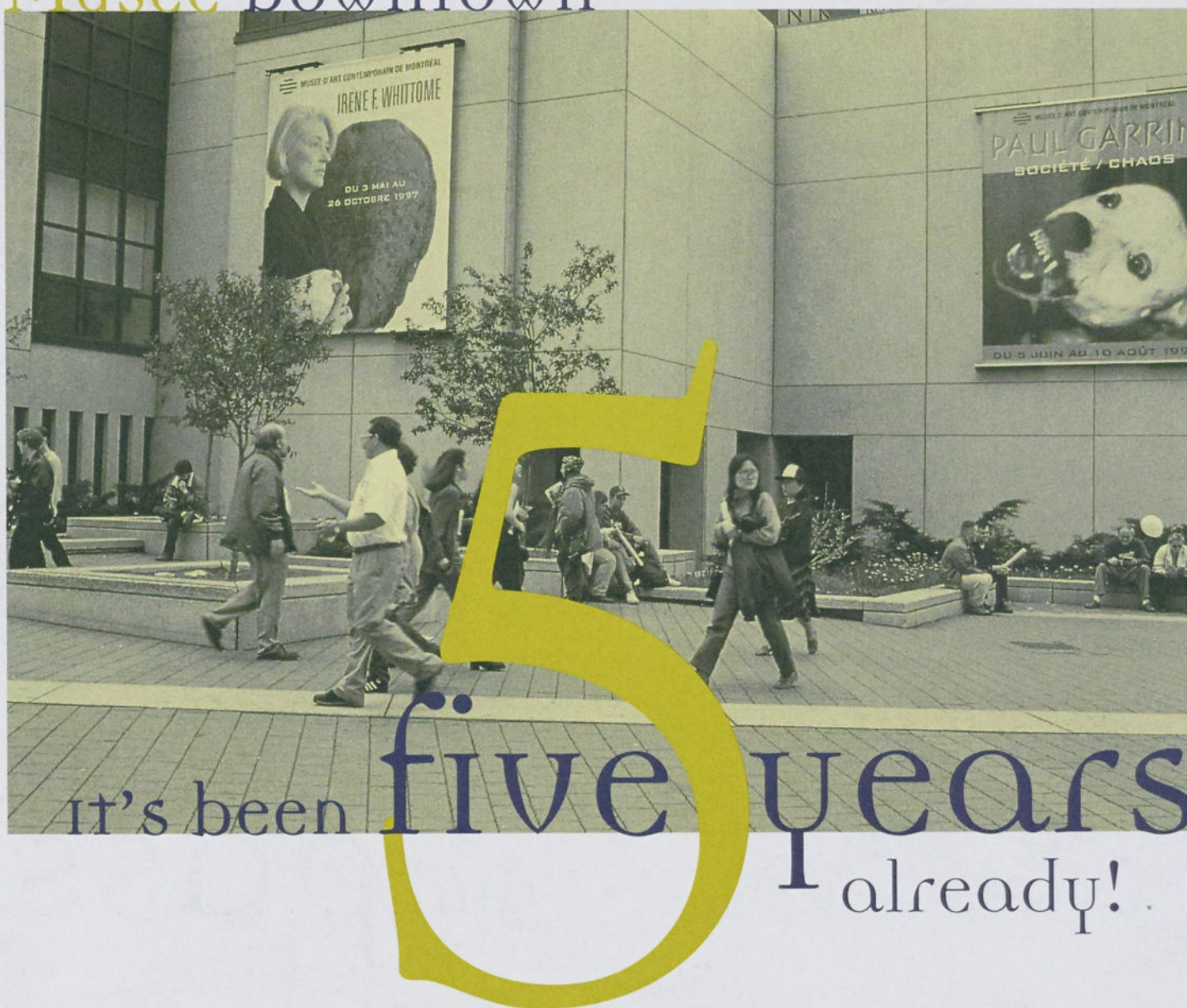


## The Musée downtown



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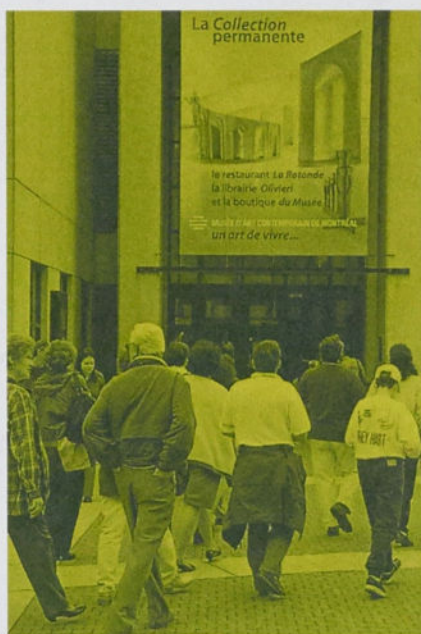
THIS PAST MAY 25, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL KICKED OFF THE FESTIVITIES SURROUNDING THE FIFTH ANNIVERSARY OF ITS MOVE DOWNTOWN. JAZZ-FILLED ATMOSPHERE, WITH MUSIC BY THE BAND SHOPPE ENSEMBLE, BALLOONS FOR THE CHILDREN, TOURS OF THE SIX EXHIBITIONS CURRENTLY RUNNING AND OF THE SCULPTURE GARDEN, INFORMATION ON EDUCATIONAL AND FRIENDS OF THE MUSÉE ACTIVITIES: WE PULLED OUT ALL THE STOPS TO MAKE THE DAY A BIG HIT. CLOSE TO 5,800 PEOPLE, A RECORD FOR THE MUSÉE, ATTENDED THE EVENT, WHICH WAS SCHEDULED TO COINCIDE WITH THE 11TH MONTRÉAL MUSEUMS DAY. WITH THIS MANY VISITORS, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL RANKED SECOND OF ALL 28 PARTICIPATING MUSEUMS.

