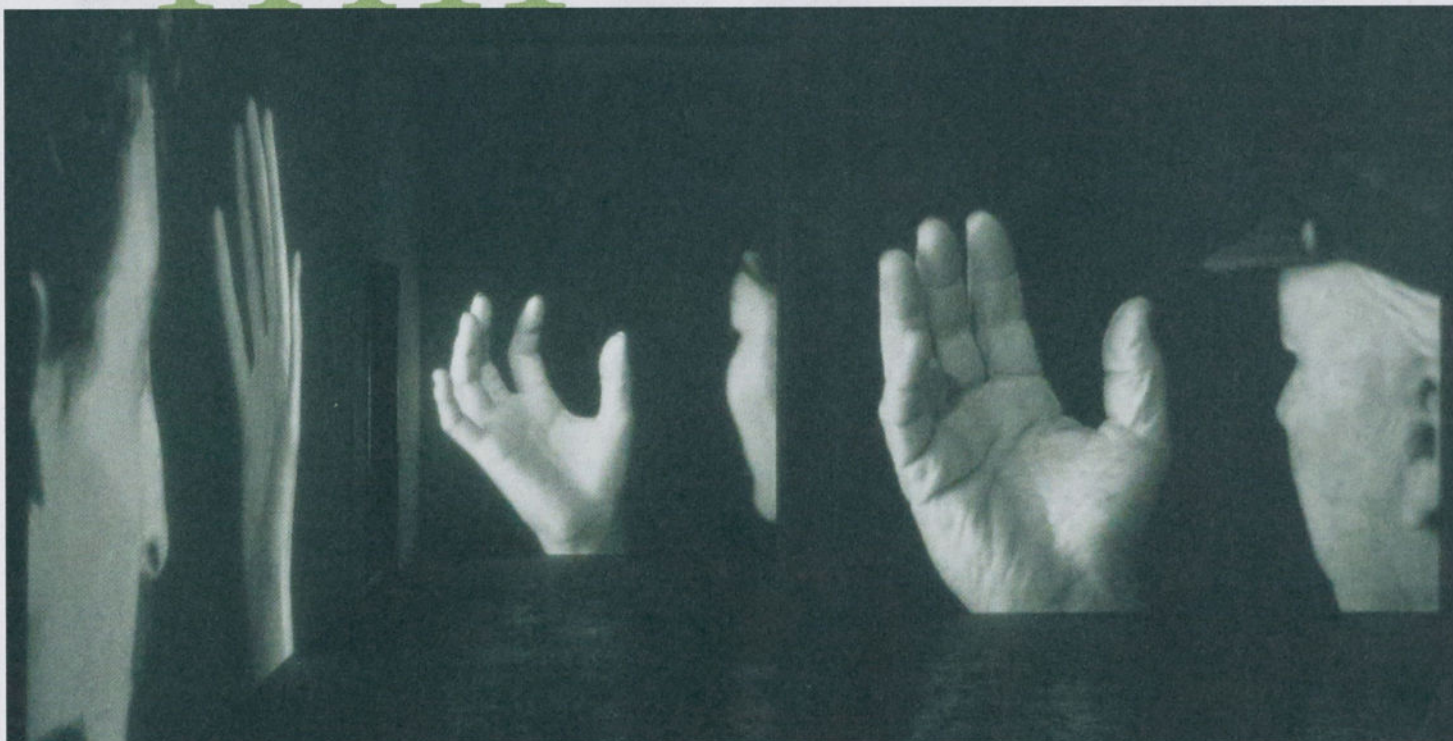


GARY HILL



Hand Heard, 1995-1996, Five-channel video installation with five colour projections, five video projectors, and five-channel synchronizer
Photo: Courtesy Donald Young Gallery, Seattle

contents

- 1 GARY HILL
- 2 RECENT ACQUISITIONS
DERVISH BY GARY HILL
- 3 PERFORMANCE BY
HILL, QUASHA AND STEIN
- 4 THE STUDENT ARTIST

PROJECT SERIES
TREVOR GOULD
- 5 ART AND PHILOSOPHY
SYMPOSIUM PROCEEDINGS
- 6 FRIENDS OF THE MUSÉE
- 7 JOURNÉES DE LA CULTURE
AT THE MUSÉE: A BIG HIT

PUTTING A STOP
TO ART TRAFFICKERS
- 8 THE MUSÉE INVITES YOU
TO LOUNGE

THE WORK OF GARY HILL ENCOMPASSES CONSIDERABLE SCOPE AND RESONANCE. BORN IN SANTA MONICA, CALIFORNIA, IN 1951, HE WAS INITIALLY ATTRACTED TO SCULPTURE. HE DEVELOPED AN INTEREST IN VIDEO IN THE EARLY SEVENTIES, AT THE WOODSTOCK (NEW YORK) COMMUNITY VIDEO LABORATORY, WHERE HE ACTED AS COORDINATOR FROM 1974 TO 1976. FASCINATED BY THE CONCEPTUAL AND EXPRESSIVE POSSIBILITIES OF THE MEDIUM OF VIDEO, HE CREATED HIS FIRST VIDEO INSTALLATION *HOLE IN THE WALL* IN 1974. SINCE THEN, HE HAS PRODUCED MORE THAN 30 VIDEOS AND SOME 40 INSTALLATIONS.

