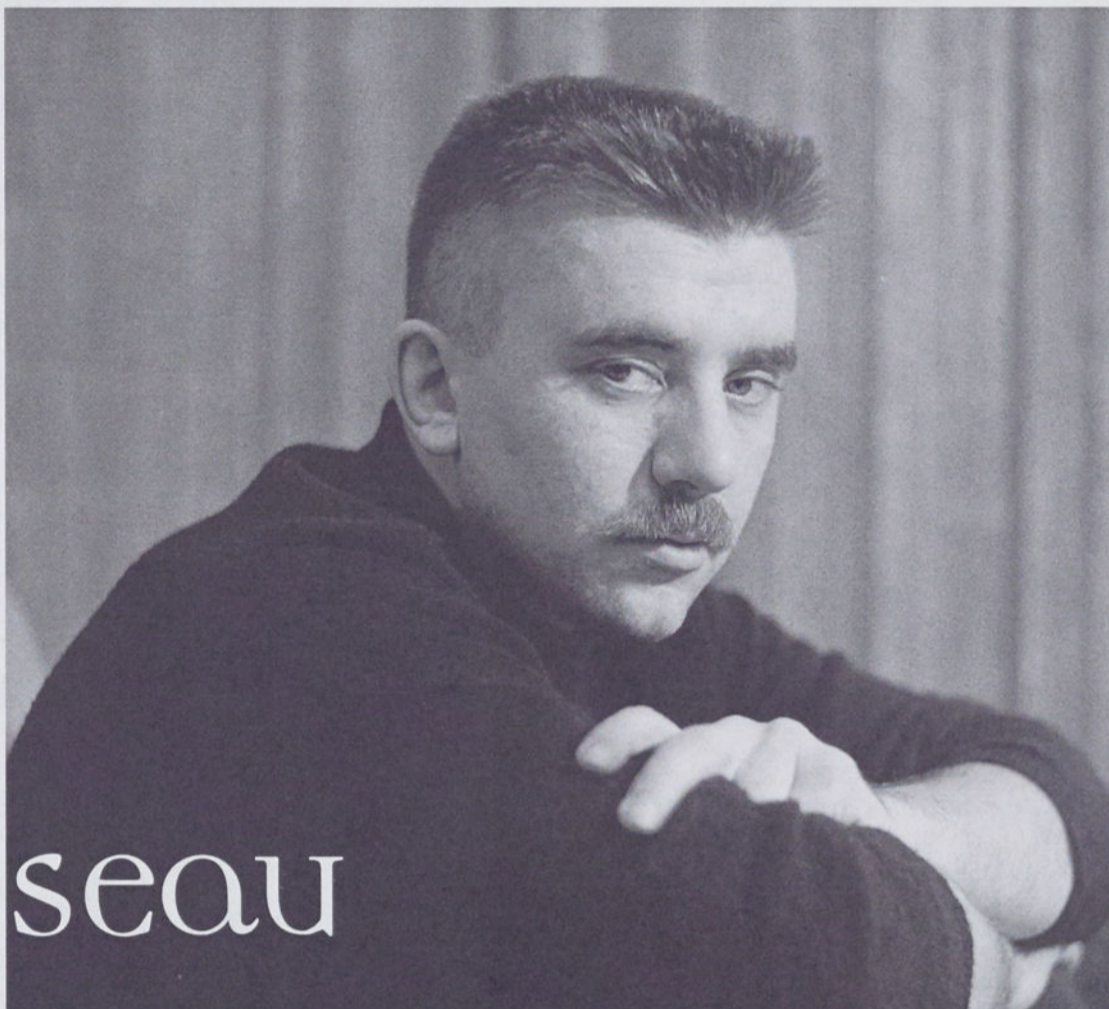


Jean-paul MOUSSEAU



Mousseau, around 1953.

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Femme archaïque, around 1945
Grease pencil on wood
119.3 x 36.7 x 2 cm
Françoise Sullivan Collection, Montréal
Photo: Richard-Max Tremblay

LAUNCHED IN THE MID-FORTIES IN THE CIRCLE OF PAUL-ÉMILE BORDUAS AND THE AUTOMATIST GROUP, THE CAREER OF JEAN-PAUL MOUSSEAU IS INDISSOCIABLE FROM THE CHANGES WHICH, DURING THE FIFTIES AND SIXTIES, SHAPED MODERN QUÉBEC. PAINTINGS, WORKS ON PAPER, COLLAGES, PAINTED FABRICS, AND LIGHT-OBJECTS AND SCULPTURES MARKED AN ARTISTIC PRACTICE WHICH ALSO FEATURED MAJOR WORKS IN THE AREAS OF SET DESIGN, ART INTEGRATED INTO ARCHITECTURE, AND POPULAR CULTURE.