The festivities resume for the launch of the fall season, with exhibitions presenting works from the permanent collection. Realizing the primary role played by artists in the Musée's creation, and their generous contribution, the Musée will take the opportunity of the fifth-anniversary celebrations to pay tribute to the artists represented in the collection.

Over the past five years, many of the Musée's productions have been hailed by critics and public alike. Notable examples include the retrospectives devoted to Pellán, Doisneau, Molinari and Mousseau; solo exhibitions by Cadieux, Viola, Lukacs, Serrano and Davies; the artist-in-residence programs featuring Perreault and Lepage; and the symposiums in the *Definitions of Visual Culture* series. The attendance target of 120,000 people per year was not only achieved, but easily surpassed. Thanks to its travelling exhibitions, the Musée also benefited from outstanding international exposure, drawing 50,000 visitors annually in Rimouski, Vancouver, Cleveland, Bonn and Paris.

The Musée has garnered two prestigious awards: in 1993, the Conseil des arts de la communauté urbaine de Montréal awarded the Musée its Grand Prix for the quality of its spaces, its facilities and its activities. This year, it won 2nd prize in the *Museum Publications Design Competition* organized by the American Association of Museums, for the *L'Oeil du collectionneur* exhibition catalogue. Happy anniversary!

■ DANIELLE LEGENTIL



Photos: Xavier Lluis



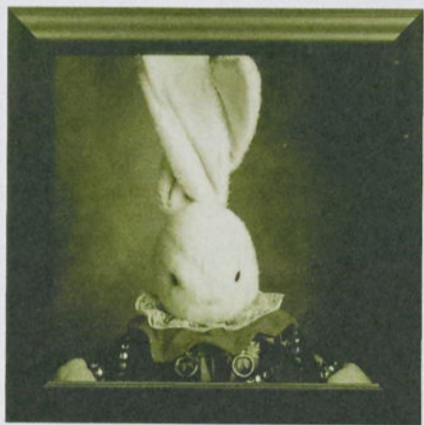
Sylvain Bouthillette  
*Dharma, Tram, Stop, 1997*

# of fire and passion



Kamila Wozniakowska  
*Corrigé pour la postérité, 1997*

IT SEEMS MOST APPROPRIATE FOR THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, THE ONLY INSTITUTION OF ITS KIND IN CANADA, TO EMBARK UPON THE ADVENTURE OF ASSEMBLING, FOR THE DURATION OF AN EXHIBITION, THE PLAYERS WHO SHOULD SOON BE IN THE FOREFRONT OF THE ARTISTIC SCENE, AND SO OFFER THE PUBLIC A PANORAMA OF WHAT'S HAPPENING IN THE VISUAL ARTS WORLD. THAT IS, INDEED, ONE OF ITS PRIME VOCATIONS. IN FACT, IT IS THE MUSÉE'S MANDATE TO SCAN THE CURRENT ARTISTIC HORIZON AS REGULARLY AS POSSIBLE, AND TO FACILITATE A COMING TOGETHER OF THE PRACTICES THAT STAND OUT THE MOST WITH THEIR CREATIVITY AND VITALITY.



Lucie Duval  
*Femmes du Sud (detail of Vénus), 1995-1997*



The main objective of this exhibition is to provide a perspective on recent art in Québec by focusing on young and lesser-known artists whose work seems to emerge from the artistic scene as a whole and to express the most meaningful concerns. The exhibition is also an opportunity to highlight the latest productions of the participating artists.

Twenty-two artists, in a variety of fields, are gathered here. While some adhere to a more specific practice, others develop their art using various media, or on occasion, combining them. These artists are Nicolas Baier, Alain Benoit, Carl Bouchard, Michel Boulanger, Sylvain Bouthillette, Mario Côté, Carol Dallaire, Jacki Danylchuk, Mario Duchesneau, Lucie Duval, Karilee Fuglem, Emmanuel Galland, Jean-Pierre Gauthier, François Lacasse, Suzanne Leblanc, Emmanuelle Léonard, Shelly Low, Anny One, Natalie Roy, Marc Séguin, Eugénie Shinkle and Kamila Wozniakowska. Their presentation offers a chance to increase awareness and appreciation for their work, their energy and their determination.

