

Le Grand Nu au divan rayé, 1944
Oil on canvas
71.5 x 89 cm
Collection: Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

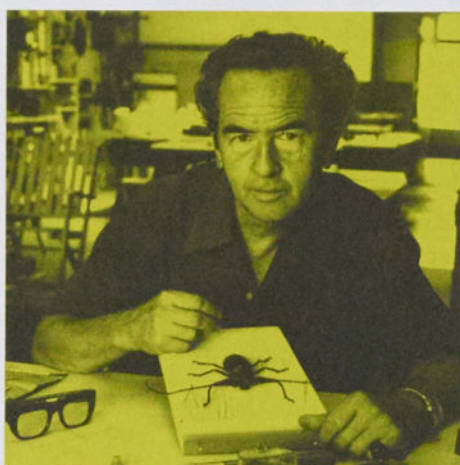


Jacques de Tonnancour

The Intimate Order of Things

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Jacques de Tonnancour

1. *Prisme d'yeux* manifesto, 1948. [translation]
2. Jacques de Tonnancour's own words [in translation],
as recorded by René Viau, 1979.

*Art arises out of excess, out of the pressure of overabundance.
It begins where living is no longer sufficient to express life.*
{translation} ANDRÉ GIDE

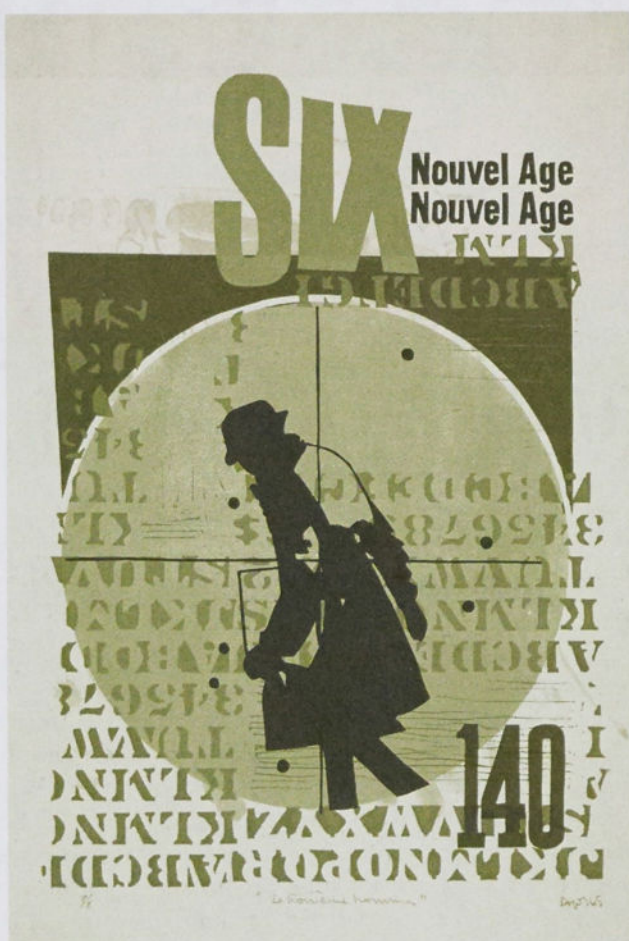
Lying just beneath the surface of the artistic approach of Jacques de Tonnancour is a fascination with the living world and the intimate order of things. The diversity of his projects — expressed in writing, painting, teaching, collecting and photography — reveals a desire to break through the surface of appearances. Born in Montréal in 1917, Jacques de Tonnancour has been drawn, since childhood, to the realm of nature. In drawing and collecting insects, he has made this world his own, especially as the source of an aesthetic, poetic sense. Undecided between entomology and art, he entered Montréal's École des Beaux-Arts in 1937 to learn the techniques of naturalistic illustration. The revelation of the works of Matisse and Picasso in the books in its library altered his vision of art: for him, art became a personal transposition of reality. His desire to capture the essence of the living world did not find resonance in academic instruction, which offered him training that simply amounted to technique and the faithful rendering of appearances. He quit in frustration before graduating and plunged into practice, in 1940, as a professional artist and art critic. Alfred Pellán and Paul-Émile Borduas were among the artists he associated with then although, in spite of his regard for them, their influence would not be determining. His pictorial approach at the time followed freely from that of Goodridge Roberts and, more particularly, Matisse. In 1945, a grant from the Brazilian government enabled him to spend a year in Rio de Janeiro. For the artist, this visit was of crucial importance, not because it transformed his pictorial approach, but because it opened him up to the world and instigated a passion for tropical forests which would lead him to the four corners of the earth in his search for insects. When he returned to Montréal, the ongoing debates on "living art" prompted a gathering of forces. Along with several other artists, de Tonnancour chose to rally around Pellán. They did not form a homogeneous group, but they all demanded "a kind of painting free of all contingency of time, place or restrictive ideal, and conceived outside any literary, political, philosophical or other interference that might adulterate expression and compromise its purity."¹ Written by de Tonnancour in 1948, the *Prisme d'yeux* manifesto was innovative for Québec society, without being revolutionary: it attests to a desire to place art in a category of investigation that was the opposite of the sterility of academicism. It was an exhilarating but also tormented time for the artist, who had to contend with his own academicism in the form of the dominating influence of Picasso. Rejecting the easy way, de Tonnancour voluntarily laid down his brushes, and only went back to painting in the mid-fifties with his series of Laurentian landscapes. Produced from memory, these landscapes are an expression of the silence and experience of space suggested by these vast expanses. The early paintings show a highly calligraphic figuration; then, in the early sixties, the artist applied a non-figurative approach, using the scraper technique which allowed him to reduce the forms to simple horizontals suggesting a completely open space. The pictorial silence subsequently became more readable again with a process consisting of various textures glued to the canvas and covered with numerous coats of paint. With their figuration, their subtle graphic style and their textures, the collage paintings and the "fossil" paintings invite the viewer's eye to penetrate their mysteries, and seem to be the result of a layering of time. It was with this approach that Jacques de Tonnancour finally abandoned painting around 1982, the year he also concluded some 40 years of teaching. Although painting is no longer his means of expression, he has not stopped being creative: photographing insects has enabled him to revive his initial desire to be an entomologist. He remains driven by a quest for the intimate order of things and by a "state of being in love with perception."² ■ MARIE-FRANCE BÉRARD