Montréal, where Mousseau was born in 1927, was the base of most of this career. His paintings and drawings from the early years borrowed from a variety of movements (Expressionism, Surrealism), then moved directly into the non-figurative, freely gestural approach being defended by the Automatists. Resolutely abstract, his work of the fifties and first half of the sixties is characterized by an increasingly structured composition in which colour and light play a dominant role.

As early as the forties, however, and to a greater extent from the mid-fifties on, Mousseau became involved in a growing number of fields, even if this meant shaking up certain values and habits along the way. Whether in the realm of the performing arts, where he designed numerous sets and costumes, or in that of art integrated into architecture, where he collaborated with other artists, architects and the world of industry, or in the field of entertainment, for which he created interiors for discothèques and restaurants, Mousseau undertook projects of often considerable size and scope. His many accomplishments in this area are associated with theatrical productions (notably at l'Égrégore and the Théâtre du Nouveau Monde), architectural projects (murals at Hydro-Québec's head office and the Peel metro station) and some aspects of popular culture (his famous discothèques, called Mousse-Spacthèques) which were among the most influential in Montréal life between 1955 and 1975.

Fully committed in his own time, Mousseau demonstrated, right up to his death in 1991, an unquestionable desire to democratize art by integrating it into its surroundings. Through his career, in fact, we witness the evolution of a society in which artistic modernism gradually acquired a certain legitimacy, with the political authorities as well as the media and the public. Admittedly, Mousseau was not the sole instigator of that development, but with his determination to spread art throughout society, he was certainly one of its key players. That is what the *Mousseau* exhibition illustrates, in 200 or so works using various techniques and through a large quantity of other material (photographs, sketches, films, etc.) tracing the artist's principal projects.

■ PIERRE LANDRY

JANUARY 31 TO APRIL 27, 1997

 MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

Musée d'art contemporain de
Montréal
Médiathèque 17 DEC. 1996

Mousseau

YOU WEREN'T SUPPOSED TO CALL HIM JEAN-PAUL! "ONLY MY MOTHER CALLED ME JEAN-PAUL," HE TOLD ME THE FIRST EVENING HE INVITED ME TO DINNER. MOUSSEAU HAD TREMENDOUS CHARM, AND WAS VERY ATTRACTIVE TO WOMEN. PHYSICALLY, HE WAS CLOSER TO OBÉLIX THAN CLARK GABLE, BUT HE KNEW HOW TO BEGUILE YOU!



Untitled (Le Feu scellé), 1956
Oil on canvas
51.2 x 81.5 cm
Lavalin Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay



Untitled, around 1945
Charcoal on paper glued to cardboard
19.1 x 23 cm
Coll.: Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

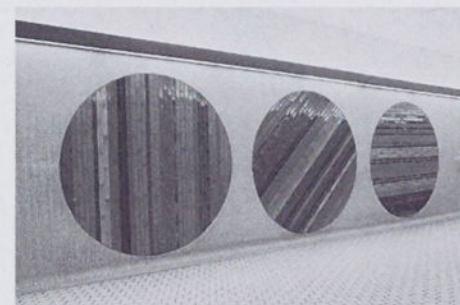
First with the look in his eyes, and his ringing laugh, then with his conversation, which was never superficial. He liked to give you flowers, he was gallant, thoughtful, very sensitive. Quiet and solitary, he loathed small talk. He liked solitude, especially if there were two of you, but he also loved to discuss, and provoke, to find out what was inside your head: "I don't have time to waste on idle chitchat. Life is too short." So he always went straight to the point, in everything! Too direct and uncompromising to be a diplomat, he was regarded as somewhat unpolished. And he was! What character he had! Formed the hard way. A self-made man, the equal of Borduas, admirable, proud and reliable, who never let me down, and who I never was bored with in 20 years.