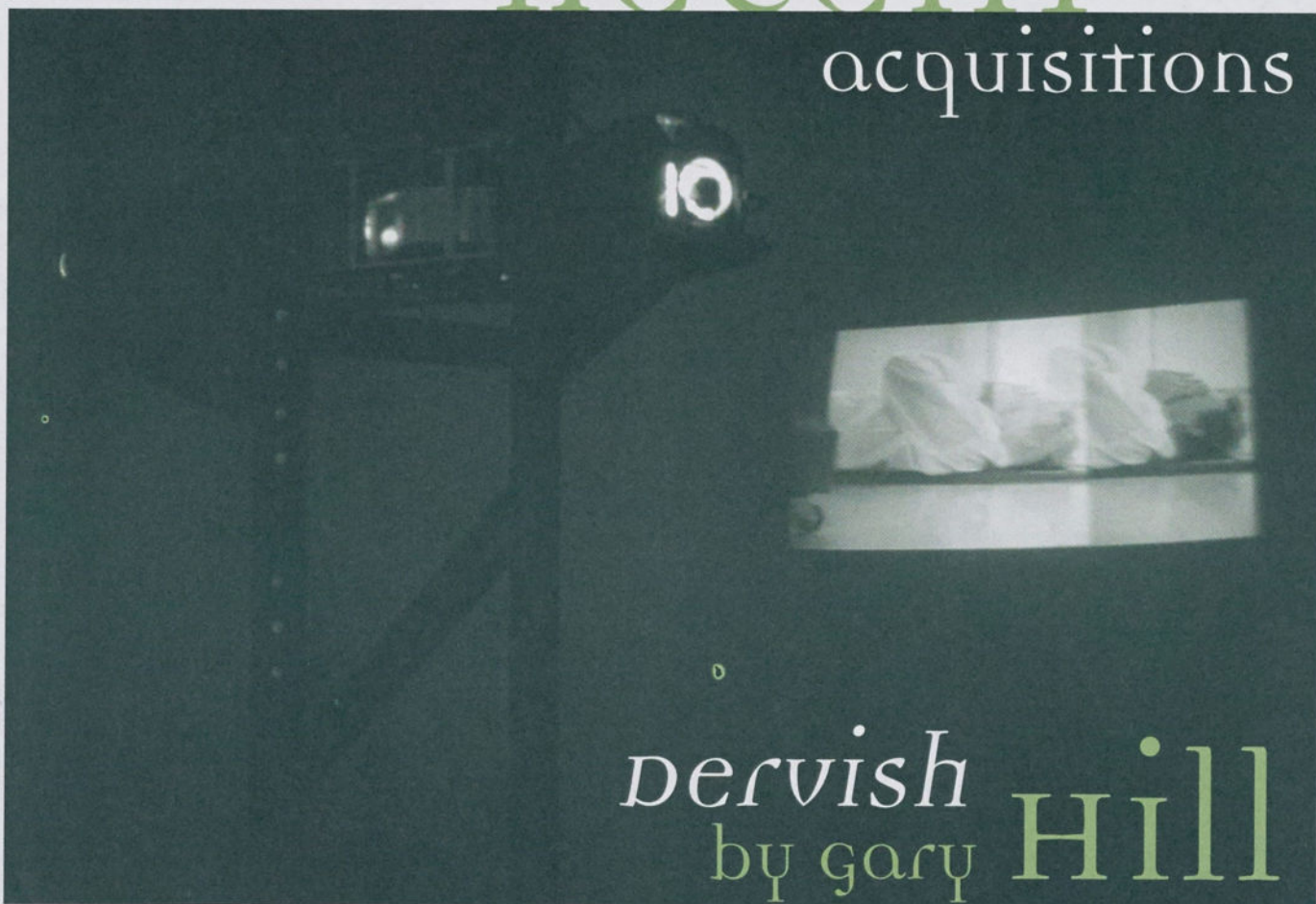
The *Gary Hill* exhibition, which features the six video installations *Disturbance (Among the Jars)* (1988), *Remarks on Color* (1994), *Dervish* (1995), *Hand Heard* (1995-1996), *Reflex Chamber* (1996) and *Midnight Crossing* (1997), along with a selection of videos including *Incidence of Catastrophe* (1988), *Site Recite (a Prologue)* (1989) and *Solstice d'hiver* (1990), offers a critical overview of the last 10 years of an exceptional body of work that investigates and reconciles discourse and visual content within the deliberate frequency of words and images. An astounding voyage through the intricacies of language, words and literature, the work does away with traditional categories in favour of the "concrete," poetic nature of the electronic signal. Various realms of knowledge are incorporated into the prism of art, as Hill explores the interstitial places between the said and the unsaid and creates, at the frontiers of the mental and material worlds, a space for a language that is paradoxically both fragmented and unified — a visual, acoustic, sensory, interrelational language — fostering experience and reflection.

Gary Hill's favourite reading includes the Gnostic writings, as well as those of Maurice Blanchot, Martin Heidegger and Ludwig Wittgenstein. A heterogeneous language informs his images, without relegating them to the role of passive or illustrative supports, however. In work after work, Hill seeks meaning and listens to consciousness. Each in their own way, the works in the exhibition suggest remarkable connections between image and space and between language and image, through the varied configuration of the devices and projections, for example, which may be horizontal and fragmented, recalling the exercise of reading (*Disturbance (Among the Jars)*); mural and frontal, a direct allusion to the pictorial system (*Remarks on Color*, *Hand Heard*); semicircular and environmental, alluding to the inclusion of the being in the temporality of the immaterial (*Dervish*); or found on a table in a small room (*Reflex Chamber*) or on a large screen towards the back of a huge space (*Midnight Crossing*), in a masterly demonstration of the combined merits of intermittence, darkness and silence in the blinding of the light and the power of the word.

