



Citizen, 1996
Black and white gelatin photograph
192 x 244 cm, Edition of 2
Collection: Musée d'art contemporain de Montréal

jeff wall pictures 1990-1998

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ALTHOUGH CANADIAN ARTIST JEFF WALL HAS ACQUIRED A HIGHLY ENVIABLE REPUTATION ON THE INTERNATIONAL SCENE, HE REMAINS RELATIVELY LITTLE KNOWN BY THE LOCAL PUBLIC. AND YET, SINCE THE LATE SEVENTIES, HE HAS USED THE PHOTOGRAPHIC MEDIUM TO CREATE A COMPLEX, RICH BODY OF WORK THAT HAS MADE HIM ONE OF THE MOST DISTINCTIVE FIGURES IN CONTEMPORARY ART TODAY. GIVEN THAT NO SOLO EXHIBITION OF JEFF WALL'S WORK HAS BEEN PRESENTED IN QUÉBEC UNTIL NOW, THIS INITIAL MONOGRAPH SHOULD ALLOW THE PUBLIC HERE TO BECOME BETTER ACQUAINTED WITH THIS ARTIST AND, IN PARTICULAR, TO GAIN A BETTER ASSESSMENT OF HIS ARTISTIC PROJECT, WHICH IS BASED AS MUCH ON PAINTING AND FILM AS ON PHOTOGRAPHY.

Unlike previous shows devoted to Jeff Wall presented in Canada (the most recent dates back to 1990) and abroad, this exhibition features a large group of works that marked a new spirit and the introduction of new elements and new concerns in the nineties. In a way, it thus offers an initial overview of the work he has developed in the current decade.

From the start, Wall stood out with a highly characteristic approach that was uniquely his. Immediately recognizable, his works are presented in the form of spectacular slides that consist of large Cibachrome back-lit transparencies mounted in metal boxes. With the aim of becoming "the painter of modern life," to use Baudelaire's expression, Wall endeavours to apply a critical eye to representing various subjects from everyday reality, using a knowledge of composition inspired by several centuries of the history of Western painting. Making use of strategies from the world of advertising, along with a movie director's approach, the artist sets out to reconcile the great pictorial tradition with the picture he paints of contemporary society.

Starting in 1990, Wall's work become increasingly complex, in terms of both the subjects and concerns demonstrated, and the forms of production and technical means employed. It was then that Wall began using the computer to compose and manipulate his images, and that he introduced a grotesque and more spectacular element into a series of highly developed works. These pieces, which call into play sizable means related to film production, are disturbing allegories that, while similar to certain film and pictorial genres, reveal an ironic distance with respect to some of our society's absurdities.

In the same decade, Wall also produced compositions that sometimes form a continuation of his earlier concerns, such as the images presenting a single figure absorbed in his thoughts, and sometimes mark a new interest in formal components, as is evident in the recent theme of "still lifes." These last few years were especially productive, and saw the creation of a series of large black-and-white images which, while reviving a certain photographic tradition, attempt to show individuals whose existence seems to pass unnoticed.

continued on page 2



Les Dentelles de Montmirail, 1995
 Bras and slips under acrylic and wood
 32 x 300 x 35 cm
 Collection: Musée d'art contemporain de Montréal
 Photo: Richard-Max Tremblay

denis farley and natalie roy: on “compagnonnage”

OVER THE YEARS, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL HAS ESTABLISHED A TRADITION OF COLLABORATING WITH OTHER INSTITUTIONS IN PLANNING AND MOUNTING EXHIBITIONS. RECENTLY, THE MUSÉE INAUGURATED EVEN CLOSER COOPERATION: TOGETHER WITH THE MUSÉE RÉGIONAL DE RIMOUSKI, A MUSEUM WHOSE MANDATE LARGELY RELATES TO CONTEMPORARY ART, WE HAVE DEVELOPED A PROJECT FOR A SHOW OF CURRENT ART TO BE OFFERED BY BOTH INSTITUTIONS.