Mousseau possessed phenomenal creative energy. When I met him, he was no longer interested in easel painting, but was fascinated by public art: murals, metro stations, sets, etc. He was closer to the workers than to the theoreticians of Art; I never saw him as happy as on a job site. A perpetual rebel, he never allowed himself to be "taken over" by the system, and refused any compromise.

Much too clear-sighted to live in contentment, Mousseau was a free man. "Being free doesn't mean you can do just anything! On the contrary, it means being responsible! Taking responsibility for your choices, as well as your mistakes, and learning from your mistakes. Daring, because the important thing is doing," said Mousseau. And he did everything, even gardening and cooking with me...

I learned a lot from Mousse. He was large-minded; he made me grow. With him, I learned, above all, to build my own happiness, never, ever, taking it for granted. Like his spiritual guru, the Chinese philosopher Lao Tse, he told me: "The greatest possession is non-possession." He certainly had me, for 20 years...

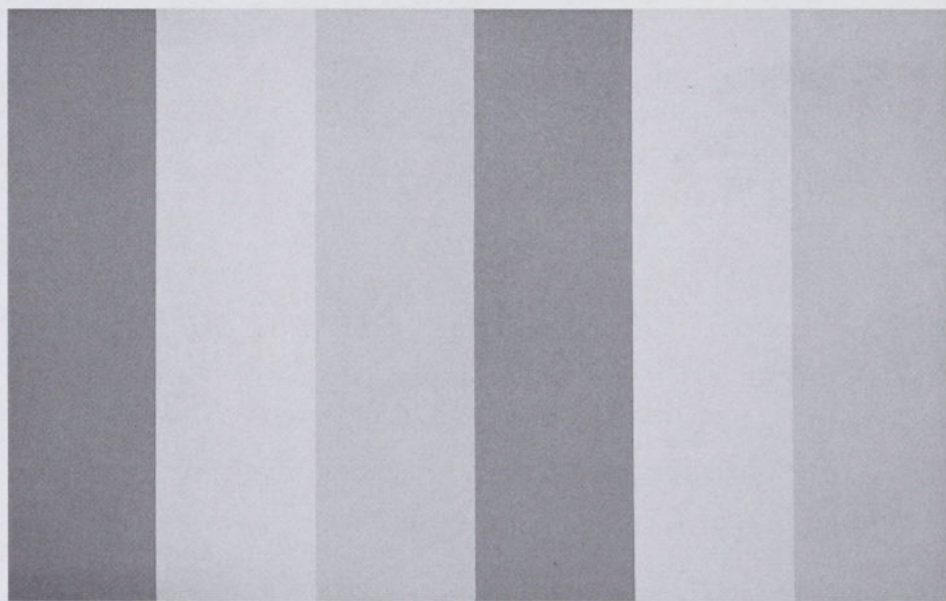
Today, after you have looked over his life and his works, without being able to touch them, go to the Peel metro station. There, you walk on Art! Mousseau's works are not only on the walls but also on the floor. What Mousseau loved was every kind of art that was accessible and an integral part of people's lives. ■ FRANCINE GRIMALDI



Ceramic murals, Peel metro station, 1966. Detail.

The Musée's
EXHIBITIONS
 take to the road

Guido Molinari
Sériel vert-orange, 1968
 Acrylic on canvas
 234.3 x 367.4 cm
 Anonymous gift
 Coll.: Musée d'art contemporain de Montréal
 Photo: Denis Farley



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

SCHEDULE FOR JANUARY TO APRIL 1997

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 ORIGIN OF THINGS — March 16 to May 26, 1997
 Winnipeg Art Gallery, Winnipeg, Manitoba

ANGELA GRAUERHOLZ — May 2 to July 1, 1997
 MacKenzie Art Gallery, University of Regina, Regina, Saskatchewan

THE LAVALIN COLLECTION OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL — CORPUS I / 1939-1965: FROM FIGURATIVE MODERNISM TO ABSTRACTION, AND BEYOND
 January 18 to March 2, 1997

Musée des beaux-arts de Sherbrooke, Sherbrooke, Québec

April 20 to June 8, 1997
 Musée du Bas-St-Laurent, Rivière-du-Loup, Québec

Mousseau
 catalogue, video and scarf

LAUNCHED AT THE LATEST SALON DU LIVRE DE MONTRÉAL, LAST NOVEMBER, THE *MOUSSEAU* CATALOGUE, CO-PUBLISHED BY THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL AND ÉDITIONS DU MÉRIDIDIEN, CONTAINS ESSAYS BY PIERRE LANDRY, CURATOR OF THE *MOUSSEAU* EXHIBITION, FRANÇOIS-MARC GAGNON, PROFESSOR AT THE UNIVERSITÉ DE MONTRÉAL, AND FRANCINE COUTURE, PROFESSOR AT THE UNIVERSITÉ DU QUÉBEC À MONTRÉAL.