JUNE 17 TO OCTOBER 11, 1999

Triggers. Art and Society.

Québec in *the 60's and 70's*

DURING THE SIXTIES AND SEVENTIES, THE VISUAL ARTS IN QUÉBEC EXPERIENCED REMARKABLE GROWTH, LINKED TO THE EMERGENCE OF NEW CREATIVE PARAMETERS AND THE ESTABLISHMENT OF NEW STRUCTURES FOR PRODUCING AND DISSEMINATING ART — ALL WITHIN A SOCIETY UNDERGOING MASSIVE CHANGES.



Pierre Ayot. *Le Troisième Homme*, 1965. Lithograph, linocut, 7/8. 56.4 x 38.2 cm
Gift of Jean Marc Girard. Collection: Musée d'art contemporain de Montréal
Photo: Denis Farley

We speak commonly of a “Quiet Revolution” with respect to the Québec of this period. The term refers to the many reforms (political, institutional, social) which, in a context of national affirmation and greater openness to the world, marked the sixties first of all, but whose spirit continued throughout the seventies. In Québec as elsewhere, new realities began to shape life in society: scientific and technological advancements, development of communications networks and the media sector, increased State involvement, a consumer and leisure society, expansion of the urban way of life, and so on. At the same time, we witnessed various players or groups in society expressing a desire to speak out, and a challenging of structures and values considered outdated.

A large part of the artistic output of the time took this new social order into account, in a way making it its “raw material.” The exhibition *Triggers. Art and Society. Québec in the 60's and 70's* presents works produced with this perspective in mind. The works in question come from a wide range of fields and aesthetic backgrounds, which could be described variously as pop art, minimal art, conceptual art, etc. Here, however, they are united by the theme of the presence, in the work itself, of elements taken from situations and representations generated by contemporary society.

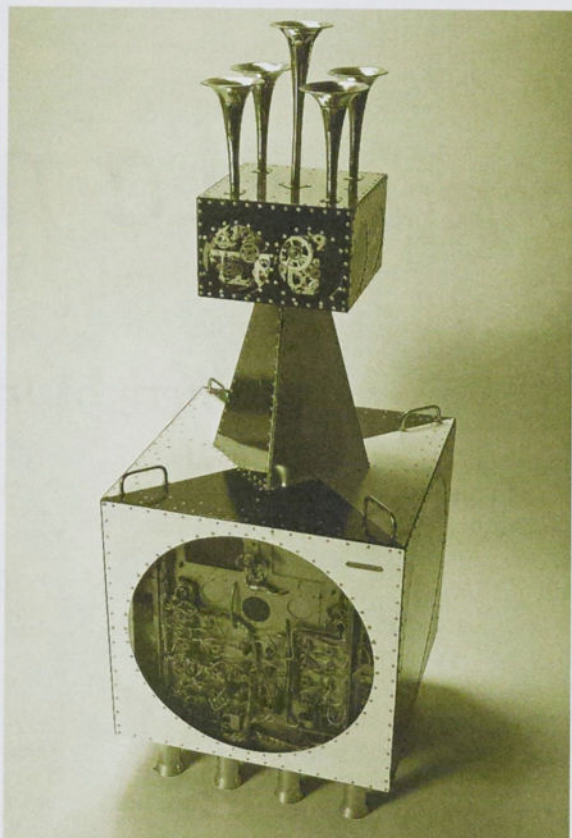


Pierre Gaudard. *Usine C. N. R., Pte Saint-Charles*, 1969
From the series: *Les Ouvriers*, 1969-1971. Silver print, 27.8 x 35.4 cm
Collection: Musée d'art contemporain de Montréal. Photo: Denis Farley

The term “trigger,” designating a release mechanism, implies close contact between two things. The contact which this exhibition wants to highlight occurs within the space of the work itself, the meeting place of two “worlds” that are at once distinct and closely related: artistic creation and the social environment. This question of the relationship between the two worlds — and even the very relevance of making a distinction between them — certainly continues to be debated. On this very issue, in November 1968 (and hence in the midst of the period that concerns us here), on the initiative of a group of artists, a series of demonstrations and debates was held in Montréal on the connections between art and society. The question of the role and responsibilities of the artist, the State, the private sector, the media and the public was a focal point, as regards the conception and production, the dissemination (broached from the viewpoint of greater democratization) and the “consumption” of art. This event, which spanned five days and took place at the Bibliothèque nationale du Québec, bore the name *Opération Déclat* (meaning “trigger”). Other similar gatherings punctuated the period, in particular the seventies; but *Opération Déclat*, because of its timing (fall 68 was marked by student protests and the occupation of Montréal’s École des Beaux-Arts) and the very wide range of questions discussed there, speaks with special eloquence of the issues that motivated much of the Québec artistic community in the 60’s and 70’s.



