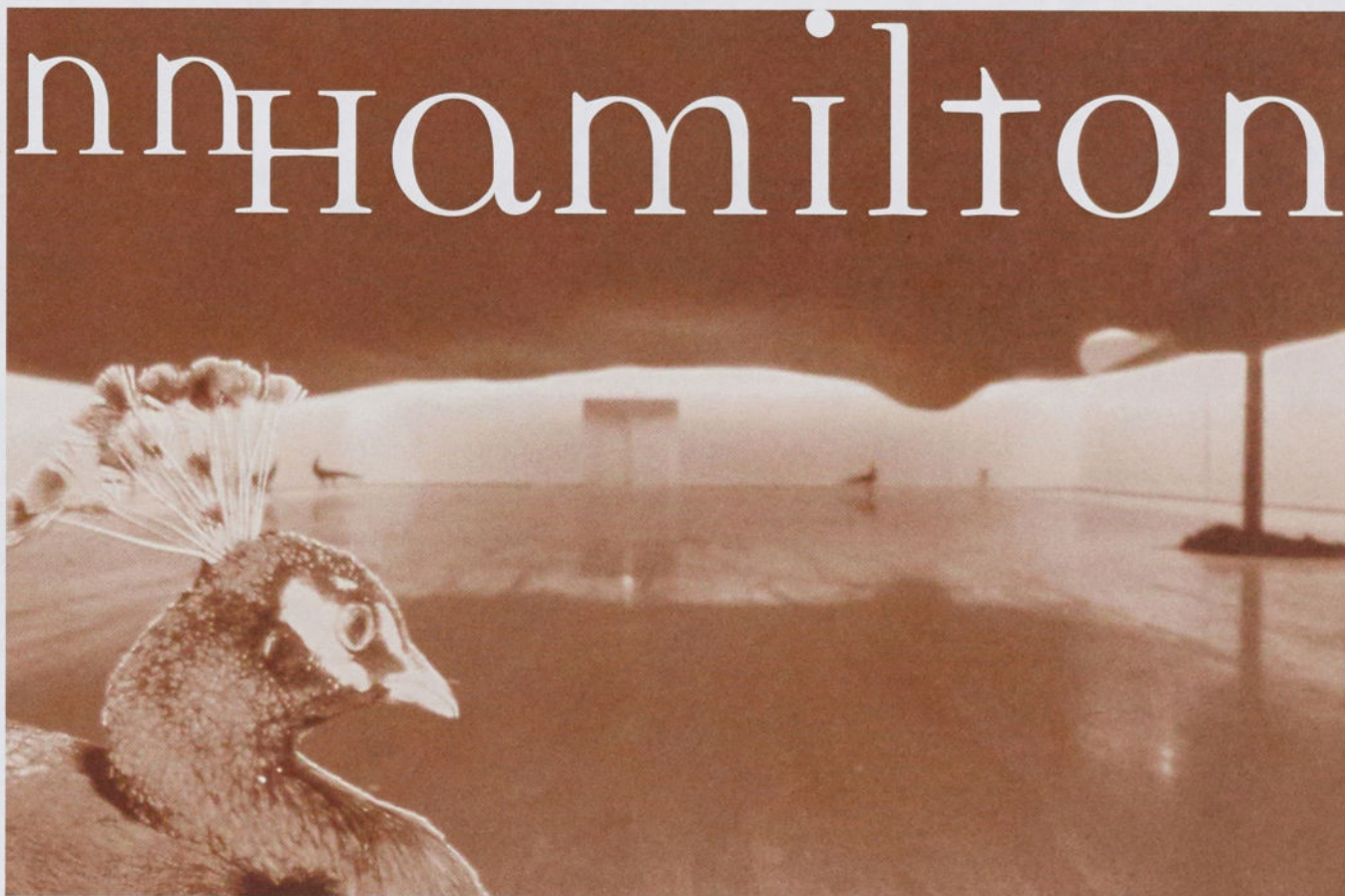


# Ann Hamilton



*mattering, 1997*  
Undulating silk, peacocks, voice, typewriter ribbon  
Photo: B. Adilon