This 152-page publication also provides chronological benchmarks, a list of Mousseau's main works for the theatre and a list of his principal integrated works. It is illustrated by 54 colour reproductions and 42 black-and-white archive photographs. The catalogue is on sale at the Musée's Olivieri bookstore as well as major bookstores throughout Québec, for \$49.95.

Co-produced by the Musée d'art contemporain de Montréal and the Groupe de recherche en arts médiatiques (GRAM), the video documentary on Mousseau allows visitors to discover the man and the artist behind this varied body of work that spans a period of over 40 years. It features interviews with Katerine Mousseau, Francine Grimaldi, Jean-Pierre Ronfard, Françoise Berd and François-Marc Gagnon, among others. More than 50 archival documents, photographs and excerpts from films, videos and television programs with Mousseau enhance this 25-minute documentary being shown from January 31 to April 27 in the Musée's Gazoduc TQM Room and the Mariette Clermont Lounge.

Following the great success of the Molinari scarf, the Musée has just produced a beautiful silk square, measuring 36 x 36 inches and representing a detail of a 1954 gouache by Mousseau which is part of the Permanent Collection. The Mousseau scarf, in shades of black, grey, blue, green and yellow and available at the Musée's Boutique for \$78.00, is an elegant accessory to treat yourself to or to offer as a gift. ■ C. C.



Untitled (detail), 1954
 Gouache on thin cardboard mounted on board
 70 x 49.8 cm
 Gift of Bruno M. and Ruby Cormier
 Coll.: Musée d'art contemporain de Montréal
 Photo: Richard-Max Tremblay

THE MUSÉE Alphabet



THE LATEST INSTALMENT IN *THE MUSÉE ALPHABET* SERIES OF DIDACTIC EXHIBITIONS WILL DISPLAY, STARTING JANUARY 11, THE WORKS *RUE DE BANLIEUE*, BY MICHEL SAULNIER, AND *HOMMAGE À MONET*, BY KITTIE BRUNEAU. THROUGH THEIR ICONOGRAPHY, THESE TWO WORKS WILL ILLUSTRATE THE LETTERS L (LUNE, THE FRENCH WORD FOR MOON) AND M (MAISON, OR HOUSE). TO DATE, *THE MUSÉE ALPHABET* HAS PRESENTED 11 WORKS IN THE PERMANENT COLLECTION WHICH SUGGEST WORDS THAT START WITH THE LETTERS A TO K.

These fun exhibitions appeal strongly to young visitors to the Musée. They also become the source of inspiration for a whole series of educational activities. Participants in the January and February art workshops will base themselves on the Saulnier work to create their own houses, streets, cities, and more, by cutting forms out of recycled cardboard. As for Musée visitors who want to try the art workshops later this winter, they will paint moons that will compare for radiance with those of Monet and Bruneau.

The Musée's art workshops are offered free of charge, by reservation during the week and for all (no reservation necessary) on Sundays, with the purchase of admission to the Musée. ■ L. B.

Michel Saulnier
Rue de banlieue, 1982
Mixed media on wood (5 elements)
45 x 450 cm (overall)
René Payant Bequest
Coll.: Musée d'art contemporain de Montréal
Photo: Ron Diamond

FROM JANUARY 11, 1997

PROJECT series CHRISTIANE GAUTHIER



Furtifs, série XXV, 01/07/1994

FURTIFS (PROJECT SERIES 20) ■ UNDER THE PROJECT SERIES HEADING, THIS EXHIBITION BRINGS TOGETHER RECENT PHOTOGRAPHIC WORKS BY QUÉBEC ARTIST CHRISTIANE GAUTHIER, WHO HAS LIVED IN PARIS FOR OVER 10 YEARS NOW.