Serge Lemoyne. *Amerik*, 1970. Paper, string and cardboard. 351.7 x 184.3 x 48 cm
Collection: Musée d'art contemporain de Montréal



Jean-Claude Lajeunie, *L'Émissaire*, 1966
Painted and chromed steel, Plexiglas, gears and electrical circuits. 166.3 x 64.2 x 64.2 cm
Collection: Musée d'art contemporain de Montréal

Produced jointly by the Musée d'art contemporain de Montréal and the Musée de la civilisation, Québec, the exhibition *Triggers* comprises two parts presented simultaneously, one in Montréal and the other in Québec City. The part presented at the Musée d'art contemporain de Montréal unfolds in four, interpenetrating, main segments, through which are revealed different ways of registering social reality within the work of art. The first segment contains works from the sixties, whose hybrid character, drawn from borrowings from various aspects of the social context, contrasts with the quest for specificity and the strict self-referentiality advocated by the formalist discourse. The second section looks more specifically at the impact of the industrial world, technological progress and the realm of the media on many artistic practices of the late sixties and early seventies. The third and fourth parts of the exhibition cover two of the principal identity-related areas explored by art in the seventies: the urban world and its social groups, brought out mainly by documentary photography and by certain practices of a more conceptual nature; and the area of sexual identity — a notion which, here, stems from the then-burgeoning feminist discourse. In addition to these four sections, a number of works referring to the art world (and to its values and structures) are included in different spaces adjoining the exhibition galleries.

The part presented at the Musée de la civilisation highlights the transformations which the public image of the artist has undergone over the last two decades. Breaking with their identification as marginal individuals, artists then developed "new representations of their social identity," observes art historian Francine Couture in the publication that accompanies the exhibition. These representations were manifested not only in artists' actions and statements, but also, and even more importantly, in their works. This section therefore contains works whose forms and intentions illustrate these new identities: "artist-anthropologist," "artist-communicator," "artist-activist" — notions that are by no means mutually exclusive, moreover, in that the viewpoints and fields of action they designate are not sealed off from one another.

Altogether, the exhibition *Triggers* contains more than 200 works (sculptures, prints, photographs, installations, videos, mixed media works, etc.) by more than 90 artists. It is accompanied by an extensively illustrated publication co-produced by the two institutions and Fides. This work contains seven essays — written by art historians and sociologists who discuss different aspects of the relationship between art and society — along with excerpts from interviews with various artists and other key figures from the time. The exhibition *Triggers: Art and Society — Québec in the 60's and 70's* received financial support from the Department of Canadian Heritage's Museum Assistance Program. ■ PIERRE LANDRY

MAY 28 TO OCTOBER 31, 1999
MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

MAY 26 TO OCTOBER 24, 1999
MUSÉE DE LA CIVILISATION, QUÉBEC CITY



Claire Beaugrand-Champagne. *Fête italienne*, 1974. Silver print. 1979 edition. 27.9 x 35.5 cm
Collection: Musée d'art contemporain de Montréal
Photo: Denis Farley



Denis Farley
Paysage étalonné, carrière d'ardoise près de Lourdes, Pyrénées, 1996
 Colour print, 2/5
 110 x 165 cm
 Collection: Musée régional de Rimouski
 Purchased with the support of the Canada Council for the Arts Acquisition Assistance program

Denis Farley and Natalie Roy: On "Compagnonnage"

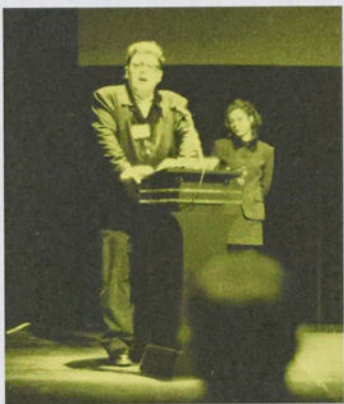
ORGANIZED AND PRODUCED JOINTLY BY THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL AND THE MUSÉE RÉGIONAL DE RIMOUSKI — WHERE IT WAS FIRST PRESENTED THIS PAST WINTER — THE EXHIBITION ENTITLED *DENIS FARLEY AND NATALIE ROY: ON "COMPAGNONNAGE"* WILL OCCUPY THE MUSÉE'S BANQUE LAURENTIENNE GALLERY FROM JUNE 3 ON THROUGHOUT THE SUMMER. WITH THIS PRESENTATION, THE MUSÉE CONTINUES AND CONSOLIDATES A TRADITION OF INCREASING COLLABORATION WITH OTHER MUSEUMS IN PLANNING AND PRODUCING JOINT PROJECTS.

Showcasing the work of Montréal photographer Denis Farley and Québec sculptor and installation artist Natalie Roy, the exhibition offers a meeting of two quite distinct art forms. Specifically, it is intended to bring out, beyond their differences, the part played by the work of each artist in the perception, reading and understanding of the works of the other. In the coming together of these two bodies of works, landscape provides the main point of convergence, followed closely by the powerful presence of the material, as well as the presence of the body which is an integral part of each artist's work.

Indeed, it was through the relationship between the works that the notion of "compagnonnage" emerged. "Compagnonnage" is a French term used in the art of popular gardening to refer to the close symbiosis between certain species, which may involve helping one another, reciprocal influence and mutual enhancement; a trade, we might say, that in no way belies the dynamics that connects the works of these two artists.