This exhibition, entitled *Denis Farley and Natalie Roy: On “Compagnonnage,”* will be presented first at the Musée régional de Rimouski, then at the Musée d'art contemporain de Montréal. “Compagnonnage” is a French term used in the art of popular gardening to describe the close interrelationship between certain species, which may also mean helping each other, reciprocal influence and mutual enhancement.

Through this presentation of works by Montréal photographer Denis Farley and Québec installation artist Natalie Roy, the exhibition sets out to reveal the prominent role played by the works of one artist in the perception, reading and understanding of the works of the other. This coming together of the works of these two artists, in which landscape acts as the main point of convergence, brings out an extraordinary mutual enhancement by these two bodies of work, even a glorification of their qualities, properties and distinctive characteristics. The presence of the human body, and the accumulation and traces of geological movements underscore the materiality that forms the organizing structure of each of these two approaches. ■ GILLES GODMER AND CARL JOHNSON

JANUARY 28 TO MARCH 14, 1999
MUSÉE RÉGIONAL DE RIMOUSKI,
SALLE HYDRO-QUÉBEC

JUNE 3 TO SEPTEMBER 5, 1999
MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

jeff wall pictures 1990-1998

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Through the stories he presents, in which various problems — social tensions, inequities, poverty, violence — are subtly evoked, Wall underscores the alienation of the individual in today's world and the loss of an ideal of social progress.

Born in Vancouver, where he continues to live and work, Jeff Wall has been the subject of numerous solo exhibitions abroad in the last 20 years. The most recent include those presented at the Carnegie Museum of Art,

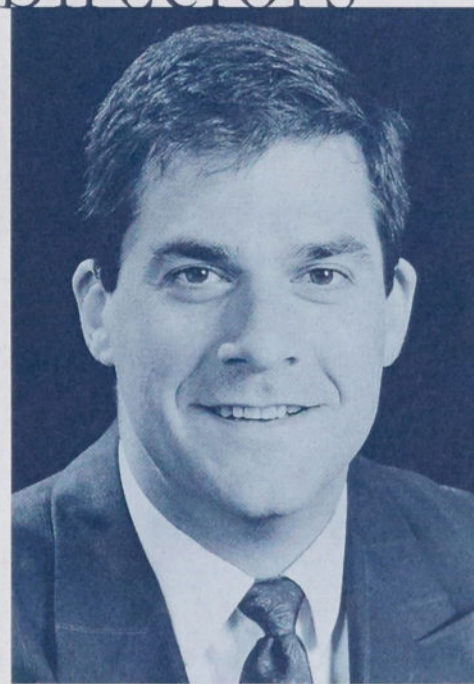
Pittsburgh, in 1990, the Centro d'Arte Contemporanea Reina Sofía, Madrid, in 1994, the Galerie nationale du Jeu de Paume, Paris, and Chicago's Museum of Contemporary Art and London's Whitechapel Art Gallery in 1995 and 1996. A major retrospective of his work was also held at the Hirshhorn Museum and Sculpture Garden in Washington, the Museum of Contemporary Art in Los Angeles and the Art Tower Mito in Japan in 1997 and 1998.

■ RÉAL LUSSIER

FEBRUARY 12 TO APRIL 25, 1999

New Board of directors

LAST OCTOBER 16, THE GOVERNMENT OF QUÉBEC ANNOUNCED THE APPOINTMENT OF PIERRE BOURGIE AS CONTINUING MEMBER AND NEW CHAIRMAN OF THE BOARD OF DIRECTORS OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL. NICKY PAPACHRISTIDIS AND MARTHA TAPIERO-LAWEE WERE APPOINTED TO A SECOND TERM AS MEMBERS OF THE BOARD. ANN BIRKS AND CHARLES S. N. PARENT, HONORARY MEMBERS, WERE ALSO NAMED TO THE BOARD. FRANCINE LÉGER, GRAPHIC DESIGNER AND CONSULTANT, VASCO DESIGN INTERNATIONAL; ROSAIRE ARCHAMBAULT, PRESIDENT AND CEO, GROUPE ARCHAMBAULT; MARC DE SERRES, PRESIDENT, OMER DE SERRES INC.; AND SERGE GUÉRIN, CHAIRMAN AND CEO, CENTRE DE RECHERCHE INDUSTRIELLE DU QUÉBEC, JOIN THE OTHER MEMBERS OF THE BOARD.