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IN CREATIVE RESIDENCE AT  
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THE AMERICAN ARTIST ANN HAMILTON, WHO WAS BORN IN 1956 IN LIMA, OHIO, NOW LIVES AND WORKS IN COLUMBUS. OVER THE PAST TEN YEARS, SHE HAS GAINED A REPUTATION AS ONE OF THE MOST INFLUENTIAL FIGURES OF HER GENERATION. WINNER OF A NUMBER OF PRIZES AND GRANTS, INCLUDING THE MACARTHUR FELLOWSHIP IN 1993 AND THE ALDRICH AWARD IN 1997, SHE WILL BE REPRESENTING THE UNITED STATES AT THE 1999 VENICE BIENNALE. SINCE HER FIRST NEW YORK PERFORMANCE IN 1984, ANN HAMILTON HAS PRODUCED OVER TWENTY IN SITU INSTALLATIONS, TOGETHER WITH A NUMBER OF VIDEO AND SOUND WORKS. INTERNATIONALLY FAMOUS FOR HER INSTALLATIONS, WHOSE MATERIALS SPEAK TO THE SENSES AND CONJURE THE REALMS OF POETRY AND THE IMAGINATION, ANN HAMILTON BUILDS UP A COMBINATION OF ACTIONS AND OBJECTS IN ORDER TO CREATE CONNECTIONS BETWEEN THE COMPONENTS OF HER ART: PERCEPTION, KNOWLEDGE, EXPRESSION AND EXPERIENCE.

The Musée is presenting forty-three works drawn from the exhibition *the body and the object: Ann Hamilton 1984-1997*, organized by the Wexner Center for the Arts at Ohio State University, in Columbus. A major installation entitled *mattering*, created in 1997 for the Musée d'art contemporain de Lyon, will also be on view.

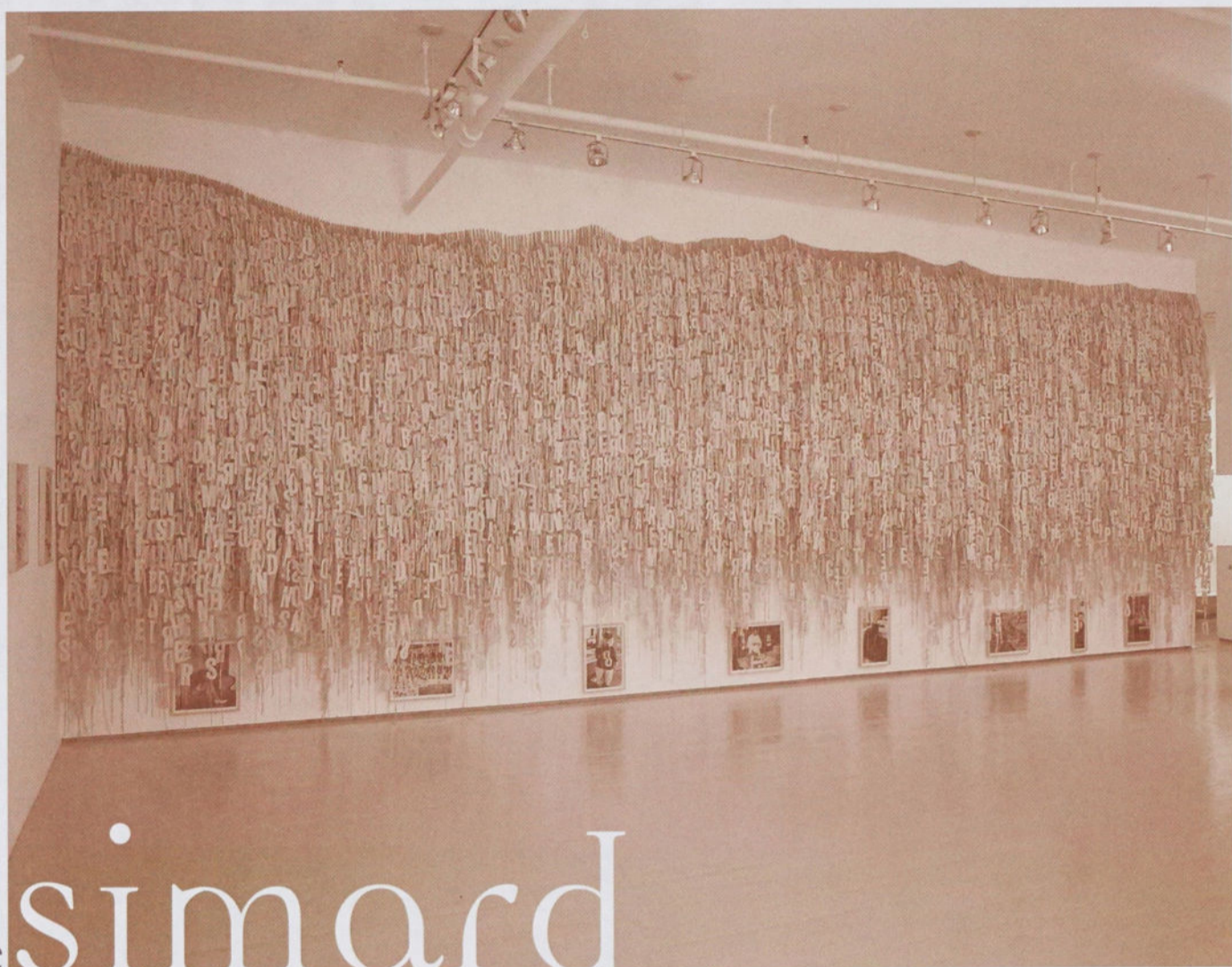
The artist's approach reflects her preoccupation with the interactions between matter and thought, animate and inanimate, body and mind. Ann Hamilton makes use of photography, sound, film, video and a range of materials to create a metaphorical universe. The book, symbol of the artist's interest in literature, often serves as a work's creative catalyst. Hamilton also explores the potential of textiles, water, humans and animals. The world she creates presents us with places wrought of memory, representation and corporeality, which she imbues with a new audacity and radicalness. Expanding the idea of the work to simultaneously encompass the notions of process, duration and accumulation, Hamilton's complex and often huge environments also include the performance – usually silent – of everyday actions. It is a multidisciplinary approach, in which unusual materials are juxtaposed within a sensorial environment. Through actions or situations that focus on the body or fragments of it (mouth, ear, neck, hands...) and materials (water, stone, grease, honey...), the artist restates the relation that exists between body and mind, thought and matter.