■ GILLES GODMER AND CARL JOHNSON

JUNE 3 TO SEPTEMBER 5, 1999



André Gaudreault, co-director of CRI, and Christine Bernier, coordinator of the conference at the MACM.
 Photo: Christophe Gauthier

THIS PAST MARCH 2 TO 6, THE UNIVERSITÉ DE MONTRÉAL'S CENTRE DE RECHERCHE SUR L'INTERMÉDIALITÉ (CRI), IN COLLABORATION WITH THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, INVITED THE PUBLIC TO HEAR MORE THAN 40 SPEAKERS¹ GATHERED TO DISCUSS THE THEME OF INTERMEDIALITY.

Conference La nouvelle sphère intermédiatique [The Emergent Sphere of Intermedia]

The goal of CRI's first international conference was, as CRI co-director and event coordinator André Gaudreault explained, to examine "the impact of new media on thought and on the way knowledge is organized," since this is a concern that "has been central to thinking in the social sciences for a number of years now."²

These "new media" are highly diversified, encompassing graphic, video and audio reproductions, both analogue and digital, distributed on every possible support: books and magazines, movies, television, Internet, CD-ROMs, etc. While the phenomenon of the media explosion in this sense is new, it can nevertheless be useful to study its emergence from a historical perspective, as several of the speakers demonstrated.

The conference lectures were augmented in the evening by a cultural program offering an electronic concert by Richard Pinhas and Maurice Dantec, a meeting with Luc Courchesne and his guests, the film *Level Five* by Chris Marker, a musical improvisation on silent films with Réal Laroche, Robert M. Lepage and Martin Tétreault, and a re-creation by Rick Altman of a film show from the turn of the century, with animated views and illustrated songs.

The production of this event was made possible by the support of the Fondation Daniel Langlois pour l'art, la science et la technologie and the Social Sciences and Humanities Research Council of Canada. ■ CHRISTINE BERNIER

1. Terry Cochran, Jürgen E. Muller, Dominique Château, Silvestra Mariniello, Wlad Godzich, Johanne Lamoureux, André Gaudreault, Philippe Marion, Églantine Monsaingeon, Catherine Russel, Germain Lacasse, Sabine Kadyss, Marie-Josée Pinard, Michael Century, Thierry Bardini, Serge Proulx, François Jost, Isabelle Raynauld, Denis Bachand, Glenda Wagner, Annick Girard, Roger Odin, Éric Prince, Bernard Perron, Emmanuel Poisson, Marion Froger, Chantal Hébert, Irène Perelli-Contos, Rick Altman, Walter Moser, Tom Conley, Christine Ross, Michel Fournier, Charles Perraton, Myriam Tsikounas, Antonio Costa, Jean-Pierre Sirois-Trahan, Joseph A. Sokalski and Johanne Villeneuve.

2. Terry Cochran and André Gaudreault, *La nouvelle sphère intermédiatique (The Emergent Sphere of Intermedia)*, conference program, Montréal, 1999.

The Student Artist Returns to the Musée!

View of the exhibition *La Matière, source d'inspiration*, held at the Musée in 1997 and the inspiration for the first *Student Artist* project, inaugurated at the Musée and Complexe Desjardins in May 1998.

IN COLLABORATION WITH THE MINISTÈRE DE L'ÉDUCATION DU QUÉBEC, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL IS PRESENTING THE EXHIBITION *THE STUDENT ARTIST* FROM MAY 8 TO 23, 1999. THE OPENING WILL TAKE PLACE ON SUNDAY, MAY 9, AT 2 P.M. IN THE BANQUE LAURENTIENNE GALLERY.

The exhibition showcases work produced in Montréal schools by students who participated in the project called *The Student Artist*. After a visit to the temporary exhibitions and the permanent collection at the Musée, the students go back to their studios to produce, under their teachers' guidance, works whose approach is inspired by the pieces they saw.

The Student Artist is one of many initiatives offered under the strategy to improve access to cultural resources, part of the *Soutenir l'école montréalaise* program set up by Québec's ministère de l'Éducation in connection with the action plan for education reform. This major program provides additional resources to schools and cultural organizations that offer activities to elementary and high school students in disadvantaged neighbourhoods of Montréal.



The strategies for access to cultural resources are based on partnership and take into account the pedagogical role played by cultural institutions. In point of fact, "some schools do not benefit sufficiently from the enrichment provided by integrating cultural activities into education."¹

The Student Artist was launched last year, when the Musée and Complexe Desjardins were the site of an exhibition of the work of several hundred students who took part in museum visits and then, back in their own schools, created images and objects that reflected what they had seen and heard.

The Musée wishes to thank and congratulate all the teachers who embark upon projects like *The Student Artist*. It is indeed important to make full use of the pedagogical contribution of cultural institutions, especially since exhibiting students' works in a museum can offer young people both an emotionally rewarding setting and, what is more, an experience that rounds out and reinforces the educational project which underlies the teaching of visual arts.

■ CHRISTINE BERNIER

1. *Soutenir l'école montréalaise*. Action plan for education reform, Ministère de l'Éducation du Québec, 1998.

MAY 8 TO 23, 1999

Symposium

Memory and Archive

THE INTERNATIONAL, MULTIDISCIPLINARY SYMPOSIUM ENTITLED *DEFINITIONS OF VISUAL CULTURE IV. MEMORY AND ARCHIVE* WILL BE HELD AT THE MUSÉE FROM NOVEMBER 25 TO 28, 1999. THE PUBLIC WILL HAVE THE OPPORTUNITY TO HEAR PRESENTATIONS BY SUCH SPEAKERS AS DANIEL ARASSE (PARIS), PETER CARRIER (BERLIN), JEAN-LOUIS DÉOTTE (PARIS), JOCHEN GERZ (PARIS AND VANCOUVER), SUSANNE GRINDEL (MONTRÉAL), MARIE-NOËLLE RYAN (TROIS-RIVIÈRES), WINFRIED SPEITKAMP (GIESSEN), JOHANNE VILLENEUVE (MONTRÉAL) AND GÉRARD WAJCMAN (PARIS).