Following a return to representation in painting and the emergence of a narrative sculpture, Christiane Gauthier embarked upon a highly personal body of sculptural work in the eighties. Initially more pictorial in style, her work gradually shifted towards three-dimensionality. Made out of materials belonging as much to painting (like pigment) as to sculpture (like wood), her small objects, attached to the wall, would slowly break free from it and become autonomous within the space, and then take on considerable scale. These works by Gauthier conjure up metaphorical landscapes whose referential aspect would grow less and less precise over time. Essentially, they seem like symbolic figures in constant metamorphosis. With the nineties, the artist's approach changed again; photography became a way of recording the many transformations in the sculptural material.

The exhibition presented by Christiane Gauthier here is the first showing of her photographic series produced over the last several years. Each series comprises a long sequence of images, identical in size and framing, which record every alteration made in a lump of clay by the artist's manual working. These images seem like faces, or rather masks, in a process of continual change.

The interest of this work lies both in the great expressivity conveyed by these masks and the aspect of series in the creative process. It is also noteworthy that this undertaking stems from a certain approach which relates equally to sculpture and photography — two closely linked means of expression that could not, in fact, exist without each other here. This highly singular work, which appears to place photography at the service of sculpture, is also very dense as regards the specific nature of the photographic medium and the notions of time and trace.

Through this medium with endless symbolic richness, and the motif of the face itself, the artist leads us into an experience outside time, on the edge of cultural memory. ■ RÉAL LUSSIER

MARCH 26 TO MAY 25, 1997

Thematic scan project

SINCE DECEMBER 1, 1996, THE PUBLIC HAS BEEN ABLE TO FOLLOW DEVELOPMENTS IN A RESEARCH PROJECT UNDER WAY AT THE MUSÉE, THE RESULTS OF WHICH ARE BEING DISSEMINATED VIA THE INTERNET. THE GOAL OF THE EXPERIMENT IS TO EXPLORE THE POTENTIAL OF A CONCEPT APPLIED IN THE SCIENCES SINCE THE EARLY SEVENTIES, NAMELY THAT OF MONITORING TECHNOLOGICAL DEVELOPMENT. A WIDE VARIETY OF METHODS AND TERMS EXISTS FOR THIS TYPE OF ACTIVITY IN AN ORGANIZATION, BUT FROM ONE SYSTEM TO THE NEXT, THE MAIN OBJECTIVE IS TO LOCATE KEY INFORMATION AND REPORT IT QUICKLY AND EFFICIENTLY.

A team of experts systematically filters a sphere of knowledge, collects the latest data, organizes it and passes it on to the decision makers. In this highly competitive environment, information can spell the difference between success and failure. The cultural field obviously presents other characteristics, but the basic idea has been kept and adapted to the museum context.

To begin with, three subjects were chosen for monitoring, based on the museum's mandate: collecting contemporary art, disseminating contemporary art, and contemporary artistic creation and production. Only material and events dating from the past three years are considered, with particular focus on aspects that are on the leading edge, emerging or show traits of change; this limits the potential volume of significant material. The Media Centre is responsible for the project and constitutes the first of the three scan units. A team of managers and staff members is at work at the Musée and is already busy examining the realm of contemporary art as part of its duties. This is the internal

unit. As well, 15 guest researchers, active in various fields of social science (sociology, philosophy, economics, semiology, political science, etc.) form the external unit. This outside addition, the project's main distinguishing feature, allows special relations to be established with a multidisciplinary group of thinkers, thus expanding the scope of analysis of museum practices. In a variety of ways, the participants are essentially invited to indicate and explain their choices, using texts in English or French grouped according to topic. At the same time, the Musée plans to create a network of exchanges made up of 30 institutions and organizations with closely related mandates, in order to establish a body of documentary material for analysis and develop the main lines of cooperation. The material gathered is kept at the Media Centre and made available to the various scan units.

The results of the scan will be distributed daily via the Media Centre's Web site (<http://Media.MACM.qc.ca>). This site contains not only the analytical texts but also a detailed description of the experiment, the participants' individual home pages as well as those of the network's institutions and organizations, and the project newsletter.

In embarking on this process, the Musée has several goals: strengthen the institution's credibility in the area of research by adding a recognized unit for monitoring technology development in contemporary art; explore new avenues for publishing research; disseminate high-quality content in the area of contemporary art via the Internet; and, in this way, participate in research in the field of information transmission.

■ MICHELLE GAUTHIER



friends

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 subscription to *Le Journal du Musée d'art contemporain de Montréal*: \$50 (students and senior citizens: \$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.