A number of particularly significant objects linger on from Hamilton's temporary installations, where she expresses her original intuitions concerning space and gesture. The exhibition allows viewers to explore several of the artist's recent projects within the context of earlier works and installation elements that reveal the evocative power of her work as a whole. Ann Hamilton's practice seems to capitalize on contrasts, especially in *mattering*, where she opposes the performance of an individual who is perched on top of a pole that pierces a great wave of orange silk and who winds around their fingers a blue typewriter ribbon rising up from below, to that of the peacocks who wander freely through the gallery among the spectators. The action of the work acts as a link between the materiality and immateriality of an ambivalent world. Ann Hamilton's entire *œuvre* triggers within us the desire to know, exciting both the intellect and the senses.

A CD-ROM presented in the exhibition, which offers viewers access to ten of Ann Hamilton's installations, serves as an extension of her aesthetic vocabulary and a documentary reminder of some of the high points of her work. ■ PAULETTE GAGNON

OCTOBER 9, 1998 TO JANUARY 17, 1999

Possé composé, 1995. Padded letters, string and dye  
Courtesy Jack Shainman Gallery, New York  
Photo: D. James Dee



# claudesimard

## shedding

A NATIVE OF LAROCHE, QUÉBEC, CLAUDE SIMARD HAS LIVED IN NEW YORK FOR ALMOST TWENTY YEARS. ALTHOUGH HE BECAME KNOWN INITIALLY AS A PAINTER – HE WAS INCLUDED IN THE 1985 EXHIBITION *PEINTURE AU QUÉBEC: UNE NOUVELLE GÉNÉRATION* – OVER THE YEARS HIS WORK HAS MOVED INTO THE REALM OF MULTIDISCIPLINARITY. PHOTOGRAPHY, PERFORMANCE AND INSTALLATION ARE NOW HIS PRINCIPAL MEANS OF EXPRESSION, ALONG WITH SCULPTURE, WHICH PLAYS AN INCREASINGLY IMPORTANT ROLE IN HIS RECENT PRODUCTION.

Powerfully autobiographical, Claude Simard's practice draws thematic sustenance from his small-town background, his geographical roots, his sexual orientation and his longstanding fascination with popular culture. In recent years, particularly, these themes are reasserted and reinforced with each new corpus of works he creates.

This clearly sociopolitical exhibition, which includes photographs, a mural installation and around ten wooden sculptures of varying sizes – several in a style that recalls traditional Québec folk art – brings together a number of hybrid objects and characters, tragicomic figures that represent an attempt to crystallize the difficult encounter between the two worlds of which present-day Québec society is, according to the artist, an expression. Highly charged with symbolism, the exhibition sketches a sometimes caricatural portrait of a society that may, in its desperate quest for modernity, have placed its soul in jeopardy.