Theorists and artists will gather to examine the question of cultural memory which, as we know, is an obsession in these final days of the millennium. They will examine the how and why behind this obsession with committing to memory, with archives, monuments and commemoration, that characterizes our society today. They will also discuss the critical effect of contemporary artistic practices on cultural memory.

The discussions will focus on a number of questions related to the theme *Memory and Archive*. Modernity: what is the memory for modernity? How are we to evaluate the legacy of the

moral criterion in the aesthetics of Adorno? What has become of the ethical project of the avant-gardes? From the perspective of the question of memory, what is the relationship between ethics and aesthetics? Does the fascination with memory stem from a fear of the "end of modernity"? Architecture of memory: how does today's art, even when it is casting a critical look at the past, act to create a "new" collective memory? Museums and memory: how do we define the relationship between the institution as a place of memory, namely the art museum, and the problematic building of a national or social

identity? Archive: for remembering or for forgetting? Culture: are we living through a collective amnesia? Is the notion of collective amnesia the product of a contemporary phobia? Isn't forgetting necessary to maintain the value of the past? Might social amnesia be the product of the logic of capitalism taken to an extreme? Commemoration: isn't the officially celebrated past simply the product of amnesia? ■ CHRISTINE BERNIER

NOVEMBER 25 TO 28, 1999

Friends of the Musée

Become a Friend

When you become a Friend of the Musée d'art contemporain de Montréal, you set off on an adventure brimming with emotion and packed with surprises. You can look forward to encounters with the Musée's collection of more than 5,000 works, outstanding temporary exhibitions and special events throughout the year.

On top of the many benefits it offers you personally, your membership directly contributes to building the permanent collection of Canada's only museum devoted exclusively to contemporary art. The more extensive the Musée's collection, the better it can question contemporary society and challenge visitors' imaginations.

Experience life as a Friend of the Musée, and live the adventure of creativity. Encourage and promote the work of today's artists, both here and abroad.

- > Free, unlimited admission to all exhibitions.
- > Free subscription to *Le Journal du Musée*, the seasonal calendar, and a personal invitation to all openings and special events.
- > Free admission to guided tours and art workshops.
- > Reduced subscription rates to many prestigious art magazines.
- > Discounts at many stores and organizations that support the Musée.
- > 20% discount at the Musée Boutique.
- > 10% discount at the Musée Bookstore.
- > 10% discount on the table d'hôte menu at La Rotonde restaurant.



To become a	It costs just
FRIEND	\$50
FRIEND-STUDENT	\$25
FRIEND-SENIOR (age 60 and over)	\$25
FRIEND-FAMILY (couple plus children age 12 to 18 living at the same address)	\$75
FRIEND-CORPORATE (includes two membership cards and 20 annual passes)	\$250

Art Auction

THE 9TH EDITION OF THE FRIENDS OF THE MUSÉE ART AUCTION WAS HELD THIS PAST FEBRUARY 25. EMCEED BY FRANÇOIS GOURD, THE EVENING ALLOWED BUYERS TO ACQUIRE WORKS BY PIERRE AYOT, ED BARTRAM, TIB BEAMENT, CLAIRE BEAULIEU, DAVIS BIERK, VICTORIA BLOCK, RÉAL CALDER, DENIS DEMERS, ANTOINE DUMAS, ALBERT DUMOUCHEL, MICHAEL FLOMEN, GIANGUIDO FUCITO, ANGELA GRAUERHOLZ, YVES GAUCHER, JOHN FOX, JACQUES HURTUBISE,

Harlan Johnson, Wanda Koop, Raymond Lavoie, Naomi London, Paul Lussier, Norman McLaren, Ghitta Caiserman-Roth, Alfred Pellán, Mark Ruwedel, Susan Scott, Pierre-Léon Tétreault, Ariane Thézé, Jean Tinguely, Fernand Toupin, Monique Voyer and Bill Vazan.

The organizing committee, made up of Claire Beaulieu, Ghitta Caiserman-Roth, Georges Curzi, Éric Devlin, Martine de St-Hippolyte and its Chairman Jean Saucier, wishes to thank all those collectors who generously donated works for this fund-raising activity, as well as all those who bought works at the auction. We are also grateful to our sponsors: Encadrements Art Mûr, the Musée Boutique, Olivieri Bookstore, the Montreal Museum of Fine Arts Bookstore, Tattoo Communication and the Hôtel des Encans, and to our dedicated volunteers, Pierre Alvarez, Arceli de Ander, Marthe Choquette, René Lefebvre, André Lemire, Thérèse Houle and Olga Zozoula.