COCKTAIL RECEPTION IN HONOUR OF THE VOLUNTEERS

Last August 27, the Musée volunteers gathered in the Friends Lounge, in the presence of members of the Foundation Board of Directors and the Musée Board of Directors. To thank them for the work they do at the Musée, certificates were handed out to those who had contributed 500 and 1,000 hours of volunteer work. The Friends present took advantage of the opportunity to encourage the recently formed association of volunteers. In their speeches, Paulette Gagnon and Denis D'Etchevery stated that volunteers not only provide a useful service, but that they are increasingly called upon to perform a necessary function.

Volunteer work is indispensable to institutions, and also offers a certain satisfaction to those who do it. Out of this necessity and commitment, there arises a fruitful partnership. More and more, museums are recognizing the contribution made by their friends and volunteers, who are valuable allies. Through their services, their support and their promotion of museum activities, volunteers prove that museums are the concern not just of specialists, but of the entire community.

To all our volunteers, many thanks.

CAMPAIGNS

Two campaigns are currently under way: *The Art of Giving* and *My Art Collection at the MAC*. The first, a fundraising campaign instituted before the Musée moved downtown, gathered pledges for contributions spread over five years. The donors, demonstrating their faithfulness to the Musée, are continuing to send in the amounts pledged; to date, \$2,348,516 has been received. These donations have made it possible to finance 10% of the Musée's construction costs and to constitute an endowment fund which will allow it to add to its collection. Like the proceeds of activities organized by the Friends of the Musée, revenues from the new campaigns are allocated to this fund or directly to the purchase of works for the Collection. The *My Art Collection* campaign, chaired by Louis Lagassé, has raised \$72,400 so far. More and more, our members are showing their generosity when renewing their membership by adding contributions ranging from \$10 to \$500, for which they are issued tax receipts. Every dollar raised this way enriches the art acquisition fund.

ANNUAL BALL

With spring on the way, the organizing committee of the Annual Ball is busy putting together the most elegant party of the year. If you haven't already done so, be sure to mark down the date of April 10 on your social calendar. It will be a unique occasion, when, as if by magic, the exhibition galleries will turn into a palace, for the space of an evening. Information: 847-6272.

of the musée



Jury: Manon Blanchette, Marie Saint-Pierre, Louise Lévesque and François Dell'Aniello. Photo: Olivier Jomphe



Chantal Gagnon, winner of 1st prize. Photo: Olivier Jomphe



Walter Bathaglini, 3rd prize ex æquo. Photo: Olivier Jomphe



Suzanne Guèvremont, 3rd prize ex æquo. Photo: Geneviève Messier



Stéphanie Malo and Isabelle Maheux, 2nd prize. Photo: Geneviève Messier

HALLOWEEN PARTY 007: A MONSTER SMASH

On the night of November 1, 1996, with an air of suspense and intrigue still hovering over the city, nearly 350 assorted revellers let loose in a most mysterious ambience in Beverley Webster Rolph Hall, which had been converted into an enormous cauldron bubbling with a diabolical mixture of infernal music and frenetic lights, and teeming with gremlins, hunchbacks, extra-terrestrials and monstrous beasts. At the same time, in the Green Room, while a frightful plot was being cooked up, secret agents, femmes fatales and gangsters of every stripe rubbed shoulders with some worrisome figures. Was that James Bond, leaning nonchalantly against the bar? What was Marie-Antoinette doing in this den of iniquity? Had she lost her head?

A jury, made up of Marie Saint-Pierre, Manon Blanchette, Louise Lévesque and François Dell'Aniello had the difficult task of picking the best costume and awarding its creator two tickets to London, in "Club World," offered by British Airways. It was Chantal Gagnon who won first prize with an outfit entitled "The Sky is the Limit." Second prize went to Stéphanie Malo and Isabelle Maheux, both of them lawyers at Provigo distribution inc. Third prize was shared by Suzanne Guèvremont, international development assistant at Centre NAD, and Walter Bathaglini, artistic director with Groupe Forzani (Sports Experts).

We cannot overlook the names of our partners who, in taking part in this celebration, bought themselves a passport to hell. This outrageous evening was made possible by its sponsors: Amazone Design Communication, British Airways, Corby, Molson O'Keefe, NatRoy Design, Plouk Design and Quebecor Merrill, and thanks to the efforts of the organizing committee: Natasha Arora, Christian Bélanger, François Cardin, François Dell'Aniello, Marie-Claude Desjardins, Nancy Drolet, André Lussier, Annie Poupore, Nathalie Roy and Hubert Sibre. Our thanks also go out to the 35 volunteers who took charge of such duties as receiving the guests and looking after the bars, cloakroom and technical support. ■ A. L.