One of the major sculptural works on view is composed of busts of all the premiers who have led Québec from the start of the Quiet Revolution to the present day. This piece immediate-

ly defines the sociopolitical backdrop against which the exhibition must be seen. The obvious symbolic content of other decisively minimalist works reinforces, either directly or indirectly, this underlying thematic framework. What emerges from this surprising juxtaposition of works, marked by a subtle yet haunting surrealism, is a rather disturbing exhibition whose ambiguity of content and overall strangeness may well leave visitors feeling disconcerted. What it embodies is Claude Simard's view of the society which produced him, which he observes but does not judge, to which he remains deeply attached but which, in his ongoing search for identity, he is now obliged to contemplate from a distance. ■ GILLES GODMER

OCTOBER 3, 1998 TO JANUARY 10, 1999

Recent Acquisition .  
Axis mundi  
by  
Roland Poulin



Roland Poulin was born in 1940 in St. Thomas, Ontario. His family moved to Montréal in 1944. He has lived and worked in Sainte-Angèle-de-Monnoir, Québec, since 1986, and has taught at the University of Ottawa's Department of Visual Arts since 1987. In 1992, he was awarded the Prix Ozias-Leduc by the Fondation Émile-Nelligan and, just recently, in May 1998, he won the Jean A. Chalmers National Visual Arts Award for his work *Dérobée*, which is part of the Musée's collection.

*Axis mundi*, 1997-1998  
Bronze, 1/3  
2 elements  
300 x 215 x 400 cm  
Foundry: Atelier du bronze Inverness  
Collection: Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay

FOR SOME THIRTY YEARS NOW, SCULPTOR ROLAND POULIN HAS EXAMINED THE RIGOURS OF FORM, MATTER AND DENSITY. HIS WORK HAS BEEN SHOWN A NUMBER OF TIMES AT THE MUSÉE, NOTABLY IN THE GROUP EXHIBITIONS *QUÉBEC 75*, IN 1975, *ONZE SCULPTEURS CANADIENS*, IN 1977, *REPÈRES: ART ACTUEL DU QUÉBEC*, IN 1982, *LES VINGT ANS DU MUSÉE À TRAVERS SA COLLECTION*, IN 1985, *LES TEMPS CHAUDS*, IN 1988, AND *LA COLLECTION: TABLEAU INAUGURAL*, IN 1992, AS WELL AS IN TWO SOLO EXHIBITIONS, *STRUCTURE IMMATÉRIELLE. RAYONS LASER ET FAISCEAUX LUMINEUX*, IN 1971, AND *ROLAND POULIN: SCULPTURES ET DESSINS 1982-1983*, IN 1983.

His work is represented in the Collection by seven sculptures (from 1978 to 1998), a bronze relief (1990), nineteen drawings and two prints. Installed permanently last July in the Musée's sculpture garden, *Axis mundi* (1997-1998) constitutes a major, quite exceptional acquisition. It is the artist's first large-scale work in bronze while, for the Musée, it is the first in a series of changes designed to give its sculpture garden a distinctive, relevant character.

When Roland Poulin went back to using wood as a sculptural material, in 1985, he launched a new cycle of sculpture in which the human scale, references to the grave, and a deep, dark polychrome palette form the parameters of an aesthetic quest taking the sacred and the profane to the limits of both abstraction and figuration. The theme of night is permeated with the symbolism of death, and embodied in the density of the material are the overlapping and fragmentation of forms along with the notion of union with another and the separation brought by death. With remarkable economy of means, Poulin anchors the volumes he has produced and carved in a materiality heavy with opacity and weight, at the same time as he literally incorporates space, the primordial, absolute void. Then, defying gravity, the main volume, mounted on *pilotis*, seems to begin to "travel" slowly, to float in immaterial space. Gradually, different elements emerge, buried, scattered, suggesting a cross — crossroads and traditional roadside crosses.

The artist appropriates the representation of the cross by also associating it with the principle of the growth of a tree, the surge of life. In *Axis mundi*, the reference to the tree of knowledge recalls the vertical thrust of Brancusi's *Endless Column*. The reference to death takes physical shape in the horizontal laying out, a lowering into the grave that extends the sculptural space. Transforming the garden into a cemetery and the museum into an open-air catacomb, the sculpture is no longer placed on the ground; it is rooted and somehow integrated inside the earth. The work makes use of the same elements it is left to: cast in bronze, liquefied by fire, petrified and fossilized by the open air, with the rainwater streaming over its surfaces. First and foremost a place of memory, with *Axis mundi* the Musée becomes a place of ritual, like a primeval forest, a remembrance of the very material of wood, in which reality and appearance join the universal archetypes of the passage from life to death. ■ JOSÉE BÉLISLE

## portrait of a winter visitor



Photo: Yves Binette

IN THE LAST ISSUE OF THE *JOURNAL*, WE DREW A PICTURE OF A SUMMER VISITOR. WE'RE NOW TURNING OUR ATTENTION TO THAT VISITOR'S WINTER COUNTERPART AND FASHIONING A SKETCH BASED ON A SURVEY CONDUCTED BY OMNISCOPE AMONG INDIVIDUAL VISITORS DURING THE WINTER OF 1998.