■ JOSÉE BÉLISLE

JANUARY 30 TO APRIL 26, 1998

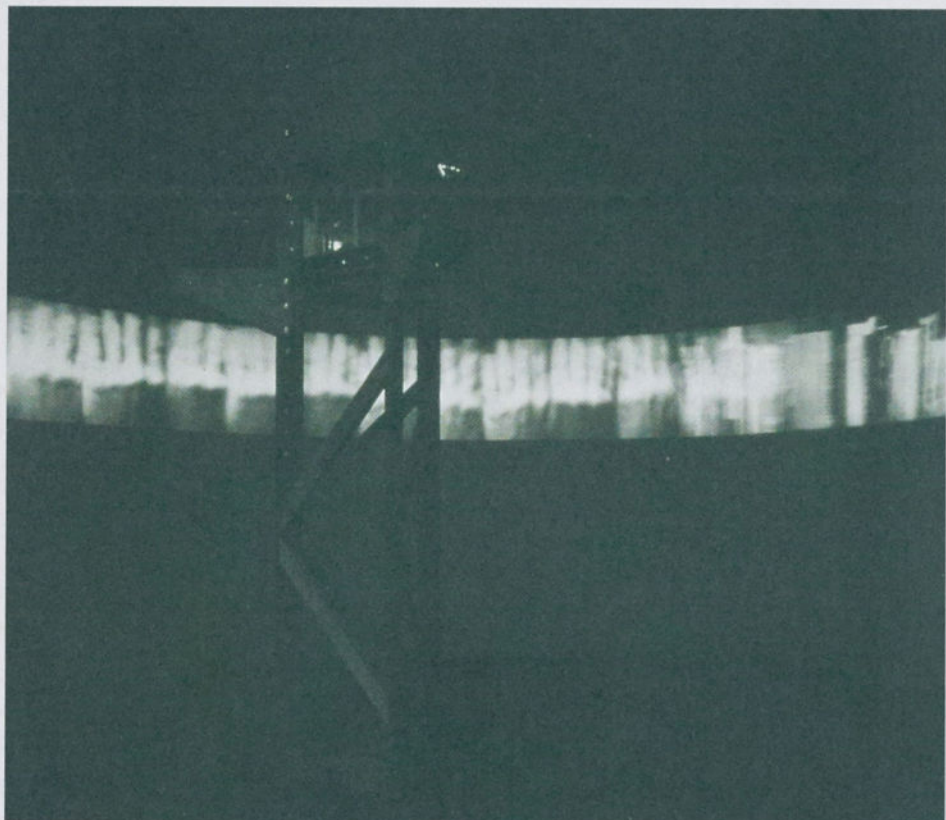
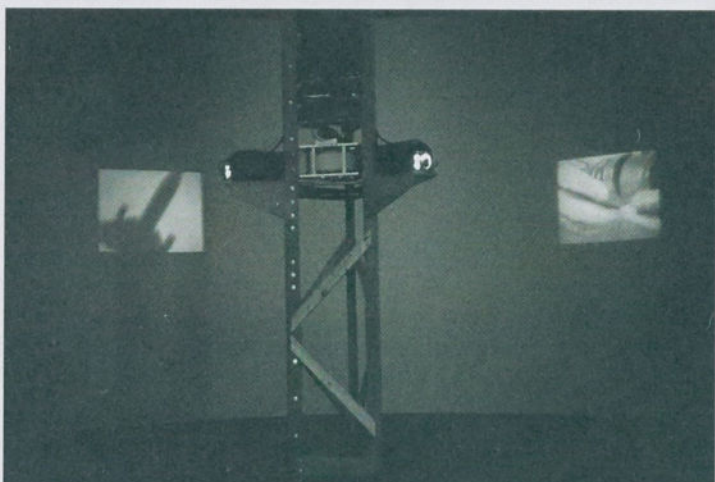
Recent acquisitions



Acquired by the Musée in March 1997, the installation *Dervish* (1995) is one of the highlights in the *Gary Hill* exhibition. First shown “in progress” at *Site Santa Fe* in summer 1995, then at the *1995 Carnegie International* in Pittsburgh, *Dervish* was also seen in fall 1996 at the Museum für Gegenwartkunst in Basel, which owns the European edition of the work. Surrounded by darkness and sonic vibration, *Dervish* pulverizes any conventional notion of language and communication. As its title implies, *Dervish* (whirling around in incantatory rituals) seems like a spinning centre in the midst of a massive centrifugal movement that breaks down into a rapid, staccato series of images and sounds. The semicircular configuration of the space accommodates and accentuates the stroboscopic sweep effects relayed by a device with rotating mirrors at the top of a wooden structure standing in the shadows, like a schematic lighthouse. Referring to an earlier work, *Beacon (Two Versions of the Imaginary)* (1990), Hill wrote: “It is perhaps not only the song of the sirens but ironically the enchanting light of the beacon that seduces and leads to a shipwreck of consciousness.”¹ This beacon that draws us towards “a shipwreck of consciousness” also guides us through the excess and trivialization of the image, as well as the chaos of media overexposure. Projected in random, destabilizing bursts, these images — of an airplane in flight, hands covering a face, rows of books, a man lying on the ground — are literally penetrated and permeated with deafening noises (mainly the acceleration and deceleration of a turbine engine). The result is a nearly physical blending, which might reveal the possible meaning of the trance-like states induced by the freneticism of our contemporary world.

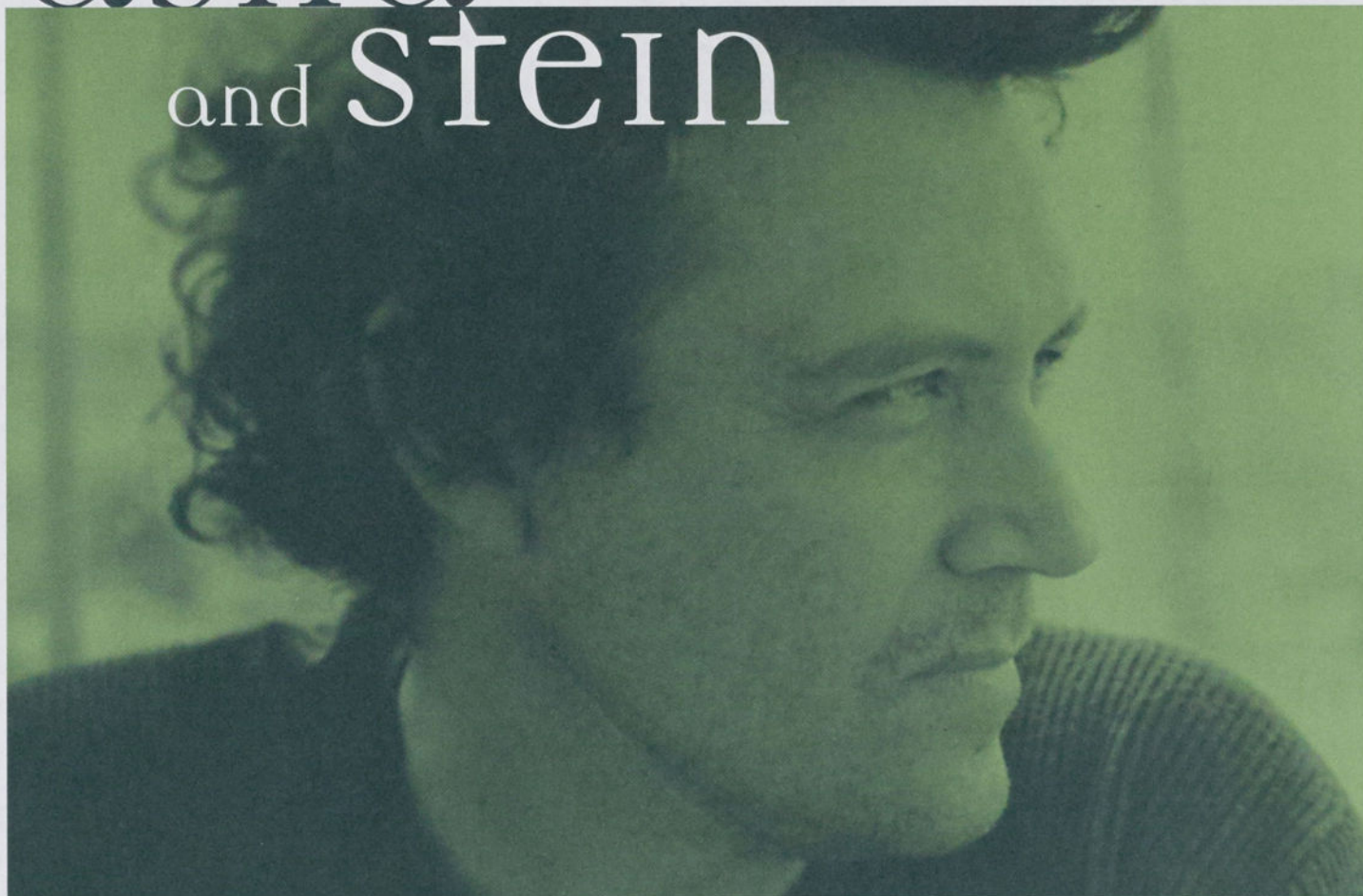
■ J. B.