The Art of Entertaining at the musée



Photo: James Gauthier

Recent Acquisitions



Paul-Émile Borduas
Untitled, 1950
Gouache on paper
18.9 x 22.2 cm
Gift of the Claude Hinton estate
Coll.: Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

PAUL-ÉMILE BORDUAS

As depository of the Paul-Émile Borduas Collection and Archives, the Musée d'art contemporain de Montréal holds 105 works by Borduas, dating from the mid-1920s to the time of his death in Paris in 1960.

The Borduas Collection, which comprises 72 paintings, 32 works on paper and one sculpture, forms a significant part of the Musée's Collection. Close to half these works were given to the Musée by National Museums of Canada in 1973.

The 1995 gift of a small, untitled work on paper, dated 1950, is consequently a well-thought-out complement to this remarkable body of work.

To appreciate the strength and scope of Borduas's work, we must trace its dazzling artistic journey, from the original figurative formulations freely influenced by stylistic and symbolic considerations, to the spare, abstract pictorial spaces filled with a poignant existential depth, by way of the absolute affirmation of automatism, spontaneous gesture and accident. ■ JOSÉE BÉLISLE

JUDGING BY THE NUMBER AND VARIETY OF ORGANIZATIONS CHOOSING THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL FOR THEIR SPECIAL OCCASIONS, BOTH BUSINESS-RELATED AND PRIVATE, THE MUSÉE IS UNQUESTIONABLY ONE OF THE MOST HIGHLY REGARDED VENUES FOR HOLDING QUALITY EVENTS.

In selecting the Musée d'art contemporain de Montréal for launches, media gatherings or celebrations, prospective hosts are opting for something out of the ordinary, in a truly unique setting.

Holding an event at the Musée adds a touch of class and prestige. Whether they are expecting 20 or 500 guests, the Musée d'art contemporain de Montréal offers organizers of all kinds of activities a venue unlike any other in Canada, an incomparable atmosphere and top-notch services.

Organizations that have picked the Musée in recent months as a place to provide their guests with a special moment include the Fondation québécoise du cancer, Laurentian Bank, L'Opéra de Montréal, Heritage Montréal, Québec-Amérique publishing house and Gaz Métropolitain.

For further information on this pre-eminent site for the art of entertaining, just call Danièle Patenaude, at (514) 847-6234.