In 1998, a winter visitor to the Musée was typically a woman (53%) who for the most part came accompanied by relatives or friends (47%). Generally residents of the Montréal area (57%), winter visitors mostly speak French at home (63%). And they are art lovers. As well as the Musée d'art contemporain, these enthusiasts have visited between one and three other museums devoted to contemporary or modern art (43%).

In conclusion, we were able to confirm our initial hypothesis: the summer visitor is generally a tourist, while the winter visitor is a member of the local community. In fact, the figures turn out to be exactly equivalent – 57% in both cases! But there is a major difference between summer and winter museum-goers: in summer, visitors tend to come to the Musée on their own, while in winter, as already noted, they prefer some company. ■ D.L.

presented by benson & hedges

## Borduas and the Automatist Epic



Opening of the exhibition *Borduas and the Automatist Epic*  
Minister Louise Beaudoin  
in the company of Renée Borduas  
Photo: Caroline Hayeur



Opening of the exhibition *Borduas and the Automatist Epic*  
Henri Tranquille  
Photo: Caroline Hayeur

Last May, to mark the 50th anniversary of publication of the *Refus global* manifesto, the Musée inaugurated its exhibition *Borduas and the Automatist Epic*. And, to paraphrase the painter, many visitors have evidently "joined us," having allowed themselves to be "inspired by the endeavour." In fact, 26,000 visitors had already seen the exhibition as the summer got under way. Along with the presentations devoted to Pellan, Doisneau, Lukacs, Davies, Molinari, Cadieux, Bourgeois, Wegman and Mousseau, the event has proved to be one of the ten best attended exhibitions held at the Musée.

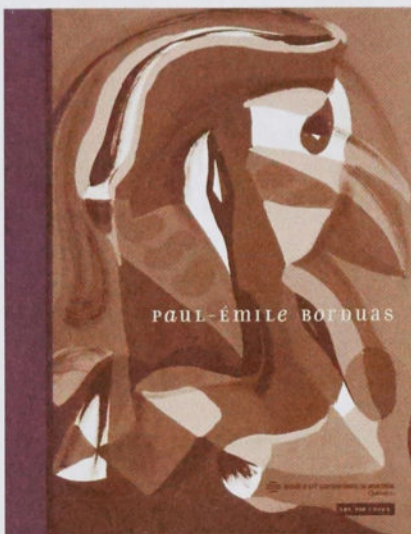
After a solid start in the spring, the exhibition was given a major re-launch in July thanks to support from Benson

& Hedges, the show's principal sponsor. An extensive promotional campaign was undertaken in some sixty restaurants, cafés and bars throughout Montréal. The campaign is taking various forms, including a contest, a media campaign, an indoor and outdoor poster campaign, postcards, parasols, coasters and ashtrays. It will continue until October.

Owing to this remarkably generous sponsorship, we have been able to provide the exhibition with a visibility appropriate to the tribute with which the Musée wished to honour Borduas. ■ D.L.

## A book and a scarf

paul-émile borduas



Last September, to mark the 50th anniversary of publication of the *Refus global* manifesto, the Musée launched a 112-page book on Borduas that contains 75 colour reproductions and essays by curator Josée Bélisle and art historian-artist Marcel Saint-Pierre, as well as a complete list of works by Borduas included in the Musée collection. Published jointly with Les éditions des 400 coups, the volume is available in bookstores for \$39.95. The Musée has also produced a silk scarf illustrating *Chantecler*, a 1942 gouache by Borduas. Now, after Molinari and Mousseau, you can add a third magnificent silk square to your collection. The scarf, priced at \$78, is on sale at the Boutique. ■ C.C.

# The symposium series continues

THE MUSÉE IS MARKING THE START OF THE 1998 ACADEMIC YEAR WITH AN IMPORTANT MEETING ON THE SUBJECT OF THE THEMATIC SCAN. A YEAR AFTER LAUNCHING ITS THEMATIC SCAN PROJECT – A FIRST IN THE CULTURAL REALM – THE MUSÉE IS EAGER TO HEAR ABOUT AND RELAY THE VARIOUS REACTIONS TO THE SCAN PROCESS AND ITS RESULTS. SCANNERS, USERS AND MEMBERS OF THE INSTITUTION WILL DISCUSS WAYS AND MEANS, AS WELL AS THE MAIN TRENDS THAT HAVE EMERGED FROM THE MONITORING OF THE FOUR SELECTED THEMES: COLLECTING CONTEMPORARY ART, DISSEMINATING CONTEMPORARY ART, CONTEMPORARY ARTISTIC CREATION AND PRODUCTION, AND THE STUDY AND DEVELOPMENT OF MUSEUMS. SEVEN SPEAKERS WILL BE TAKING PART IN THIS HISTORICAL *MERCREDI DE LA VEILLE*, WHICH IS BEING HELD ON NOVEMBER 4, FROM 6 TO 9 P.M.