1. Gary Hill, “Beacon (Two Versions of the Imaginary),” in *Energien*, Stedelijk Museum, Amsterdam, 1990, p. 103.



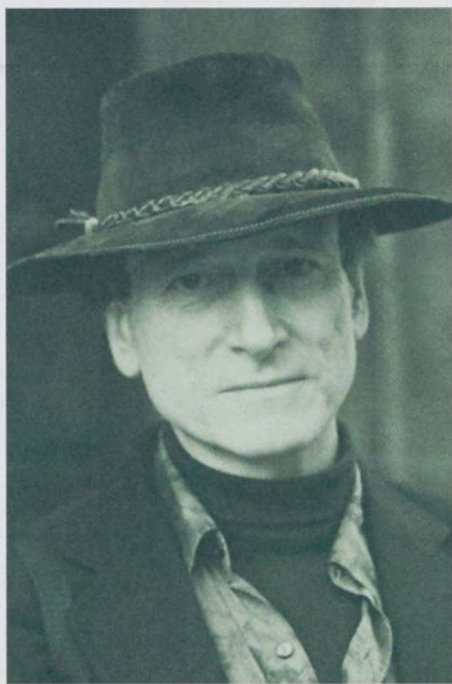
Dervish, 1995
Video/sound installation, two video projectors, speakers, computer and controlling electronics, strobe lights, mirrors, motor, aluminum and wood structure
2/2 Collection: Musée d'art contemporain de Montréal
Photo: Courtesy Donald Young Gallery, Seattle

performance by Hill, Quasha and Stein



Gary Hill
Photo: Marine Hugonnier,
courtesy Donald Young Gallery, Seattle

IN CONJUNCTION WITH THE GARY HILL EXHIBITION, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL IS PRESENTING A PERFORMANCE BY GARY HILL, GEORGE QUASHA AND CHARLES STEIN. THE THREE ARTISTS, WHO ALL SHARE A PASSION FOR THE COMPLEXITY OF THE INTERACTION BETWEEN SIGHT AND SOUND IN THE WAY WE PERCEIVE IMAGES, WORDS AND SOUNDS, HAVE WORKED TOGETHER SINCE THE LATE 1970S. THEIR ONGOING COLLABORATION HAS GIVEN RISE TO A NUMBER OF WRITINGS AND A WIDE VARIETY OF PERFORMANCES. CHARLES STEIN PLAYED GREGORY BATESON IN THE 1984 GARY HILL VIDEO *WHY DO THINGS GET IN A MUDDLE? (COME ON PETUNIA)*. HE IS ONE OF THE TWO PERFORMERS, WITH GEORGE QUASHA, IN GARY HILL'S 1985 VIDEO *TALE ENCLOSURE*, A SOUND POETRY PERFORMANCE. GEORGE QUASHA WAS ALSO INVOLVED IN DEVELOPING THE TEXT OF *DISTURBANCE (AMONG THE JARS)*, BY GARY HILL, IN 1988.



George Quasha
Photo: Susan Quasha

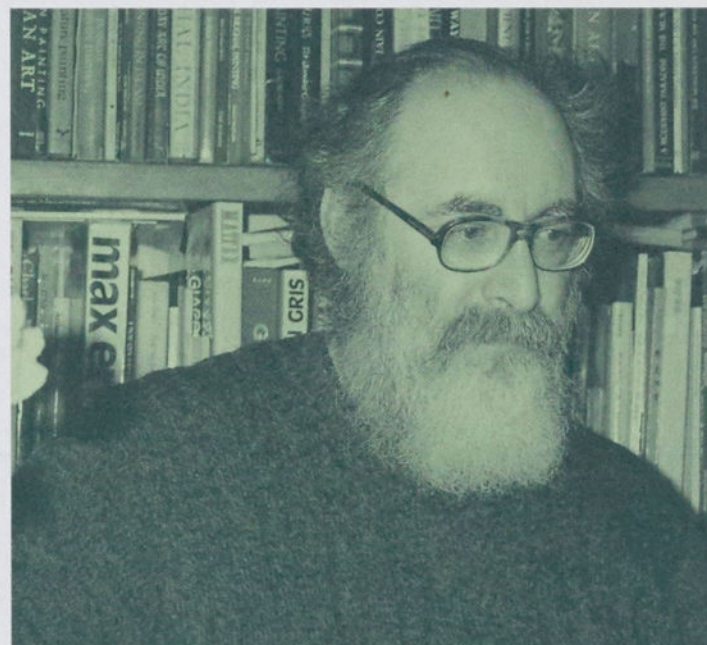
George Quasha is the author of several books of poetry, including *Somapoetics*, *Giving the Lily Back Her Hands* and the forthcoming *In No Time*. He also edited *America a Prophecy* and *Open Poetry*, two anthologies of poetry, and has been co-publisher/editor of Station Hill Press since establishing it in 1978. He co-founded Open Studio and the Arnolfini Arts Center in Rhinebeck, New York, a multimedia space where Gary Hill has staged some of his performances.