Pierre Bourgie

Mr. Bourgie graduated with a degree in management from the University of Ottawa. Since 1981, he has successively held the positions of vice-president, president and chief operating officer, and president and chief executive officer at Urgel Bourgie Ltée. Since 1996, he has been president and CEO of Société financière Bourgie inc. Himself an artist, whenever he finds the time, Mr. Bourgie is a lover of contemporary art who is well acquainted with the fortunes of the Musée. He has been a member of the Board of Directors and the Acquisitions Committee since 1992. He chaired the 1992 fundraising campaign, at the time of the Musée's move downtown. He was also a member of the Board of Directors of the Fondation des Amis du Musée from 1988 to 1990, and Vice-President from 1990 to 1993. At 41, Pierre Bourgie becomes the youngest Chairman of the Board of the Musée d'art contemporain de Montréal. He succeeds Roy Lacaud-Heenan, who held the position for the last four years.

The director of the Musée, Marcel Brisebois, and all the Musée staff join in extending their warmest congratulations to their new Chairman and the members of the new Board of Directors.

They also wish to thank the outgoing members for their generosity and for the support they have given the Musée.

The Media centre Acquires the Yvan Boulerice Archives

The Media Centre of the Musée d'art contemporain de Montréal has just received a major donation contributing to research and dissemination in the history of contemporary Québec and Canadian art. The donation in question is the Yvan Boulerice Archives, comprising some 125,000 photographic documents (representing 48,000 separate works), which constituted the documentary holdings of the Centre de documentation Yvan Boulerice inc., active in Montréal from 1969 to 1990. A publishing house specializing in contemporary Québec and Canadian art, Éditions l'image de l'art, was attached to the Centre. In addition to this initial corpus dating from 1965 to 1995, which has already been briefly examined, other files contain visual material (slides, negatives, proofs, Ektachromes, photographs) and textual material (press clippings, news releases, invitations, correspondence, descriptive data cards on works) concerning some

3,500 artists, 120 events (2nd *Biennale du Québec*, the *Confrontations* of 1982 to 1985, *Métro d'art*) and corporate collections like the National Bank and Loto-Québec collections. The historical value of the Archives lies in the fact that they contain an outstanding concentration of high-quality shots of artworks produced during the professional career of Yvan Boulerice—a period that covers more than two decades of particularly intense artistic activity. This type of acquisition fills a major void in the Media Centre's collection, and will at last allow the Musée to establish a slide library that can properly meet researchers' needs. Moreover, the great quality of the basic documentary supports will allow us to consider making them available in different formats. The Yvan Boulerice Archives will be placed at the disposal of Media Centre users in the coming months. ■ MICHELLE GAUTHIER



Left to right: Pierre B. Landry, of the National Gallery of Canada, Anne-Marie Morice of Métafort, Aubervilliers, and Lucette Bouchard of the Musée d'art contemporain de Montréal, at the Mercredi de la Veille event.
Photo: Paul Litherland

Thematic scan:

A dynamic initiative by the musée

LAST NOVEMBER 4, THE MUSÉE HELD AN INITIAL REVIEW OF ITS THEMATIC SCAN PROJECT. IN ADDITION TO PROJECT MEMBERS PIERRETTE BERGERON, CHARLES PERRATON AND JEAN-PHILIPPE UZEL, SPEAKERS INCLUDED SCAN USERS PIERRE B. LANDRY AND ANNE-MARIE MORICE, WHO HEADS THE ARTISTIC SCAN PROJECT AT MÉTAFORT, IN AUBERVILLIERS, FRANCE, AND EDITS THE ON-LINE PERIODICAL *SYNESTHÉSIE*. THE PARTICIPANTS PRESENTED THEIR OBSERVATIONS TO AN AUDIENCE OF SOME 200 PEOPLE. THE TEXT OF THE TALKS IS POSTED ON THE MEDIA CENTRE WEB SITE. BELOW, WE HAVE REPRODUCED AN EXCERPT FROM MS. MORICE'S INTRODUCTORY TALK, WHICH COVERED VARIOUS POINTS THAT HAVE EMERGED FROM THE THEMATIC SCAN PROJECT OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL.

We may see the Thematic Scan initiative of the Musée d'art contemporain de Montréal as an activity giving a framework and visibility to the research function that exists within the institution but that often remains in the shadows. What it does is enable us, through the choices and positions adopted by the different participants in the Scan project, to in a way follow the intellectual life of the museum, on the Internet, in the same way as if a collective thought process were formed there.

The many Scan activities include issues of concern to us on the other side of the Atlantic, as well: aesthetic qualifications, new artistic and critical attitudes, hybridization, transmission of knowledge. The question of internationalizing this Scan through input from European and other institutions is also one worth raising. This increased openness would no doubt allow the contents to be enriched, with the proviso that the contributor and source are indicated, so that we can identify different cultures in a rapidly globalizing context.

Another notable feature is that considerable prominence is given to the discussion of the quality of contemporary art; this, in turn, expands the discussion beyond its French context. Jean-Philippe Uzel has provided us with well-balanced analyses of the position of each of the participants: Jean Clair, Jean Baudrillard, Yves Michaud and Rainer Rochlitz. The path followed by each is carefully described, offering Internet users a better understanding of the complexity of the issues and the ambiguity of the various positions.

The Thematic Scan also looks at, as Alain Depocas says, "the impacts of the acceleration of the development of new technologies on aesthetic discourse." More than merely noting trends, the Scan actively investigates already existing practices: CD-ROMs, Web sites and exhibitions using new media. It is involved in the area of thought that is opening up through new tools, new artistic processes, new epistemological categories and new uses.

The notion of collection is tackled, as well, with the new supports for creating, recording and conserving works. The prospects for the museum of the future are laid out by Michelle Gauthier, and the work of such researchers as Roy Ascott and Edmond Couchot, who suggest scenarios for the future, are the subject of an analysis by Manon Blanchette. The relations between art and science, and between ethics and aesthetics, are often discussed in the course of a text analysing a book or event.

We may also wonder about a new direction for the Thematic Scan, which would involve a search for new written material and a more creative presentation. The support used to disseminate this Scan — the Internet — permits hybrid, interdisciplinary attitudes that challenge the traditional route of artists/critics/galleries/museums. As the Scan experience shows, in the complex, changing time we are living in, it is important for us to come together and — who knows? — perhaps to collectively devise new benchmarks....

Honours for the musée Day Camp



For the second year in a row, the Musée d'art contemporain de Montréal day camp has been singled out for honours by the Association des Camps du Québec. The 1998 *Guimauve d'Or* award for theme programming recognized the originality of the camp's activities.

The fish-inspired exhibition entitled *A Fine Catch!* provided a foundation for the summer's artistic, museological, recreational and scientific activities at this day camp which offers young participants a novel way to master contemporary art.