## at the musée

The fourth and fifth symposiums in the *Definitions of Visual Culture* series are also currently in preparation. A conference entitled *Memory and Archive* is scheduled to take place on October 15 and 16, 1999. The Musée will be inviting predominantly Germanic thinkers to participate in this event. Symposium organizer Christine Bernier writes: "As the millennium draws to a close, this conference will be an opportunity to reflect on the question of memory and more specifically on the status of memory within contemporary culture . . . The interest in memory, while historically determined, is also associated with a particular *topos* and betrays an affinity with Germanic culture."

The Musée has already assembled a group of intellectuals with whom, over the past few months, it has been reflecting on the theme of this upcoming symposium. The group consists of Sam Abramovitch, Éliane Escoubas, Uwe Forster, Dagmar Guttman and Walter Moser. The Montréal Goethe Institute has also already agreed to lend the project financial support. The names of those being invited to present papers and other participants will be announced in the coming months.

Finally, the *Definitions of Visual Culture* series will draw to a close in fall 2000 with *Art and Literature*, an event focusing on Latin American culture. This gathering will mark the end of a prestigious series that is well documented in the "Conférences et colloques" collection published by the Musée d'art contemporain de Montréal. ■ L. B.

## The musée well visited and publicly endorsed



Danielle Legentil, Media Relations and Customer Development Officer, Musée d'art contemporain de Montréal; Roland Fortin, CEO of Importation épicurienne R.A. Fortin; Manon Blanchette, Director of Communications and Marketing, Musée d'art contemporain de Montréal.

On Sunday May 24, 1998, which was American Express Montréal Museums Day, some 5,000 visitors flocked to the Musée d'art contemporain de Montréal. Among the exhibitions they were able to enjoy was *Borduas and the Automatist Epic*, presented by Benson & Hedges. Once again this year the Musée d'art contemporain de Montréal was the second most visited museum of the day. The event generated a total of 66,000 visits to the 26 participating museums, and a poll conducted among visitors revealed an extremely high satisfaction rate: 98% of those who responded said they were very satisfied, which makes American Express Montreal Museums Day the city's most appreciated event!

Much visited, the Musée also receives its share of prizes. On the occasion of this year's Grands Prix du tourisme québécois, organized by the Greater Montréal Convention and

Tourism Bureau, a regional jury recently named the Musée d'art contemporain de Montréal regional winner in the "small public enterprise" category. The Musée won the award specifically for the *Mousseau* promotional campaign, undertaken in the spring of 1997.

Last September, Monique Gauthier, Collection Registrar at the Musée, gave a talk to the Art Lovers and Collectors Club on various aspects of archival holdings, their importance within a collection and the different conservation treatments they may require. For the past two years, the Club has united people keen to share their interest in contemporary art with others who simply enjoy collecting *objets d'art*. Annual membership fees are \$200 per person and \$300 per couple. For further information, please contact Manon Blanchette, Director of Communications and Marketing, at (514) 847-6911. ■ C. G.



# friends of the Musée



Photo: Olivier Jomphe



Photo: Olivier Jomphe



Photo: Olivier Jomphe



Photo: Gaétan Villandré



Photo: Olivier Jomphe



Photo: Caroline Hayeur

## A VERY TRIBAL AFFAIR

On June 18, getting their new activity *Summer Solstice* off to a great start, the Friends of the Musée held a *Very Tribal Affair*, which involved the gracious participation of Organic Fresh Heroes (OFH). At this exciting happening, attended by 250 enthusiastic party-goers, paintings, sculptures, videos, "live" painting, tango, various strange objects, music, characters from the Tribu organique du nouveau millénaire and some amazing installations combined to create an atmosphere that left OFH feeling entirely at home.

This exhilarating, off-the-wall party was sponsored by Ogilvy Renault and Events International, with the special participation of the Globe and Buona Notte restaurants. Support was also provided by the Groupe Pernod Ricard, Make Up For Ever, Nat Roy Design, Omer DeSerres, Sélections François Fréchette, Domtar, Flore topiaires and Café-bistro A. L. Van Houtte (Phillips Square).