Charles Stein is the author of 10 books of poetry. His latest, *The Hat Rack Tree*, was published by Station Hill Press in 1994. He has also published philosophical and literary essays, including a critical study of the work of poet Charles Olson, titled *The Secret of the Black Chrysanthemum*.

George Quasha and Charles Stein have written many pieces in dialogue form, along with a number of "dialogical" essays on the work of Gary Hill, among them *Hand HearD/*

Liminal Objects, 1996, *Tall Ships*, and *Viewer*, published by Station Hill Press in 1997. Their writings on Gary Hill's work have appeared in exhibition catalogues published by the Kunsthalle, Vienna, the Stedelijk Museum, Amsterdam, the Musée d'art moderne de Villeneuve d'Ascq, in France, and the recent catalogue of the Musée d'art contemporain de Montréal, among others.

Gary Hill, George Quasha and Charles Stein have performed together at the Long Beach Museum of Art, California, and the Museum of Modern Art, Oxford, England. The conceptual space of these recent performances emanates from their 20 years of creative collaboration. The performance by Gary Hill, George Quasha and Charles Stein will take place in Beverley Webster-Rolph Hall on January 30, at 6 p.m. Information: 847-6226. ■ L . I .



Charles Stein
Photo: Susan Quasha

JANUARY 30, 1998
BEVERLEY WEBSTER-ROLPH HALL

Minister of Education Pauline Marois and students from Sinclair Laird School, on a visit to the Musée last December 1. In the background, a work by Guido Molinari: *Quantificateur bleu* 12/93, 1993. Acrylic on canvas, 274.3 x 366 x 4.5 cm. Gift of the artist. Coll.: Musée d'art contemporain de Montréal. Photo: Caroline Hayeur



IN COLLABORATION WITH THE MINISTÈRE DE L'ÉDUCATION DU QUÉBEC, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL WILL PRESENT AN EXHIBITION CALLED *THE STUDENT ARTIST*, SPOTLIGHTING BUDDING YOUNG ARTISTS AGED 6 TO 18, FROM MAY 10 TO 31, 1998. THE OPENING WILL TAKE PLACE ON SUNDAY, MAY 17 AT 2 P.M., IN BEVERLEY WEBSTER-ROLPH HALL.

This event is part of *Soutenir l'école montréalaise*, a wide-ranging program to improve access to cultural resources. Set up under the action plan for education reform, the program will encourage visits to the Musée by elementary and secondary schools in disadvantaged neighbourhoods of Montréal. The ministère de l'Éducation du Québec

will allocate extra resources to schools and cultural organizations that join in this activity which is based on the notion of partnership and on the use of existing resources. Aside from the Musée d'art contemporain de Montréal, a number of other organizations are involved: the ministère de l'Éducation du Québec, the ministère de la Culture

the student artist

et des Communications du Québec, the Université du Québec à Montréal and several museums (including the Montreal Museum of Fine Arts, Pointe-à-Callière, the McCord Museum, the Biodôme, the Canadian Centre for Architecture and the Saint-Laurent Art Museum).

The Musée d'art contemporain de Montréal is organizing various initiatives as its share of this major project. One of these is *The Student Artist*, which will enable elementary and high-school students to do studio work with their art teachers after a museum visit. The result of this gigantic collective undertaking will be displayed at the Musée d'art contemporain de Montréal and in the lobby of Complexe Desjardins in May 1998.

This all means recognition, at last, that the cultural development of Montréal students has to involve museum visits and artistic creation, even as part of a general education. As is pointed out by Réal Dupont, who is responsible for the ministère de l'Éducation's strategy for access to cultural resources, "artistic creation and cultural experience motivate young people, because these activities

appeal to their inner resources, their creativity and their own identity. Contact with Québec works also promotes the integration of students who are new to the society receiving them. It is important to nurture artistic creation in students and enable them to come into contact with artists and cultural institutions (theatres, museums, community cultural centres, libraries, etc.)."¹

The goal of the project is consequently to allow young people to make museums something of their own, through visits as well as through exhibitions of their works of art. The support of the teachers who are to guide the students is key to the success of this kind of project. Last year, when a similar event was held in cooperation with the CECM (the exhibition *La matière, source d'inspiration* presented in May 1997 at the Musée), we were delighted to observe that art teachers participated most generously and enthusiastically with us in organizing the project. ■ CHRISTINE BERNIER

1. Réal Dupont, *Prendre le virage du succès. Soutenir l'école montréalaise*. Gouvernement du Québec, Ministère de l'Éducation. This bulletin was distributed to teachers at the targeted schools in September 1997.

project SERIES



Southport KZN, 1996, Watercolour on paper, 35.3 x 28 cm. Collection of the artist. Photo: Richard-Max Tremblay

TREVOR GOULD

Posing for the Public (Project Series 23). ■ As part of the Project Series, Montréal artist Trevor Gould is presenting a new installation entitled *Posing for the Public*, made up of a variety of elements: artifacts, watercolours, wall paintings, sculptures, photographs and films. The space thus created refers to a natural history museum, by taking up certain display strategies and techniques specific to such museums (dioramas, taxidermy, theatrical presentation, archival document, etc.).

Borrowing from these strategies for using space, Gould questions the way nature was represented in turn-of-the-century museums. Employing animal imagery (elephants, gorillas, giraffes, etc.), he devises and explores a "geography of exhibiting" which suggests a new interpretation of nature. Whether at the zoo, the botanical garden or a museum of natural history, traditional exhibition methods reflect, according to Gould, visions based on exploration and appropriation. These models of occupying space define cultural territories in the same way as museums essentially define the realm of the aesthetic. The collections in these institutions are at the origin of principles of spatial organization which Gould examines in this installation.

Posing for the Public thus provides Gould with the opportunity to ponder the relationship between artwork and exhibition site, and expresses an openness to art's potential to create new connections with cultural and social spaces, and to redefine ephemeral territories, fostered by cultural differences.