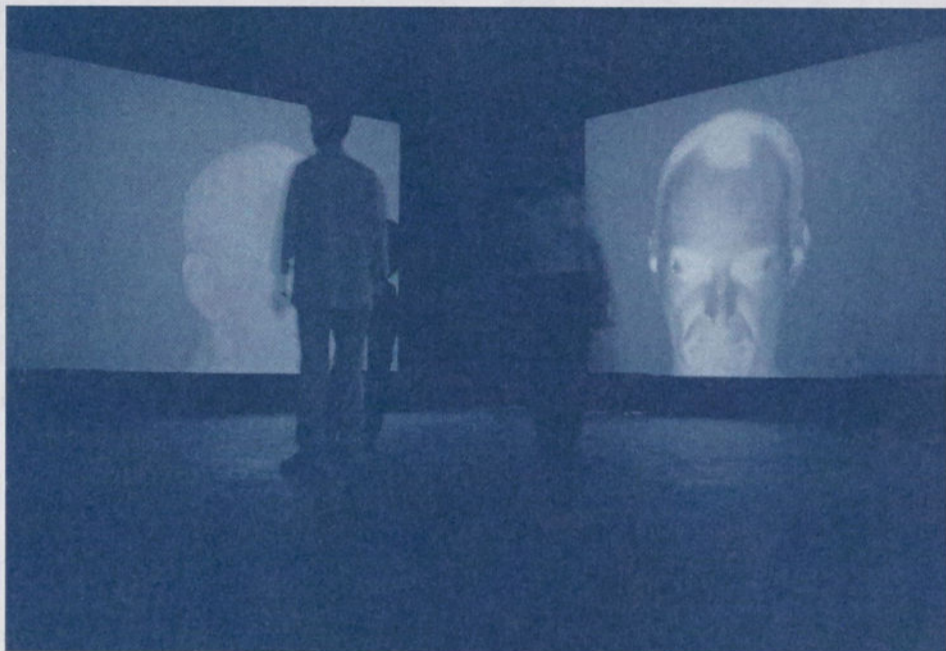
The day camp results speak for themselves. A total of 155 young campers aged from 6 to 14 experienced the artist's life, for a week at a time. In collaboration with the CLSC des Faubourgs, seven other groups of children took part in the camp's activities free of charge. As well, the Biodome day camp joined together with the Musée camp to offer their respective campers an expanded program of activities.

Registration for the Musée d'art contemporain de Montréal day camp begins in mid-February. For information, call Sophie David, at (514) 847-6253.

Multimedia

Events

NoiseGate-M6
Photo: Granular Synthesis



Benoît Lachambre
Photo: Martin Bélanger



délire défait

DÉLIRE DÉFAIT, BENOÎT LACHAMBRE'S LATEST SOLO WORK, IS TO BE PREMIERED AT THE MUSÉE.

Lachambre has been engaged for several years now in a choreographic process in which he seeks out borderline situations, choreographing a world in distress. His training and professional background as a performer, choreographer and artistic director, as well as his works themselves, attest to his non-formal approach. In search of the "raw gesture," he explores the distortions of the body, deconstructed, broken, contorted movements, in order to allow a deconstructed kind of dance to re-emerge, "raw dance from the time before dance existed." The poetry of Benoît Lachambre comes from the "guts." "I draw on them quite shamelessly," he admits, "to create these hybrid dances of the multiple facets of my personality." *Délire défait* thus promises to be a "deconstructed self-portrait," a dance/catharsis in the form of a performance.

Words, images and objects all find their place in the choreographic language of Benoît Lachambre, who looks for stories with many entry points. In *Délire défait*, the TV monitor acts as catalyst. The video captures and provides a live broadcast of the dancer's performance. The performer splits in two, the words are broken up, the images jostle together and gradually the portrait becomes distanced from the subject. The narrative slips away in an overload of information. A shift takes place, and the portrait breaks up into "a multidisciplinary frenzy of dance," in which Lachambre's imagination draws in that of the audience. ■ LOUISE ISMERT

FEBRUARY 4 TO 6, 1999

granular synthesis: NOISEGATE-M6

GRANULAR SYNTHESIS IS THE NAME USED BY TWO AUSTRIAN ARTISTS, KURT HENTSCHLÄGER AND ULF LANGHEINRICH. SINCE 1991, THEY HAVE WORKED TOGETHER TO DEVELOP "MOTION CONTROL," A SERIES OF REACTIVE ENVIRONMENTS IN PERMANENT "TIME LAG" THAT IS CONSIDERED ONE OF THE MOST POWERFUL VIDEO THEATRE EXPERIMENTS YET.