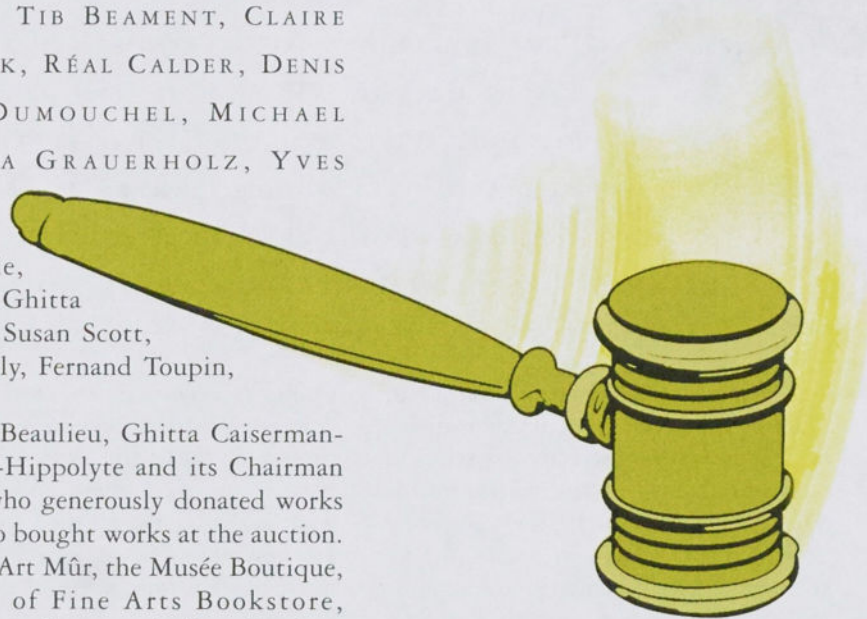
The Annual Ball


AS THEY DO EVERY SPRING, THE SUPPORTERS OF THE MACM GATHERED AT THE MUSÉE ON APRIL 29 FOR THE GALA ANNUAL BALL. FRANÇOIS BEAUDOIN, PRESIDENT AND CHIEF EXECUTIVE OFFICER OF THE BUSINESS DEVELOPMENT BANK OF CANADA, WAS HONORARY CHAIRMAN. FOR THE OCCASION, THE MUSÉE WAS TRANSFORMED INTO AN ELEGANT BALLROOM. THIS ACTIVITY, LIKE ALL THOSE ORGANIZED BY THE FRIENDS OF THE MUSÉE, CONTRIBUTES TO THE MUSÉE'S ART ACQUISITION FUND.

The organizing committee, chaired by Josée Lacoste and Manon Blanchette, was composed of Sylvie Boivin, Denis D'Etcheverry, Carolina Richer La Flèche, Fernanda Ivanier, Éline Lalonde, André Lussier and Danielle Patenaude.

Denise Cornellier was in charge of the menu for the evening, while the music was provided by Paul Chacra, in surroundings designed by Gilles Lord and bathed in a lavender glow. Standing against the gallery walls, fruit-tree branches in full bloom stretched from vases of blown glass. Above the tables, inverted obelisks were hung, festooned with greenery and Chinese lanterns that cast a shimmering light on the bucolic decor of the tables.

The evening's sponsors were: Business Development Bank of Canada • Bowne • Flore Topiaire • Pentacom • Verre Minuit • Les vins Philippe Dandurand • Bench & Table • Suzanne Langevin, photographer • Ogilvy • Prestilux • Laboratoires Contact • Eau minérale Saint-Justin





ART

Resplendent Anarchy

A spectacular Montreal retrospective marks the golden anniversary of the modernists known as les Automatistes

By DOROTHEA ROCKBURN

MONTREAL IN THE 1940S was a bleak place for any artist. The stultifying Roman Catholic Church, the corrupt Duplessis government and the negligible artistic community made creative life virtually impossible. As a young aspiring painter, I was taken on Saturdays to classes at the École des Beaux-Arts and had the good fortune to study with Paul-Émile Borduas.

An elegant and generous man, Borduas was soon to sit at the center of a group of French-Canadian painters that a local journalist dubbed les Automatistes—artists who were deeply influenced by André Breton's 1924 *Surrealist Manifesto*, which praises the creative force of the subconscious. After composing his own incendiary 1945 manifesto, *Le Refus Global* (Total Refusal), Borduas would eventually become the most important Québécois artist of his generation.

In the spirit of Breton's tract, Borduas described "an untamed need for liberation," cried out for "resplendent anarchy" and criticized the "cassocks that have remained the sole repositories of faith, knowledge, truth, and national wealth." Signed by Borduas and 15 other Automatistes, *Le Refus Global* caused an immediate uproar. In the backlash, Borduas lost his job at the École de Meuble, a somewhat progressive design school. This turned out to be a blessing, because his firing freed him to focus on the greater mainstream of international art.

Montreal's Musée d'Art Contemporain commemorates the 50th anniversary of the manifesto with a beautifully conceived exhibition of Automatist work. The show runs through Nov. 29. Fittingly, Borduas is the centerpiece: of 135 Automatist paintings, 95 are his. The son of a carpenter, Borduas was the oldest of the Automatistes—already 42 when their manifesto appeared—and his small house in St. Hilaire, 35 km outside Montreal, was the place where these artists discussed their concept for a better future. But struggling off the dead hand of the present was a daunting enterprise. Borduas's early works, like *Still Life with Flowers*, 1934, demonstrate his sensitive perception but also display classical Beaux-Arts elements of construction—so that you can trace a diagonal from the upper left-hand corner of the painting to the lower right, and from the upper right-hand corner to the lower left, with a line through the center vertically and horizontally.

A voracious autodidact, Borduas craved escape from the stifling local art scene. He constantly reached outside his milieu for the contemporary vocabulary of art and absorbed it. In 1942, the same year that André Breton published his *Prigoneses to a Third Surrealist Manifesto* or *Not*, Borduas finished his *Chancelier*, No. 6, and *Untitled*, the latter a very large work for a gouache. The influence of Joan Miró emerges in this painting, as Borduas uses similar morphic shapes and brilliant colors to present an alternative abstract reality. His interchange between negative and positive space is very much a concept of that time.