These creative artists assert themselves, above all, by expressing their individuality. In other words, their ideas and their attitudes are uniquely theirs and convey a quite singular sensibility. Clear-minded, knowledgeable, they keep well away from any orthodoxy. While not showing any open desire to break with the past, they nevertheless prefer the freedom of setting their own direction, beyond any imposed standards.

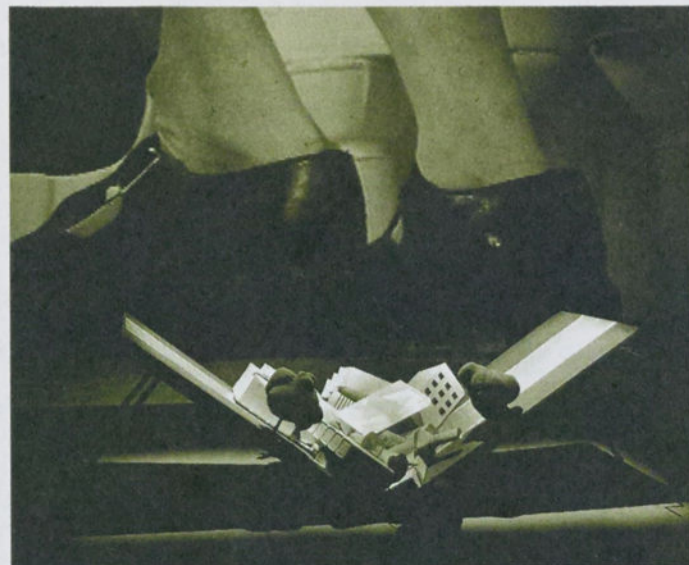
Great freedom, for example, is manifested in the formal language. No conventions hold; practically anything goes. It is a sign of diversity, not in a gratuitous, artificial way, but in the service of a specific artistic project. "Bricolage" rubs

shoulders with current technologies such as video and computer art; the humblest objects may be found side by side with the most sophisticated images. Artists can move from one genre to another, from one medium to another, and borrow as freely as they like. Crossovers are not just frequent, but also sought after. The operation of integrating, variously, painting, sculpture, photography, video, text, installation, object or collage, of making use of all available means, as it were, is carried out with economy and a certain reserve, rather than with bombast and artifice.

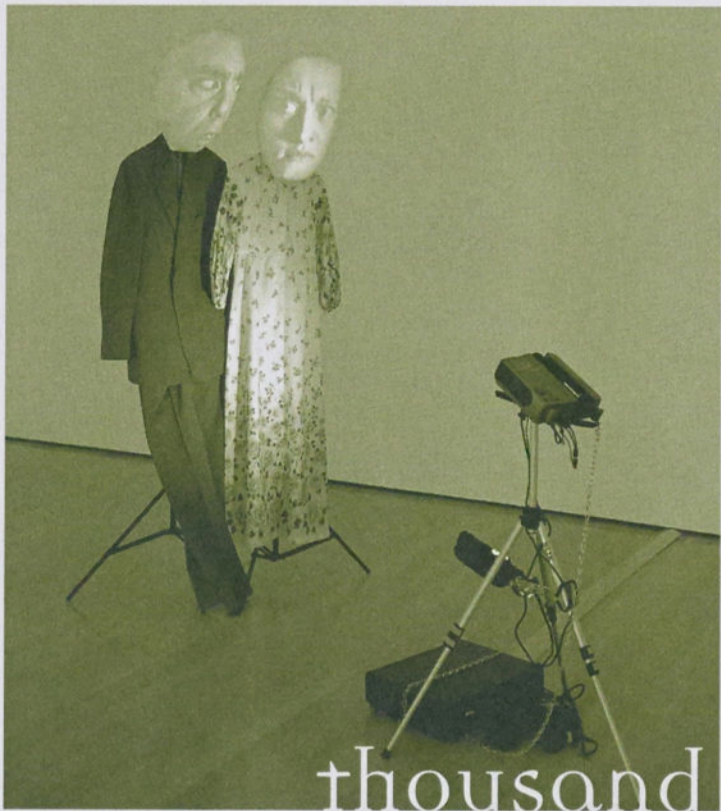
At the same time, we see a concern for work well done, a great precision in execution, and a mastery of the techniques and means employed. Particular attention is consequently paid to the rendering, the workmanship of the components, along with the essential quality of the piece. This attitude often also requires the artist to be receptive and patient, not to mention obstinate, in endeavours that demand both extreme meticulousness and considerable production time. Therein lies something that relates to the pleasure of handling and transforming materials using simple, familiar means, as well as the artisan's pride and expertise.

The idea of an event like this is not to form a definitive judgment, but to grasp, here and now, a spirit, a state of mind driving those who represent a new generation within our artistic community.