Using a "video-scratch" technique, Hentschläger and Langheinrich cut, into fragments of fractions of a second, the sound and picture of a video sequence of a head in a tight shot and in motion. Then they manipulate these fragments of face and voice, reanimating and amplifying them to create great dramatic compositions that seem to come alive in reaction to their environment. Through these large projections of a face agitated by repeated movements, Granular Synthesis explores the body, the soul and the human condition, and provokes lasting thought by the ambiguity of the violence underlying the projected images.

The installation *NoiseGate-M6* was first presented at Vienna's Museum of Applied Arts in January 1998. Having toured Europe, it will now make its North American debut at the Musée d'art contemporain de Montréal. ■ LOUISE ISMERT

MARCH 28 TO MAY 2, 1999

NoiseGate-M6 is co-produced by MAK-Museum of Applied Arts, Vienna; Bayerisches Staatsschauspiel/Marstall, Munich; Kunstverein Hannover; Hull Time Based Arts, Hull; Maison des Arts, Créteil/Le Manège Scène Nationale, Maubeuge; Muziekcentrum De IJsbreker, Amsterdam; Granular Synthesis, Vienna.

friends of the musée



Héléne Provencher, Director, Design, Les Boutiques San Francisco inc., was the lucky winner of the British Airways Grand Prize (two Club World tickets to London)
Photos: Olivier Jomphe



Organizing committee: Laurent Terrasse, Karen McAuley, Stéphane É. Brisebois, Mélanie Marsolais, Jean-François Germain and Hubert Sibire.

A MONSTER SMASH

This past October 31, the Musée was transformed, for a night, into a truly diabolical scene for its annual Monster Ball. The 600 party-goers danced the night away, on three levels of the building, until three in the morning. Among the highlights of the evening: the Mövenpick Monster Spread, the British Airways Grand Prize, and the incredibly imaginative costumes. The prizes for best outfits went to Walter Battaglini, Louis Côté and Stéphane Malo.

For the Friends of the Musée, this 5th Monster Ball was an unprecedented success, largely thanks to the dedicated efforts of an extremely energetic team, as well as the contribution of all the sponsors who took a keen interest in this activity.

ART AUCTION

The 9th edition of the Friends of the Musée art auction will be held on February 25. 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 rules for issuing tax receipts for gifts of artworks.



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.

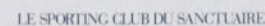
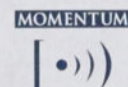
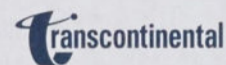
- > Free, unlimited admission to all exhibitions.
- > Free subscription to *Le Journal du Musée*, the seasonal calendar, and a personal invitation to all openings and special events.
- > Free admission to guided tours and art workshops.
- > Reduced subscription rates to many prestigious art magazines.
- > 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

- FRIEND
- FRIEND-STUDENT
- FRIEND-SENIOR
(age 60 and over)
- FRIEND-FAMILY
(couple plus children age 12 to 18 living at the same address)
- FRIEND-CORPORATE
(includes two membership cards and 20 annual passes)