Having burned his bridges at home, Borduas settled in New York City in 1953. He remained there until 1955, at a time of enormous creative energy and dialogue: the rise of Abstract Expressionism. As a whole, Borduas's paintings from this period show the exemplary courage of a man who had won recognition, not to mention notoriety, in his own country but left it all behind to immerse himself in the energetic abstractions of the New York School. He retained his quirks. At the time, most artists used rose madder—a pigment—in their oils, but in *Easter*, 1954, Borduas inexplicably uses it directly and scatters it all over the canvas. Yet he also uses browns, which would seem to evoke Montreal's long, cold winters. I think I detect in this work that Borduas painted from land-

PAUL-ÉMILE BORDUAS, UNTITLED (NO. 61) 1958

PAUL-ÉMILE BORDUAS, UNTITLED (NO. 52) 1960

TIME, AUGUST 24, 1998 45

Canadian edition of *Time* Magazine, August 24, 1998
 Value: \$18,699

Borduas and "Measure D"

BREAKING NEW GROUND IN LEADING-EDGE COMMUNICATIONS RESEARCH, THE MUSÉE RECENTLY PUT THE EXHIBITION *BENSON & HEDGES PRESENTS BORDUAS AND THE AUTOMATIST EPIC* THROUGH "MEASURE D," A MANAGEMENT TOOL FOR MEASURING THE IMPACT AND RETURN ON INVESTMENT YIELDED BY MEDIA RELATIONS. SOME 135 SPINOFFS WERE ANALYSED ON THE BASIS OF THE 22 VARIABLES WHICH THIS TOOL CONSIDERS. THE RESULTS: PUBLICITY WORTH THE EQUIVALENT OF \$121,003 AND MEDIA SPINOFFS WITH AN ECONOMIC VALUE OF \$216,436.

"Excellent!" says Pierre Gince, the analyst who was entrusted with this task. "The publicity value was well exceeded by the many quality media spinoffs." The publicity value of the media spinoffs corresponds to the amount the institution would have had to pay to buy the same publicity, while the economic value of media spinoffs is the figure reached after each of them has gone through the "number crunching" of Measure D. In the case of a written piece, for example, this gauge takes into account such points as where the article was placed, how much space it was allotted, what day it came out, how well known the journalist is, the visuals, the caption, etc. Parameters adapted to the electronic media are also used.

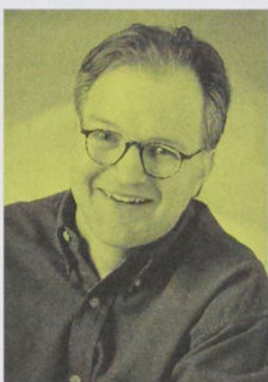
This tool was developed by two Québec communications specialists: François Descarie, of Descarie & Complices, and Pierre Gince, ARP, of Direction Communications stratégiques, to answer the many questions posed by businesspeople about the relevance and value of media relations and sponsorships.

Because of its importance in the Musée's programming and in Québec cultural life, the Borduas event seemed a suitable subject for the media relations study, especially since the exhibition had just secured the largest sponsorship in the Musée's history.

What emerges from the analysis is the large number of spinoffs in the six categories studied — dailies, general-interest magazines, specialized publications, weeklies, radio and television — particularly in dailies (60 spinoffs worth a total of \$95,308, television (22 spinoffs for a value of \$60,514) and general-interest magazines (11 spinoffs worth \$35,632). The quality of the coverage in the six media categories was also emphasized, along with the quality of the visuals in both the print media and television. Finally, the media coverage was spread over a very long period, from January to December, while the exhibition ran from May to November.

"With results like these, the MACM and its financial partner are able to assess the many positive aspects of the Borduas exhibition, in addition to noting certain elements that could be improved in subsequent exhibitions," Pierre Gince concludes.

■ DANIELLE LEGENTIL



"Time is Time, even in Québec! This coverage alone is worth as much as all others in this category put together! etailed, very well-illustrated content."

PIERRE GINCE

DIRECTION
 communications stratégiques



François Girard

Artist in Residence at the Musée

THIS SUMMER, THE MUSÉE WILL WELCOME FILMMAKER FRANÇOIS GIRARD AS ARTIST IN RESIDENCE. SINCE 1995, THE MUSÉE HAS PURSUED AN ARTIST-IN-RESIDENCE PROGRAM BY MAKING AVAILABLE TO AN ARTIST A MULTIPURPOSE SPACE SPECIALLY DESIGNED FOR MULTIMEDIA WORKS. PLAYWRIGHT ROBERT LEPAGE INAUGURATED THIS PROGRAM WITH THE CREATION OF *ELSENEUR*, GIVEN ITS WORLD PREMIERE AT THE INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART, ISEA 95. THIS YEAR, FRANÇOIS GIRARD SUCCEEDS CHOREOGRAPHER MARIE CHOUINARD WHO TOOK ADVANTAGE OF THE 1998 RESIDENCE TO CREATE A CHOREOGRAPHIC RETROSPECTIVE OF MAJOR SOLOS THAT HAVE MARKED HER CAREER. THIS CREATIVE RESIDENCE OFFERED TO FRANÇOIS GIRARD WILL ALLOW THE FIRST SOLO PRESENTATION OF HIS WORK AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL.

François Girard started out in video art in the early eighties. In 1985, his video *Le Train*,¹ a five-minute short which relates, in its form and structure, to both theatre and music videos, earned him a Merit Award at the Tokyo International Video Festival, along with recognition by the video world. In a few, highly productive years, he created numerous shorts and produced three video installations.² From one project to the next, his videos became increasingly narrative, his language more poetic, and his work evolved toward writing and directing feature films: *Cargo*, *Thirty-Two Short Films About Glenn Gould* and *The Red Violin*. Last year, Girard made his operatic debut with his staging of the *Symphony of Psalms* and *Ædipus Rex* by Igor Stravinsky and Jean Cocteau at the Canadian Opera Company in Toronto.