More specifically, the work brings out the correlation between the practices of taxidermy, sculpture and photography, as revealed by the archives of the American Museum of Natural History, in New York, and Gould's own notations in the form of watercolours, silk screens on canvas, and sculptures. Like his work as a whole, this first solo exhibition by Gould at the Musée d'art contemporain de Montréal concerns issues related to the very definition of culture in all its topographical, museographical and historical ramifications. It confirms, for the public, the scope and impact of a singular body of work in Québec art today. ■ SANDRA GRANT MARCHAND

JANUARY 23 TO MARCH 22, 1998

“Art and philosophy” symposium proceedings

LAST OCTOBER, THE ART AND PHILOSOPHY SYMPOSIUM AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL FEATURED A NUMBER OF SPEAKERS: PHILIP ARMSTRONG, OLIVIER ASSELIN, FLORENCE DE MÈREDIEU, GEORGES DIDI-HUBERMAN, ÉLIANE ESCOUBAS, ALAIN FLEISCHER, STEPHEN MELVILLE, LOUISE POISSANT, SUZANNE FOISY, MICHAËL LA CHANCE, CHRISTOPH MENKE, RAINER ROCHLITZ AND JEAN-PHILIPPE UZEL.

The symposium's many participants expressed a strong interest in the papers presented there. The proceedings are therefore being published by the Musée as part of its *Colloques et conférences* collection.

All the authors kindly authorized publication of their texts. The tape recordings of the speeches and discussions are also available for consultation at the museum's Media Centre.

The book will be launched, in the presence of the authors, at the Librairie du Québec in Paris, on March 14, 1998, and at the Musée d'art contemporain de Montréal, on March 25 at 6 p.m.

The Musée wishes once again to thank its partners in holding this symposium: the Canada Council for the Arts, Visual Arts Section, The Samuel and Saidye Bronfman Family Foundation / La fondation de la famille Samuel et Saidye Bronfman, the Ministère des Affaires étrangères de France, the Ministère des Relations internationales du Québec, the Department of Canadian Heritage, the Hôtel du Parc and *Le Devoir*. ■ LUCETTE BOUCHARD

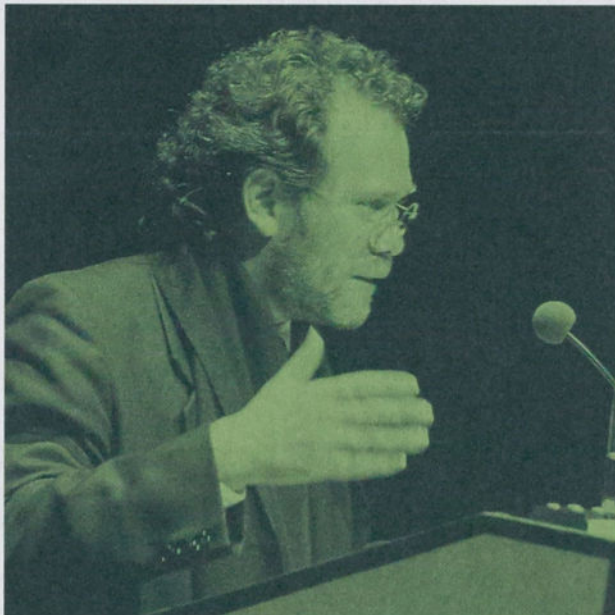


Michaël La Chance

“The question for us is to determine whether the new idealization of the body (the body as abstract algorithm) proposed by the technico-media model, as well as the physical reaction it gives rise to (the body as a combination of organs) — to determine, then, whether these two movements possess their own articulation or whether they still depend, for their symbolic effectiveness, on the old Platonic scheme.”

“We are increasingly anesthetized by images, which are meaningless unless there is blood. How are we to restore the image's potential without sacrificing its body?”

“To make the body sacred again, we have to transform it into signs, and then give a carnal existence to these signs.”



Georges Didi-Huberman

“All it takes is a flame held up close for this seemingly 'true' form to inescapably become distorted, break down and liquefy. The 'paradox of consistency' which wax imposes with its plasticity may thus be seen as the possibility — inevitably disturbing — of a *to and fro between likeness and formlessness*.”

“It would be interesting if art historians were to work on — and *work with* — the anti-values of their own field.”



Photos: Caroline Hayeur

Suzanne Foisy

“In the present debate, aesthetic philosophy claims to achieve interdisciplinarity, while strictly consolidating its positions, to the same extent that metacritical art criticism refers to interdisciplinarity as an instance legitimizing the current hybridity of practices. Wherever we go, there is no place, really, that we may talk to one another (about art) without any obligation to hear one another. Like two sides of the same mirror, forsaken disciplines nevertheless reflect things that are in themselves enthralling.”

friends of the musée

PRIVILEGES OF THE FRIENDS OF THE MUSÉE

The list of privileges offered to Friends of the Musée grows longer every year. More and more companies are becoming associated with the museum and enabling you to enjoy new advantages. Now, whether you are buying furniture, art materials or flowers, subscribing to some of the major art magazines, renting movies or having high quality framing done, your membership card provides many increasingly attractive benefits.

In addition to giving you free, unlimited admission to all our exhibitions, your membership entitles you to a discount on all your purchases at the Musée's Boutique, Olivieri Bookstore and La Rotonde restaurant.

The Friends of the Musée also get a free subscription to *Le Journal du Musée*, the Calendar of Events and invitations to all openings and special events.



First prize: Andrew Pidcock (gargoyle)

LIST OF PRIVILEGES

- Free, unlimited admission to the Musée
- 20% discount at the Musée's Boutique
- 10% discount at the Musée's Olivieri Bookstore and on the table d'hôte at La Rotonde restaurant
- \$100 discount on any purchase of \$1000 or more at Mobilia and Thomasville
- 10% discount on suggested retail prices at Omer DeSerres
- 15% discount at Flore florist
- One-year membership and first movie rental for \$7.95 at either of Boîte Noire's two stores
- 15% discount on framing at Encadrements Marcel Pelletier and Encadrements Art Mûr
- 50% discount on a one-year subscription to Vie des Arts
- 25% discount on a one-year subscription to Parours, l'informateur des arts
- 25% discount on a two-year subscription to Etc.
- Free admission to The Power Plant, Contemporary Art Gallery, Toronto

Created in 1983, the Fondation des Amis du Musée d'art contemporain de Montréal plays an essential role in supporting the museum in its mission. As a financial arm of the museum, it gathers funds through a host of activities (fundraising campaign, art auction, Annual Ball, draws, benefits, etc.), not just from its members, but also from corporations, the general public, and anyone else interested in contemporary art.