■ RÉAL LUSSIER



Alain Benoit  
*Les Fanfreluches antidotées, premier segment, 1997*  
Photos: Richard-Max Tremblay



Tony Oursler  
*I Can't Hear You (Autochtonous)*, 1995  
 Projector tripod, figure tripod, men's/women's clothing,  
 videocassette recorder, video, projector, foam head, lamp  
 Variable dimensions depending on space available  
 Coll.: Musée d'art contemporain de Montréal  
 Photo: Richard-Max Tremblay

# A picture is worth much more than a thousand words

STARTING IN SEPTEMBER 1997, THE MUSÉE IS INAUGURATING A SERIES OF DIDACTIC EXHIBITIONS FOCUSING ON VISUAL LANGUAGE: *LIGNES COURBES*, FROM SEPTEMBER 26, 1997 TO JANUARY 11, 1998 AND *LIGNES DROITES*, FROM JANUARY 16 TO MARCH 8, 1998. □ JUST LIKE SPOKEN OR WRITTEN EXPRESSION, VISUAL EXPRESSION HAS ITS OWN LANGUAGE. DOTS, LINES, TEXTURES AND COLOURS ARE, IF YOU LIKE, THE ALPHABET OF THIS VISUAL LANGUAGE.

And as in spoken or written language, the nature and quality of the images will take different forms, depending on the arrangement and organization of the various elements they are composed of. Dots, lines, textures and colours come into play, following the principles of composition. Balance, movement, rhythm and the dominant colour form a kind of syntax or grammar organizing this presentation. The way the roles are handed out is determined not just by the creator, but also by the materials used. The effect produced can be controlled or unexpected. The stage on which the players perform has either two dimensions (surface, painting), or three (volume, sculpture).

The graphic and visual signs that constitute the elements of visual language hence give rise to forms, which may be figurative or abstract in nature. The former come under the heading of any configuration that represents a thing, a real or invented being. For many of us, they are the easiest to read as viewers; we feel at home, we recognize what we are being shown, it all looks familiar to us. The latter, sometimes more destabilizing for the spectator, use the same basic elements — dots, lines, texture, colour, but representing neither a being, nor a real thing: we call them abstract forms. Here, the elements of visual language come into play in a very particular way: they are used for themselves, a line for a line, texture for texture, colour for colour. That was one of the notions put forward by the Automatists, moreover. They used the elements of visual language not to represent a being or thing but for their essential visual qualities.

Whether the form is figurative or abstract, we may describe it as small, medium or large, in relation to its environment. Its dimensions are thus relative. In terms of how its components are organized, we apply such qualifiers

as: precise or blurred form (more or less clearly defined outline), angular (geometric), rounded (even, circular), mixed (angular and rounded at once), positive (solid), negative (void), detailed (several different elements in the same composition), simplified (few elements used), symmetrical (isosceles triangle), or asymmetrical (the components are laid out in an irregular fashion relative to an axis).

Even under the cathartic effect of contemplation, the elements of visual language unobtrusively, insidiously capture our attention. The principles of composition direct our gaze. This whole group of graphic and visual signs conveys intentions, emotions, and enriches our experience. Fortunately, a mastery of them is not a prerequisite for having an aesthetic experience; however, a better understanding of these elements enables us to intensify our connection with the natural or built environment and, using the same words, to establish better communication with one another.

Visual expression throughout the ages attests to this quest, this constantly renewed search by the creators of images to find new forms of combination, language, gesture, materials and techniques. With the advent of computer art, virtual reality and multimedia creations, we are witnessing a revolution: the elements of visual language are undergoing massive changes. New components are harmonizing, new combinations are being made with the traditional elements of visual language. And so, at the dawn of the third millennium, once again creative artists are shaking up established conventions; as a result, the concept of visual image is shattering. Creators are laying down a new generation of images. By merging with other forms of expression and other languages, visual expression and its language are entering into a new definition. ■ LUC GUILLEMETTE



Marcelle Ferron  
*Sans titre*, 1962  
 Ink on gouache on paper  
 30.8 x 9.8 cm.  
 Coll.: Musée d'art contemporain de Montréal

# New Dance

THREE YOUNG CHOREOGRAPHERS — JOÃO FIADREIRO, CLARA ANDERMATT AND ROGER SINHA, FROM THREE EXCEPTIONAL WORLDS — ARE INTRODUCING THEIR LATEST WORKS AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, FROM SEPTEMBER 30 TO OCTOBER 11, 1997, AS PART OF THE FESTIVAL INTERNATIONAL DE NOUVELLE DANSE.

SEPTEMBER 30 TO OCTOBER 11, 1997

1 Choreographer Clara Andermatt has emerged from and contributed to the strong Portuguese dance revival. Clara Andermatt studied in Portugal, and then in England, at London's Royal Academy of Dancing. In 1991, she founded her company, which has performed in Europe and the United States. Clara Andermatt is drawn to the expression of primordial, almost animal emotions. Her creations explore the themes of desire and passion, with a clear preference for the raw and carnal. On October 6 and 7, she will present two choreographic works at the Musée: *Cio Azul* and, in its North American premiere, *Poemas de Amor*.