As artist in residence at the Musée, François Girard plans to produce a multimedia installation in the form of a *tableau vivant*. While his early video

art provided sustenance for his work in feature films, the conceptual premises of the current installation project come from film: the relationship between the audience and the work, and the temporal aspect of that relationship. It is an investigation of the space of the performance, a kind of staging, taking off from his previous work in film and opera.

The "poetic" side of this multimedia installation project lies in the audience's perspective in viewing the installation. Girard draws an analogy between the movie screen and the canvas. In terms of content, he explores the theme of Sloth, "mother of all vices," and often indicated as the first of the seven deadly sins. It was opera that initially led him to this theme: "In recent months, I studied a project for mounting Weill and Brecht's *Seven Deadly Sins*. Through this research, I discovered a series of works that document the richness of this theme which is nearly as old as Christianity and which has countless

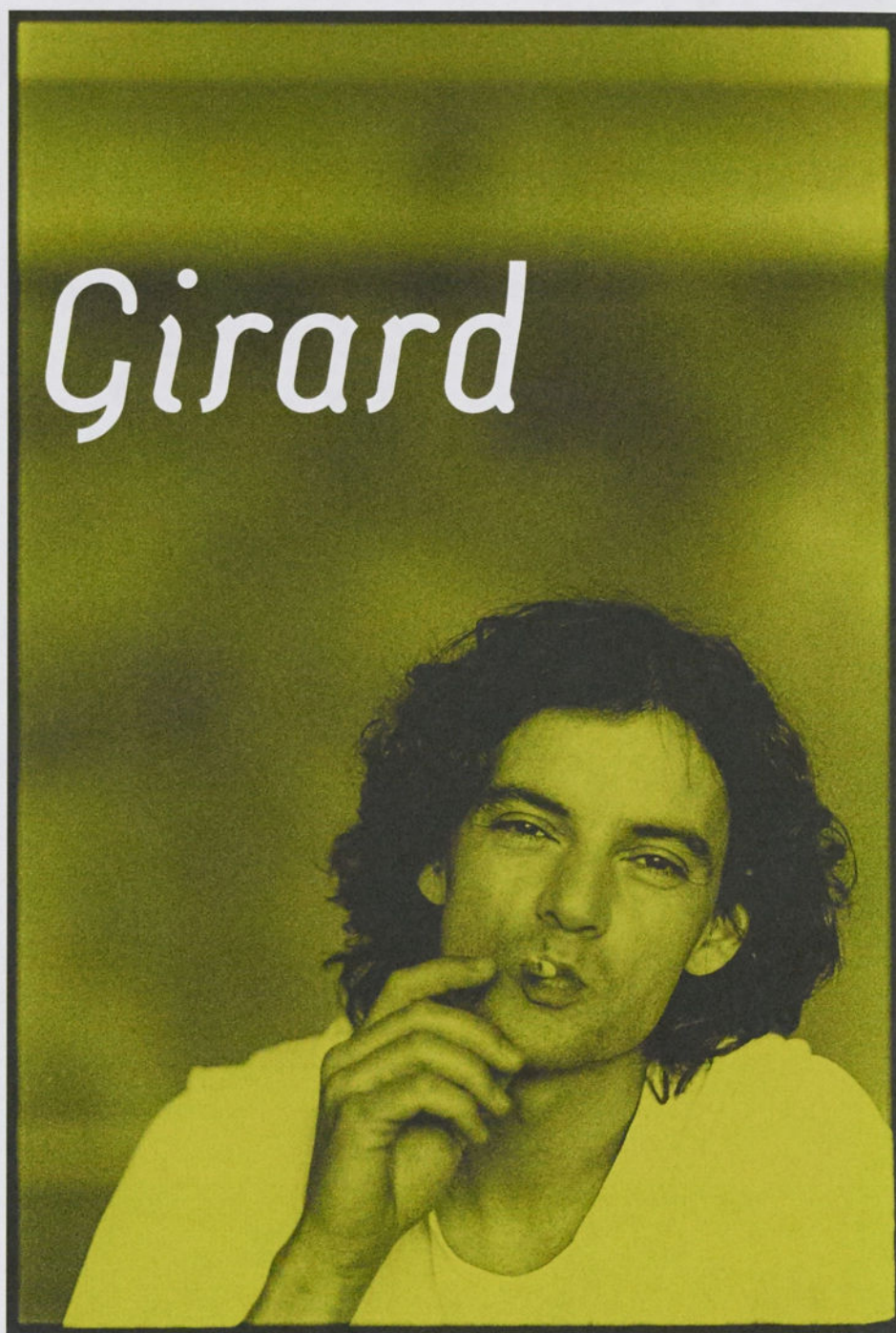


Photo: Daniel Robillard

echoes in contemporary culture. It was the dramatic character of the seven deadly sins that prompted me to appropriate the subject and conceive this installation on Sloth. However, tackling this theme in the present context necessarily implies a rereading."

La Paresse (Sloth) will be presented in Beverley Webster-Rolph Hall at the Musée d'art contemporain de Montréal from September 2 to October 17, 1999. Audiences can then discover how, in stripping sin of its religious character, François Girard gives it contemporary resonance and new meaning. ■ LOUISE ISMERT

*Must we react against the
sloth of the railway tracks
between two trains' passing?*

MARCEL DUCHAMP³

BEVERLEY WEBSTER-ROLPH HALL
SEPTEMBER 2 TO OCTOBER 17, 1999

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