## INVITATION TO THE 5<sup>TH</sup> ANNUAL MUNSTER BALL

On October 31, the Musée will once again undergo a total metamorphosis as it celebrates Halloween and welcomes characters from every imaginable period and universe. So get to work on your masks and costumes, and reserve your tickets now by phoning 847-6271.

## ART AUCTION

The 9th edition of the Friends of the Musée art auction is being held next February. If you would like to submit a work or works to the sale, please contact André Lussier at (514) 847-6272. We can also provide you with information about regulations concerning the issuing of tax receipts for gifts of artworks.

## PRIX ARTS-AFFAIRES

Presentation of the 1997-1998 Montréal Prix Arts-Affaires took place on June 1 at the Théâtre du Nouveau Monde. The event was an opportunity to acknowledge once again Jean Cypihot's commitment to the Musée d'art contemporain de Montréal. By naming Mr. Cypihot Business-Arts personality of the year, organizers were recognizing the crucial role culture has always played in his life and underscoring the importance of cultural patronage, which is based on a steadfast and disinterested commitment to art.

## ART DRAW

The Friends of the Musée art draw was held on April 18 during the Annual Ball. The winners of works by Jean-Paul Riopelle, Barbara Steinman, Claude-Philippe Benoît and Marc Garneau were, respectively, Serge Pichette, Robert Davis, Denis D'Etcheverry and Mario Lecaldare. Congratulations to all the lucky winners and thanks to all those who took part.

1. Two members of the Tribu organique du nouveau millénaire standing in front of David Pelletier's work *Aphrodite méditant sous les soleils du microcosmos*, 1997, 213 x 213 cm.
2. A party-goer with Carlitto Dalceggio's work *Seaside Philosophic Chinese Soup Ritual and Other Useless Daily Rotations*, 1998, 250 x 300 cm.
3. Tango demonstration.
4. Roy Lacaud Heenan, Chairman of the Board of Directors of the Musée, in the company of a very special member of the Tribu organique du nouveau millénaire.
5. Jennifer Maduro wearing a Pop Art creation during the 1997 Halloween celebrations.
6. Jean Cypihot, photographed in the gallery that bears his name, surrounded by a group of Borduas' Parisian works.



# The Role of technology

THE POTENTIAL OFFERED BY THE EVERYDAY USE OF VARIOUS FORMS OF NEW TECHNOLOGY IS TREMENDOUS AND IS STILL LARGELY UNEXPLORED TERRITORY FOR MUSEUM WORKERS GENERALLY. THIS IS ESPECIALLY TRUE OF THE WORLD WIDE WEB. THE MAIN CHALLENGE OF THE NEXT THREE YEARS WILL BE FINDING WAYS TO MAKE EFFECTIVE USE OF THESE TECHNOLOGIES IN PRESENTING OUR COLLECTIONS AND EXHIBITIONS, AND EVEN IN DISSEMINATING OUR KNOWLEDGE.

JUST ABOUT A YEAR AGO, THREE QUÉBEC MUSEUMS (THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, THE MUSÉE DU QUÉBEC AND THE MONTREAL MUSEUM OF FINE ARTS) EMBARKED ON AN INFORMATION MANAGEMENT AND DISSEMINATION PROJECT CENTRING ON THEIR RESPECTIVE COLLECTIONS.

This project, called ARRIMAGE, involves the application of new information and communications technologies in the museum realm – more specifically, the development and introduction into museums of databases and multimedia tools that will enhance the efficiency and quality of informational research undertaken by museum staff. Once in place, these tools will enable curators, educators, researchers and communications personnel to collate and relay information that will help increase publicly accessible knowledge. These tools will also help in developing multimedia products for use in schools, by the general public and by specialized groups. Finally, these new technologies will become an integral part of regular museum activities and an important factor in increasing the quality of all dissemination projects.

To reach these management and dissemination objectives, however, considerable groundwork needs to be done and numerous tasks accomplished in all the museums involved, including our own. Some of this work is already under way, such as the transfer and conversion of all data related to the collections from the central bank of CHIN to an individual management system for each museum. Other tasks, such as the standardization of the data

contained in these management systems, will be undertaken by curatorial and archive staff during the coming year. By April 1999, members of the public connected to the Internet will be able to access these data through a joint site supplying all the museums.

Users will consult the data via a search engine accessible at the site; it will direct them to multimedia data related to over 20,000 works of art belonging to the partner museums. Terminological standardization, in the areas of both descriptive and catalogue information, is thus a key element in the joint site's effectiveness as a documentation and dissemination tool.