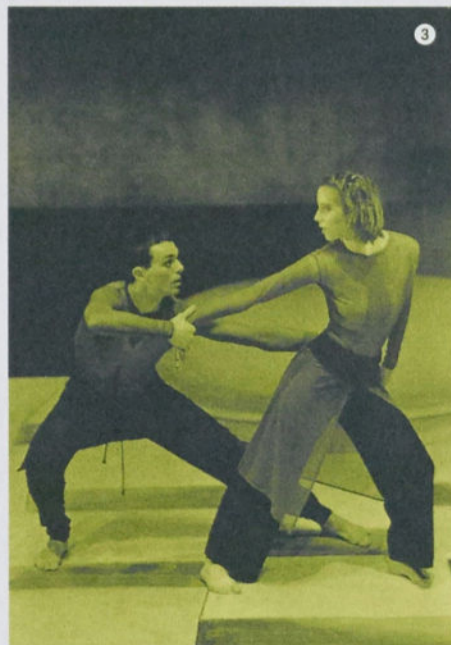


Cia RE.AL  
*Self(ish)-Portrait*  
Choreographed and  
performed by: João Fiadeiro  
Photo: Luis Miguel Rocha



Cia Clara Andermatt  
*Poemas de Amor*  
Choreography: Clara Andermatt  
Photo: Jorge Gonçalves

2 João Fiadeiro is the leading proponent of contemporary dance in Portugal. He studied dance in Lisbon, New York and Berlin with Trisha Brown and Wim Vandekeybus. In 1990, he established his own company, RE.AL / *Resposta Alternativa* and has appeared since then all across Europe. In his work, João Fiadeiro describes himself as obsessed with the concept of portrait, of representation: how every gesture uncovers and reveals the other, like a mirror. On October 2 and 3, in Beverly Webster Rolph Hall, João Fiadeiro will offer two solo pieces: *Self(ish)-Portrait* and, in its North American premiere, his most recent creation, *Is the Self a Portrait*.



Misrasena  
*Le Jardin des vapeurs*  
Choreography: Roger Sinha  
Photo: Michel Slobodian

3 Roger Sinha is a Montrealer. He studied classical dance and the Graham technique at the Toronto Dance Theatre. He has danced for many different choreographers, including Jean-Pierre Perreault, and launched his own choreographic career in 1990. Born in England of Indo-Armenian descent, Roger Sinha carries cultural crossing and the new nomadism within him. *Burning Skin*, the remarkable solo piece that propelled Sinha onto the international scene, tells of uprooting, racism and search for identity. Roger Sinha trained in Kathakali and Kalari in India, and his choreographic language incorporates Eastern and Western aesthetics. On October 9 and 10, in his Beverly Webster Rolph Hall debut, Roger Sinha will perform his famous *Burning Skin* and present *Le Jardin des vapeurs*, his latest work, for four dancers. ■ L . I .

# the musée alphabet

FROM NOVEMBER 9, 1997 TO APRIL 12, 1998, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL WILL OFFER *THE MUSÉE ALPHABET*. BASED ON THE MODEL OF A CHILD'S PRIMER FOR LEARNING THE ALPHABET, THIS DIDACTIC EXHIBITION PRESENTS WORKS IN THE MUSÉE'S PERMANENT COLLECTION THAT ARE ASSOCIATED WITH WORDS AND WITH THE 26 LETTERS IN THE ALPHABET.

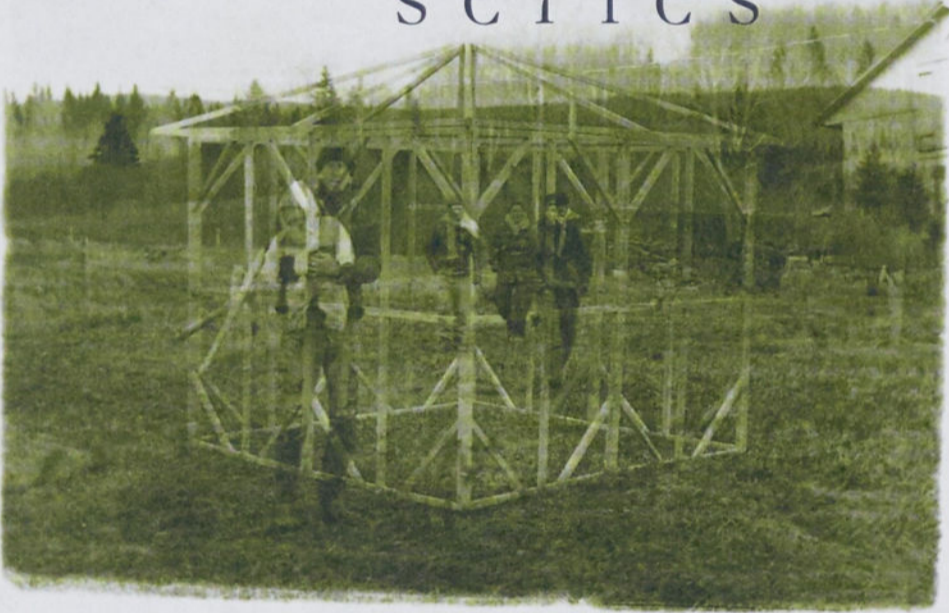
The show rounds out the series originated in October 1994, when the Musée illustrated the first four letters in the alphabet. To date, 13 works and 13 letters have been exhibited on the main floor, in the Omer de Serres Gallery, to the delight of children, as well as adults, who were able to discover a new way of viewing works in the permanent collection. With *The Musée Alphabet* on display in the galleries of the permanent collection, the Musée can now complete and conclude the series.