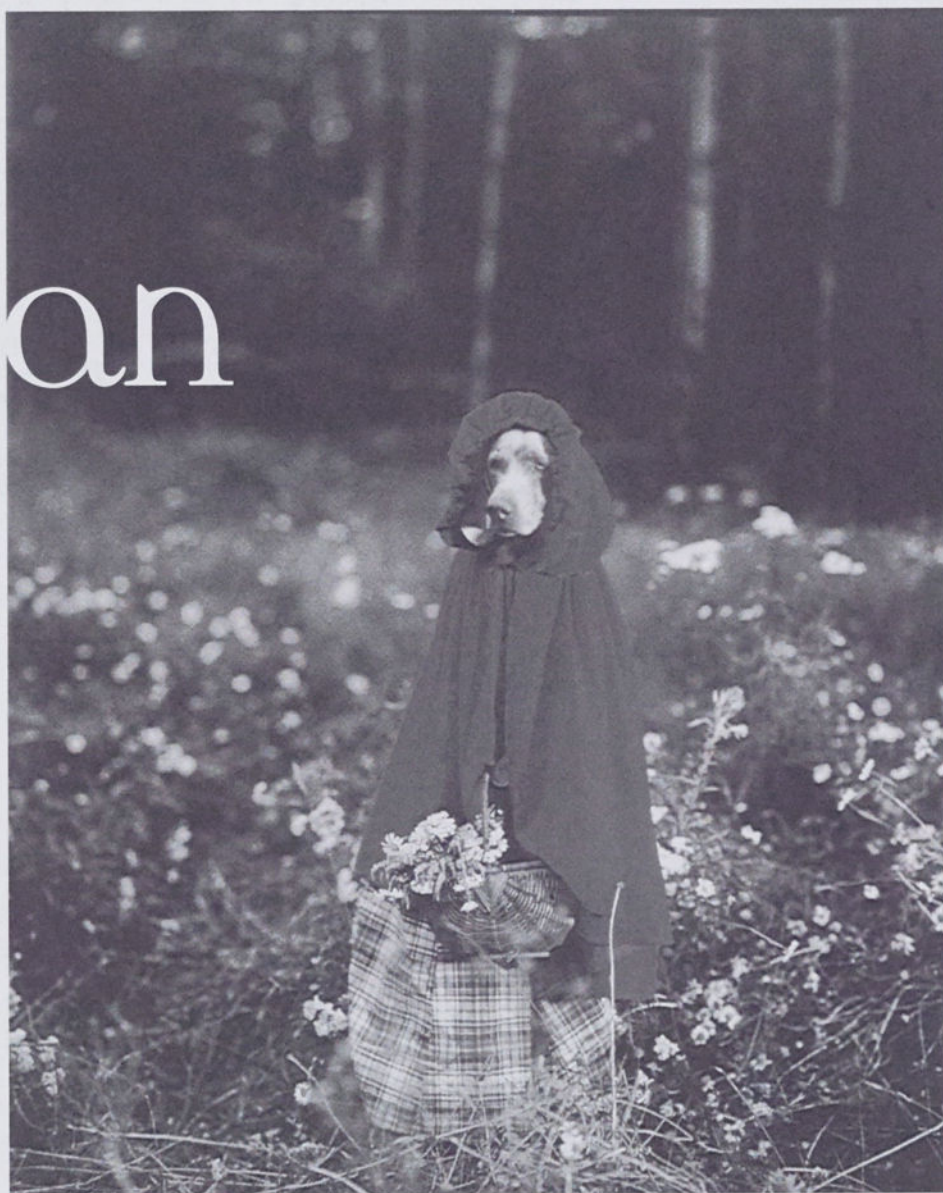
■ C. M.



william Wegman

FAÿ'S FAIRÿ TALES

WITH YOUNG VISITORS TO
THE MUSÉE PARTICULARLY IN
MIND, WE ARE PRESENTING
RECENT PHOTOGRAPHIC WORKS
BY AMERICAN ARTIST WILLIAM
WEGMAN, PRODUCED ON THE
THEMES OF THE CHARLES PERRAULT
FAIRY TALES *CINDERELLA* AND
LITTLE RED RIDING HOOD.



Since the sixties, William Wegman has developed a remarkable body of work making use of such varied supports as painting, drawing, video and photography. It is mainly for the work he has produced with his dogs, however, that Wegman has become known. Dressing them up and decking them out with an array of ludicrous accessories, and having them adopt anthropomorphic poses and behaviours, he films or photographs them in staged productions that amount to sheer absurdity. In the systematic arrangement of his playlets, revealing a world in which the banal overruns daily life, his work expresses a pessimistic, tragic view of humanity.

By focusing on Wegman's works devoted to the well-known stories of *Cinderella* and *Little Red Riding Hood*, produced for publication purposes, we hope this exhibition will bring out the humorous, fanciful character of his photographs, as well as their subversive, ironic tone. Specifically, each of the two tales is illustrated by a series of large Polaroids presenting — as usual — the artist's dogs in scenes depicting key moments in the story. Each fairy tale thus unfolds over 30 images.

Here Wegman has managed, while remaining true to the traditional story lines of the two narratives, to give them a new, magical and fantastical character by tapping all the powers of the imagination. This free, colourful retelling of the stories nevertheless affords an opportunity to present a wide range of emotions and feelings while allowing the narrative to retain its potential for different readings and interpretations. Created with impeccable technical quality and fascinating attention to detail, these photographs amuse and charm young and old alike.

This event is not only the first showing of these photographic works in Canada, but also the first exhibition devoted to William Wegman at the Musée d'art contemporain de Montréal. ■ R É A L L U S S I E R

William Wegman
Untitled (Little Red Riding Hood series), 1992
Colour Polaroid print
Courtesy Pace Wildenstein MacGill, New York

JANUARY 15 TO MARCH 16, 1997

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Musée d'art contemporain de Montréal, 185 St. Catherine Street West, Montréal, Québec H2X 1Z8 – Tel.: (514) 847-6226
Media Centre Web site: <http://Media.MACM.qc.ca>