Your support is important. When you become a Friend of the Musée, you encourage and support the museum in its mission at the same time as you gain many privileges. Call 847-6270, and we will send you a membership form along with a detailed list of privileges right away.



Second prize: Charles De Gheidere

HALLOWEEN PARTY

Last October 31, on Halloween night, the Musée was once again utterly transformed to greet monsters and other peculiar characters. The organizing committee, made up of Hubert Sibre, Liliane Beaudet, Christian Bélanger, François Cardin, François Dell'Aniello, Marie-Claude Desjardins, Annie Poupore, Nathalie Roy and André Lussier, was assisted in its task by Stéphane Brisebois, Éric Desrosiers, Ugo Dionne, Jean-François Germain, Suzanne Moquin, Marie-Hélène Nolet and Laurent Terrasse.

An evening like this is not possible without the participation of sponsors, and we are most grateful to British Airways, NewAd Media, Quebecor Merrill, Molson O'Keefe, Corby, the International Festival of Films on Art, Lachute Golf Club, Plouk and NatRoy Design.

ANNUAL BALL

This coming April 18 is the date set for the museum's Annual Ball, the most elegant and prestigious event organized by the Friends of the Musée. Last year, some 500 guests attended. Honorary Chairman Jacques Girard, President of Montréal International, was joined by the well-known political figures Serge Ménard, Pierre Bélanger, Pierre Pettigrew, Lucienne Robillard and André Boulerice. From the world of the arts, we saw Betty Goodwin, Denys Arcand, Suzanne Cloutier, Igor Ustinov, Irene F. Whittome, Marie Saint-Pierre and Gilbert Rozon. The list of leading names from the business community is too long to give here, but included Michel Crête, Charles Lapointe, Louis Lagassé, Ann and Barrie Birks, Nahum Gelber, Liliane Stewart, Jean-Claude Scraire, Paul Simard, Claire Léger, Pierre Bourgie, Renée Angers, Paul and Mary Lamontagne, Charles S. N. Parent, André Chagnon, Daniel Lamarre, Jeremy and Lillian Reitman, Thomas Hecht and Monic Houde. Dust off your dancing shoes and join the party! Information: 847-6272.

ART DRAW

Attention all ticket holders for the draw for works by Jean-Paul Riopelle, Barbara Steinman and Claude-Philippe Benoit, which was to take place this past December 9. Please note that the event has been rescheduled for April 18, 1998, and will be held at the museum's Annual Ball.



Jury choosing best costume:
René Rozon, director of the International Festival of Films on Art;
Louise Lévesque, Regional Sales Executive, British Airways;
Michael Reha, Executive Vice-President, NewAd Media;
Emmanuel Galland, one of the artists taking part in the exhibition
Of Fire and Passion

Journées

de la culture at the musée: •

A Big Hit



Photo: Xavier Lluís

AS PART OF THE FESTIVITIES SURROUNDING THE FIRST-EVER JOURNÉES DE LA CULTURE, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL THREW OPEN ITS DOORS FREE OF CHARGE ON SUNDAY, SEPTEMBER 28 FROM 11 A.M. TO 6 P.M. The program included a visit to four exhibitions, a talk/group discussion and, a rare occurrence, a tour of the conservation laboratory. In addition, on Friday and Saturday, September 26 and 27, participation in the art workshop Jenkins Surfing was free.

The Musée's activities culminated on Sunday, September 28, when more than 600 people responded to the invitation

to view the exhibitions *Irene F. Whittome*, *Daniel Villeneuve Suite #6*, *The Collection: Visionary Works* and the didactic exhibition *Curved Line*. Lucette Bouchard, Director of Education and Documentation, also discussed the theme *La Culture, un bien collectif* with interested visitors. Ms. Bouchard pointed out how museum-goers can play an active part in spreading knowledge on art. Most unusually, the "mysterious" conservation laboratory was open to the public, as well. For each of the tours, conservator Marie-Noël Challan-Belvan spoke to a full house.

Clearly, the Journées de la culture are a very worthwhile initiative, which the Musée would be happy to take part in again. ■ C. M.

putting a stop to Art Traffickers

THIS PAST OCTOBER 7, GEORGES DROZ, FORMER SECRETARY GENERAL OF THE HAGUE CONFERENCE ON PRIVATE INTERNATIONAL LAW, WAS THE GUEST OF THE INTERNATIONAL ECONOMIC LAW SOCIETY CANADA AND THE ART LOVERS AND COLLECTORS CLUB OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL. HE GAVE A LUNCHEON TALK ON THE RAMIFICATIONS OF THE UPCOMING IMPLEMENTATION OF THE NEW UNIDROIT CONVENTION ON THE RESTITUTION OF STOLEN OR ILLEGALLY EXPORTED CULTURAL PROPERTY.

The UNIDROIT convention signed by France on June 24, 1995, fights against the illicit trade in cultural property. Its goals are, first, to ensure the restitution of stolen property and, second, to see to the return of goods exported in violation of national regulations protecting a country's cultural heritage. Restitution of stolen property may be achieved through uniform regulation, while the return of illegally

exported property calls for administrative and judicial cooperation. In either case, the fate of the buyer who acquired the property in good faith is of particular importance.

The 40-odd guests at the luncheon were able to appreciate the complexity of the issues surrounding the art-trade rules currently in effect internationally, in both the private and institutional sectors. The members of the Art Lovers and Collectors Club of the Musée d'art contemporain de Montréal were made aware of the precautions to take when acquiring a piece of art. Many of these precautions are legal in nature, as Mr. Droz explained, while pointing out that laws related to protecting cultural heritage vary considerably from country to country. It is therefore urgent and imperative that as many countries as possible adhere to a convention in this regard. The extent of the phenomenon is made clear by a recent study, which estimates that 50,000 art objects are stolen every year.

While neither Canada nor the United States has signed the UNIDROIT convention yet, it nonetheless provides the legal basis for assuring collectors all over the world of the best possible protection against dealers who care little about the consequences which their actions may have on the legal art market.

The Collectors Club members were happy to be able to meet an expert in the field of cultural property protection, and greeted the initiative with enthusiasm. ■ C. M.