In addition, in order to raise public awareness of the phenomenon of illiteracy, the Musée is involved in a partnership with the Fondation québécoise pour l'alphabétisation and the Fédération canadienne pour l'alphabétisation en français. For children, the impact of this literacy project can continue after their visit to the Musée, thanks to the *L'Abécédaire du Musée* book published by the Musée d'art contemporain de Montréal and Les Publications du Québec in 1995. Plans are already under way for a travelling exhibition, organized in collaboration with the Conseil des arts de la Communauté urbaine de Montréal (CACUM), beginning in 1999 as part of the *Exposer dans l'Île* program. ■ CHRISTINE BERNIER

NOVEMBER 9, 1997 TO APRIL 12, 1998



## PROJECT series



Detail of *Persons* installation, 1997  
Photo: Nathalie Caron and Charles Guilbert

### NATHALIE CARON / CHARLES GUILBERT

*PERSONS* (PROJECT SERIES 22). ■ THIS EXHIBITION, WHICH TAKES THE FORM OF A MULTIDISCIPLINARY INSTALLATION, CONSTITUTES NATHALIE CARON AND CHARLES GUILBERT'S FIRST SUCH COLLABORATIVE ENDEAVOUR. AS ITS TITLE SUGGESTS, THE INSTALLATION IS INSPIRED BY THE PERSONS IN FRENCH GRAMMAR (JE, TU, IL/ELLE...), WHICH IT TURNS INTO SHAPES, IMAGES AND SOUNDS.

For a number of years now, Nathalie Caron has explored the complex relations that exist between writing and the photographic image, through a body of work featuring, alternately, artist's books and visual undertakings mixed with texts of a poetic character. Charles Guilbert, for his part, is especially interested in the anecdote and the fragment, whose evocative potential he taps by means of literary writing (*Les Inquiets*, stories, Éditions Les Herbes rouges, 1993) and art video. Although distinct in form, these two approaches — which have often intersected — share certain concerns: daily life (its hidden beauty, its strangeness), the fragility of human relations and emotional ties, language, and more.

The *Persons* installation consists chiefly of a series of 36 tables laid out so as to create a circuit which visitors are invited to follow. On these tables, various items are presented for viewing and reading: small homemade objects, sketch books, photographic and literary portraits of people who are identified by their initials only, and so on. On

the walls, six video projections alluding very freely to each of the six persons in grammar punctuate the space and echo the linguistic structure that gives the work its inspiration. Finally, an audiotape of songs is played continuously at a specific point along the route.

This installation, which strikes a tone that is at once intimate and monumental, responds to the two artists' desire to create a broad narration in space through a work that falls within the realm of the visual arts at the same time as it borrows from other disciplines, like writing and French grammar. It is based on the rigid, schematic system of grammatical persons, which it transforms and interprets freely in order to unleash its expressive power. It thus brings out the richness of the relations that exist between the visual and language — along with the effect of this dynamic on the perception of self and of others. But, above all, it plays cleverly on the poetic disorder and multiple evocations that may be generated by the meeting, in the same place, of word and image. ■ PIERRE LANDRY

OCTOBER 29, 1997 TO JANUARY 11, 1998

This exhibition has received financial support from the Visual Arts Section of the Canada Council for the Arts. The artists wish to thank le centre Est-nord-est (Saint-Jean-Port-Joli), PRIM, Vidéographe and VU (Québec City).

# friends of the musée



Jean-Paul Riopelle  
*Iceberg series*, about 1977  
Oil on canvas  
46 x 60 cm  
Photo: Richard-Max Tremblay

## FRIENDS OF THE MUSÉE

Becoming a Friend of the Musée d'art contemporain de Montréal means getting passionately involved in the museum's life. It means receiving free mailings of *Le Journal du Musée*, along with invitations to openings and the calendar for each season. It means being the first to have all the information you need to take full advantage of the benefits offered by the Friends' membership card: free admission to all the Musée's exhibitions, as often as you wish, a "Friends" price for subscriptions to a variety of art magazines, and discounts at the Musée's boutique, bookstore and a number of other stores. Above all, it means showing your support for Canada's only museum devoted exclusively to contemporary art. For the current year, with a new activity — an art draw — and the resumption (after a two-year break) of the *Art Auction*, we hope to make an even greater contribution to expanding the Musée's art acquisition fund.