As well as the challenge of standardization, which the museums face together, each institution must undertake the digitalization of its collections. An initial block of images will be digitalized by Groupe LGS, a firm that has been partnering the project since the fall of 1997; but soon each museum will be required to digitalize a large part of its own collection and subsequently to continue the process with all new acquisitions. It is for this reason that the Musée d'art contemporain recently purchased some sophisticated digitalization equipment. This equipment will enable the Musée to set up a digitalization laboratory that can be used for the

digitalization of all the works in the collection and the documentation of all our institution's core activities.

In light of its digitalization requirements and owing to its particular mandate and its responsibility to manage its documentary holdings in accordance with the *Copyright Act*, the Musée will be obliged to adopt and adhere strictly to a digitalized image management policy.

This three-museum project also includes the dissemination of a virtual exhibition based on the collections, together with the development of a virtual educational activity entitled *My Collection*. These supplementary projects will require the contributions of curators and educators from the three museums, who will thus be given the opportunity to learn more about the application of new information and communications technologies to their respective fields of expertise.

Finally, this joint museum project also involves the development of a system designed specifically for the management of events schedules and bibliographical information. This system, which will be compatible with the collections database, will enhance the research capacity of the Media Centre of the Musée d'art contemporain. Completion of this project will, however, depend on the collaboration of other institutions.

■ BENOÎT BISSONNETTE



# choreographer • Marie chouinard in creative residence at the musée

MARIE CHOUINARD MADE HER ENTRANCE ONTO THE CONTEMPORARY DANCE SCENE IN 1978 WITH *CRISTALLISATION*. WORKING IN A REALM BETWEEN PERFORMANCE AND DANCE, MARIE CHOUINARD WAS SOON RECOGNIZED AS A REMARKABLE ARTIST, OF CONSIDERABLE INTENSITY AND DARING. IN THE SPACE OF ONLY A FEW YEARS, SHE CONCEIVED AND PERFORMED OVER THIRTY SOLO PIECES. SHE THEN FOUNDED HER OWN COMPANY AND BEGAN CREATING GROUP CHOREOGRAPHIES: *LES TROUS DU CIEL* (1991), *LE SACRE DU PRINTEMPS* (1993) AND *L'AMANDE ET LE DIAMANT* (1996). OF THE MAJOR BODY OF CHOREOGRAPHIC WORK CREATED DURING HER YEARS AS A SOLOIST, ONLY *L'APRÈS-MIDI D'UN FAUNE* WAS "TRANSMITTED" TO THE DANCERS IN HER COMPANY. MARIE CHOUINARD DECIDED TO REWORK THE PIECE TO THE MUSIC OF CLAUDE DEBUSSY, AND IN 1994 SHE PRODUCED *PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE*. FOR MARIE CHOUINARD, THIS EXPERIENCE IN RE-CREATION GAVE RISE TO A SENSE OF COMPLETION: "A CHOREOGRAPHIC WORK IS NOT FINISHED UNTIL IT HAS BEEN TRANSMITTED TO A DANCER."



*STAB (Space, Time and Beyond)*, 1986  
Performer: Marie Chouinard  
Photo: Louise Olligny

Of the thirty or so solos produced during the early part of Marie Chouinard's career there remain choreographic jottings, notebooks, a few rare videos – and many vivid memories, indelible traces that linger in the dancer's body and soul. She has been planning for some years to re-create around ten of these works – "the most limpid, whose totality can be grasped in a second" – including *Cristallisation* (1979), *Marie Chien Noir* (1982) and *STAB (Space, Time and Beyond)* (1986).

"This work of transmission and completion gives me the pleasure of rediscovering the energy of these creations." It is not only the sequence of movements, the rhythm and the gestural variations that must be transmitted, however, but also the spark of interpretation. "The hardest thing is making the dancers feel what they should when they perform a movement; it's very subtle and sometimes takes a very long time, because transmitting what is in the soul when one dances ... is a kind of transference." The word resonates with tremendous force. How is it possible to transmit energy? Pleasure? In this process of interpretative transmission, Marie Chouinard uses a language of potent imagery and invokes the evocative and inventive power of the imagination.

During her creative residence at the Musée d'art contemporain de Montréal, Marie Chouinard will re-create works from her solo choreographic career, to which she will add two new pieces. This "retrospective" of solos by Marie Chouinard, performed by female dancers from her company, will be given its world premiere presentation at the Musée d'art contemporain de Montréal starting on October 21, 1998. ■ LOUISE ISMERT

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Musée d'art contemporain de Montréal, 185 St. Catherine Street West, Montréal, Québec H2X 3X5 – Tel. (514) 847-6226  
Media Centre Web site: <http://Media.MACM.qc.ca>