Élément de culture...

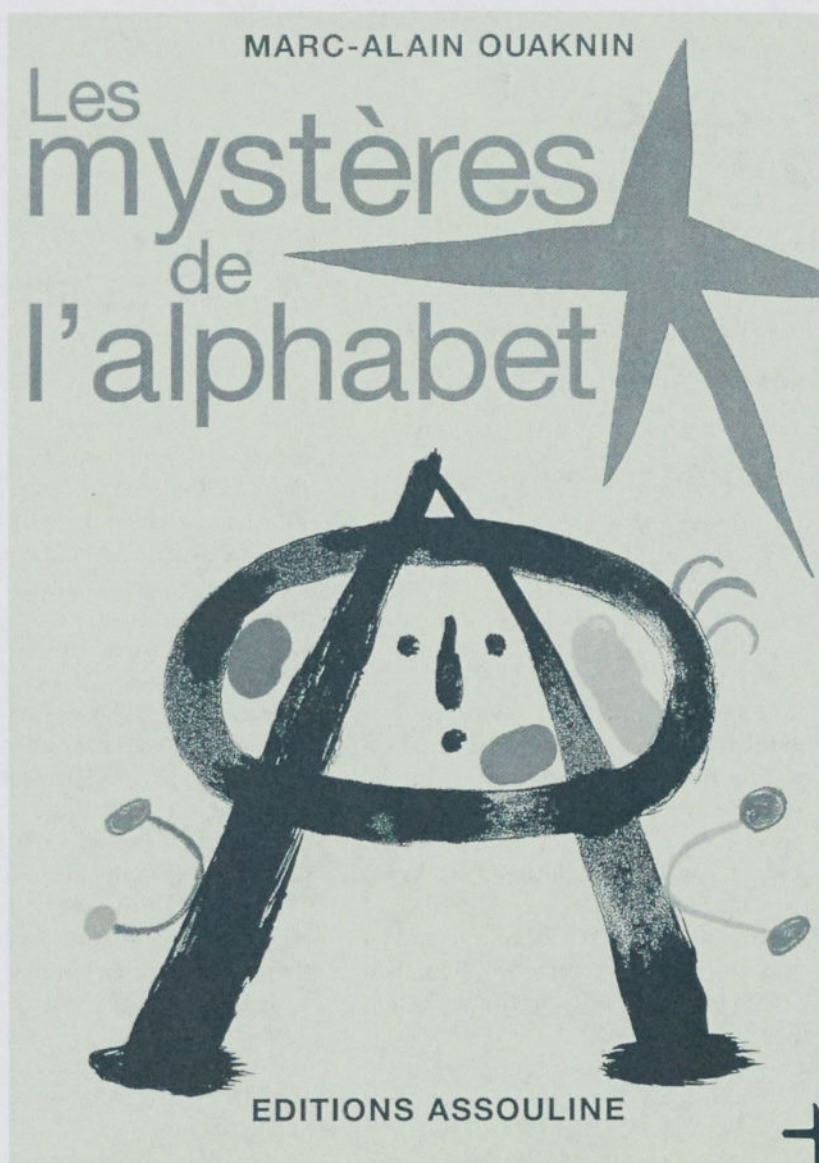
LE DEVOIR

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The Musée invites you to Lounge

TO DELVE FURTHER INTO THE THEMES EXPLORED BY AN EXHIBITION, FAMILIARIZE YOURSELF WITH THE RESOURCES OF THE MUSEUM'S MEDIA CENTRE, OR SIMPLY TAKE A BREAK DURING A VISIT TO THE MUSÉE, WE INVITE YOU TO LINGER IN OUR LOUNGES.

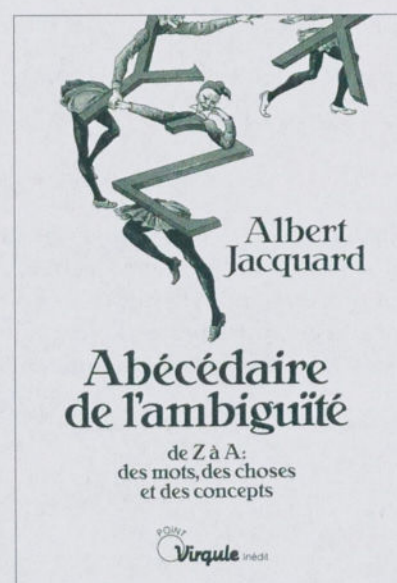
Located right next to the exhibition galleries, the Mariette Clermont Lounge and the Senator Louis P. Gélinas Lounge offer a selection of printed and audiovisual material on the exhibitions and other events currently on at the museum. Under the coordination of Élane Bégin, a librarian in our Media Centre, an eclectic assortment of publications has been put together: artists' biographies, philosophical essays, reference works, and more. Just drop by, and you will discover the many subtleties and interconnections of the subjects covered by the Musée in its activities.

By way of an example, we might mention that more than 20 titles — books, magazine articles and artists' catalogues — were gathered to accompany the exhibition *The Musée Alphabet*. They include *Fragments d'un discours amoureux* by Roland Barthes, a philosophical work laid out along the lines of an alphabet primer, *Le Terrain du dictionnaire A/Z* and *Les Pages-Miroirs 1979-1988* by Rober Racine, activity guides for literacy instructors, and many others that fit the alphabet theme to a T.

In the same spirit, the Musée presents a program of documentary videos in the Gazoduc TQM Room. This winter, for example, we will have a chance to view the celebrated *Abécédaire de Gilles Deleuze*, made in 1996 by Pierre André Boutang.

Naturally, all the documentary videos produced by Chantal Charbonneau of the Musée d'art contemporain de Montréal are also screened in the Gazoduc TQM Room.

The lounges and video programs alone are worth an extended visit to the Musée... or many visits. ■ LUCETTE BOUCHARD



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: Josée Bélisle, Christine Bernier, Lucette Bouchard, Sandra Grant Marchand, Louise Ismert, André Lussier and Charles Meunier. • 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, 1998 • 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 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 Tapiro-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, Sylvi Plante, Vice-President, Sylvie Boivin, Secretary, Manon Blanchette, Marie-Claude Desjardins, Sébastien Forest, Joanne Forgues, Mélanie Kau, Louis Lagassé and Martha Tapiro-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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