## MAJOR ART DRAW

Have you visited the museum lately? Then you have no doubt noticed the three works, by Jean-Paul Riopelle, Barbara Steinman and Claude-Philippe Benoît, on display in La Rotonde. If you enter the Friends of the Musée's first major art draw, which will take place this coming December 9, maybe one of them will end up hanging in your living room or office! Tickets are available, for \$100 apiece, at the Friends' office and the Musée cloakroom. Try your luck at adding to your personal collection, or getting a new collection off to a good start. The proceeds from this activity, as from all others organized by the Friends of the Musée, help enrich the art acquisition fund, and so play a part in building the collection.



Barbara Steinman  
*Grace-notes (5/5)*, 1997  
Framed cibachrome  
photographic print  
183 x 122 cm



Claude-Philippe Benoît  
*Sans titre # 5 (Chapitre Ô-NU)*  
*Les Lieux-mâitres series*, 1993  
Framed silver print  
78 x 106 cm

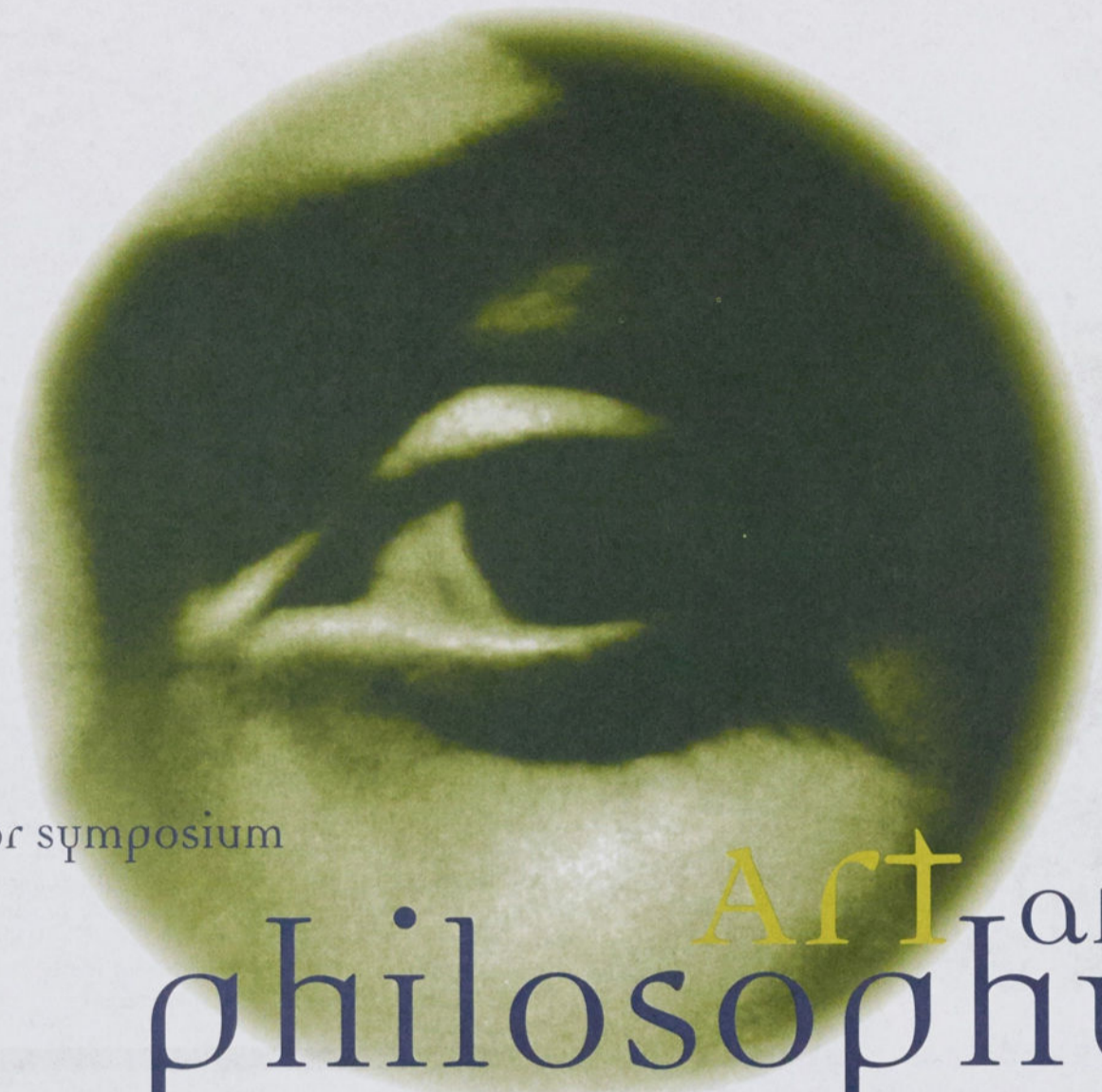
## HALLOWEEN

Fall is upon us, and our "Monster" Ball is already simmering away in the giant cauldron. It's never too early to get cooking! Last year, Chantal Gagnon won 1st prize in the costume contest — two tickets to London in "Club World," courtesy of British Airways. New surprises lie in store for you on Friday, October 31.

## LAUNCH OF AN ETHICS GUIDE FOR MUSEUM FRIENDS AND VOLUNTEERS

The Regroupement québécois des amis et bénévoles de musées (RQABM) has just published a code of ethics intended to guide friends and volunteers associated with Québec museums in their activities. It contains all kinds of useful definitions, which help provide a clearer understanding of the role of friends and volunteers as partners in the development of their museums. This text was taken up and adapted by the World Federation of Friends of Museums for the same use by its members. The guide will be the subject of a seminar held by the SMQ (Société des musées québécois). If you would like further details, or a copy of the guide, contact the RQABM at (418) 646-6225.

For information and reservations on all Friends of the Musée activities, call 847-6271 ■ A. L.



third major symposium

# Art and philosophy

Alfred Stieglitz  
Portrait of Dorothy Norman (detail), 1931

THIS COMING OCTOBER 16, 17 AND 18, THE MUSÉE IS HOLDING THE THIRD SYMPOSIUM IN ITS *DEFINITIONS OF VISUAL CULTURE* SERIES. THIS FORUM WILL BRING TOGETHER AUTHORS WHO ARE PRESENTING THE RESULTS OF THEIR LATEST RESEARCH ON THE SUBJECT OF THE CONNECTIONS BETWEEN ART AND PHILOSOPHY IN CONTEMPORARY ARTISTIC THEORIES AND PRACTICES.

Readers will recall the two previous symposiums in this series, *The New Art History – Revisited*, held in 1994, and *Modernist Utopias*, held in 1995, each of which was attended by close to 1,000 people.

From Paris, the Musée will be receiving Georges Didi-Huberman, philosopher, art historian and professor at the École des Hautes Études en Sciences Sociales; Alain Fleischer, artist; Philip Armstrong, chairman of the Liberal Studies Department at the Parsons School of Design (New York and Paris); Florence de Mèredieu, professor at the Université de Paris I (Aesthetics) and researcher at CNRS; Rainer Rochlitz, philosopher, researcher at CNRS and author of *Subversion et subvention* (1994) and *Le Désenchantement de l'art* (1992), published by Éditions Gallimard; and Éliane Escoubas, professor at the Université de Paris XII, specialist in phenomenology, German philosophy and philosophy of art, and author of *L'Espace pictural* (1995).

Québec speakers for *Art and Philosophy* include Louise Poissant, professor in the arts department and director of the Groupe de recherche en arts médiatiques at the Université du Québec à Montréal; Olivier Asselin, professor of art history at the University of Ottawa; Suzanne Foisy, professor of philosophy at the Université du Québec à Trois-Rivières; Michaël Lachance, professor in the philosophy department at UQAM and in the arts department at UQAC, and co-publisher of *Spirale* magazine; and Jean-Philippe Uzel, professor of art history at UQAM and the Cégep du Vieux Montréal.

The Musée is also welcoming American guest speaker Stephen Melville, professor of art history at Ohio State University and author of *Philosophy Beside Itself* (1986).

■ CHRISTINE BERNIER

OCTOBER 16, 17 AND 18, 1997

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: Christine Bernier, Luc Guillemette, Louise Ismert, Pierre Landry, Danielle Legentil, André Lussier and Réal Lussier • English translation and proofreading: Susan Le Pan • Design: Épicentre • Printing: Quebecor Graphique-Couleur • ISSN 1193-4603 • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada, 1997 • The reproduction, even partial, of any article in *Le Journal* is subject to the approval of the Direction de l'éducation et de la documentation of the Musée d'art contemporain de Montréal. • The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the ministère de la Culture and des Communications du Québec. The Musée receives additional financial support from the Department of Canadian Heritage and the Canada Council for the Arts. • Director of the Musée: Marcel Brisebois • Members of the Board of Directors of the Musée: Roy Lacaud Heenan, Chairman, Pierre Bourgie, Vice-Chairman, Léon Courville, Treasurer, Robert Ayotte, Jean-Claude Cyr, Stephen A. Jarislowsky, Louis Lagassé, Niky Papachristidis and Martha Tapiero-Lawee. Honorary members: Sam Abramovitch, Luc Beauregard, Ann Birks, Joanne Forgues, Marissa Nuss, J. Robert Ouimet, 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: Denis D'Etcheverry, President, François Dell'Aniello, Vice-President and Treasurer, Sylvie Plante, Vice-President, Sylvie Boivin, Secretary, Manon Blanchette, Marie-Claude Desjardins, Sébastien Forest, Joanne Forgues, Mélanie Kau, Louis Lagassé and Martha Tapiero-Lawee. • Director of the Friends of the Musée: André Lussier • 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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