It costs just

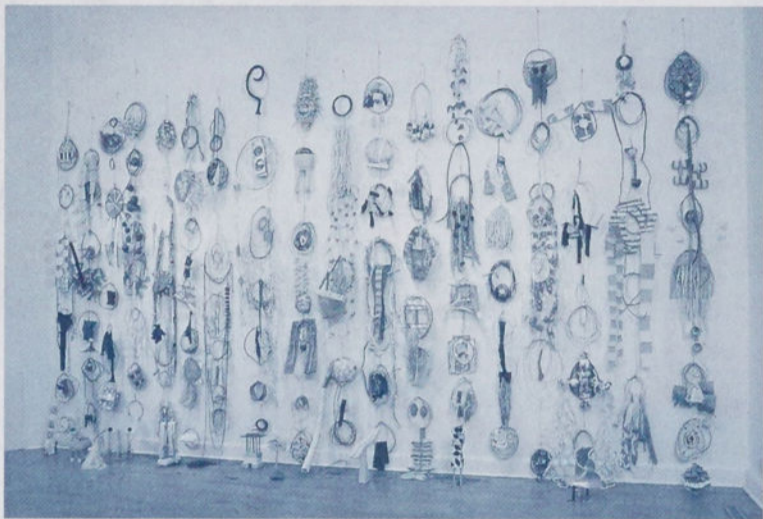
- \$50
- \$25
- \$25
- \$75
- \$250



Art Lovers and collectors club of the Musée

THE 1999 PROGRAM PROMISES AN EXCITING RANGE OF ACTIVITIES: MEETINGS WITH ARTISTS IN THEIR STUDIOS, GUIDED TOURS OF ART GALLERIES, TOURS OF CORPORATE ART COLLECTIONS AND FRUITFUL DISCUSSIONS IN YOUR QUEST FOR INFORMATION AND ENJOYMENT.

Serge Murphy
Affections, 1993
Various materials
366 x 1067 x 150 cm
(variable dimensions)
Photo: Denis Farley



Serge Murphy. Photo: Raymonde April

Gilles Mihalcean
Vu du mont Royal, 1995
Marble, granite and limestone
190 x 435 x 410 cm
Photo: Richard-Max Tremblay



Gilles Mihalcean in his studio. Photo: Jacques Payette

Following the great success of the tours of the National Bank collection in the fall and the Alcan collection in January, the Club offers you the opportunity to discover yet another corporate collection — the Loto-Québec collection, which celebrates its 20th anniversary in 1999.

Last December, we had the privilege of meeting artist Françoise Sullivan, who warmly welcomed us to her studio. This year, we are also scheduling meetings with artists in the privacy of their place of work. Sculptor Gilles Mihalcean will greet us in his studio this coming May. He created the splendid sculpture, *Vu du mont Royal*, located just outside the Musée on the esplanade between the Sculpture Garden and Place des Arts. The Musée also staged a major retrospective of Mihalcean's work in winter 1995-1996. Then, in November 1999, we will meet artist Serge Murphy, who will be working on a monumental piece comprising objects assembled on the walls of his studio. Murphy took part in the group show *L'Origine des choses* at the Musée in 1994-1995.

This coming March, Manon Blanchette, Director of Communications and Marketing at the Musée, will give a talk on international contemporary-art fairs, specifically the Venice and Kassel biennales which will take place this summer. In addition, you will be invited to join two different guided tours of art galleries.

Now in its third year, the Art Lovers and Collectors Club of the Musée d'art contemporain de Montréal, in cooperation with the Friends of the Musée, invites you to share the experience and passion of others who are also keenly interested in contemporary art. The aim of these gatherings is to facilitate discussions between connoisseurs, collectors and art lovers. Annual membership costs \$200 per person or \$300 per couple. For further information, please contact Louise Faure, Department of Communications and Marketing, at (514) 847-6236. Your membership in the Art Lovers and Collectors Club automatically makes you a Friend of the Musée, as well, with all the benefits it brings. ■ LOUISE FAURE

Journées de la culture at the Musée

Once again this fall, the Journées de la culture event was held all across Québec on September 25, 26 and 27, providing more than 900 free activities for the public. For this occasion, the Musée d'art contemporain de Montréal offered an art workshop entitled *Breathless!*. Participants let their imaginations run free, by blowing through a straw on blobs of coloured ink and coming up with some amazing pictures. The visitor participation and lively atmosphere that prevailed at the Musée greatly contributed to the success of these three days. See you next year!

1999 Activities

JANUARY 1999
Tour of the Alcan collection
JoAnn Meade, consulting curator, Alcan

FEBRUARY 1999
Guided gallery tour

MARCH 1999
Lecture by Manon Blanchette: overview
of international contemporary-art fairs

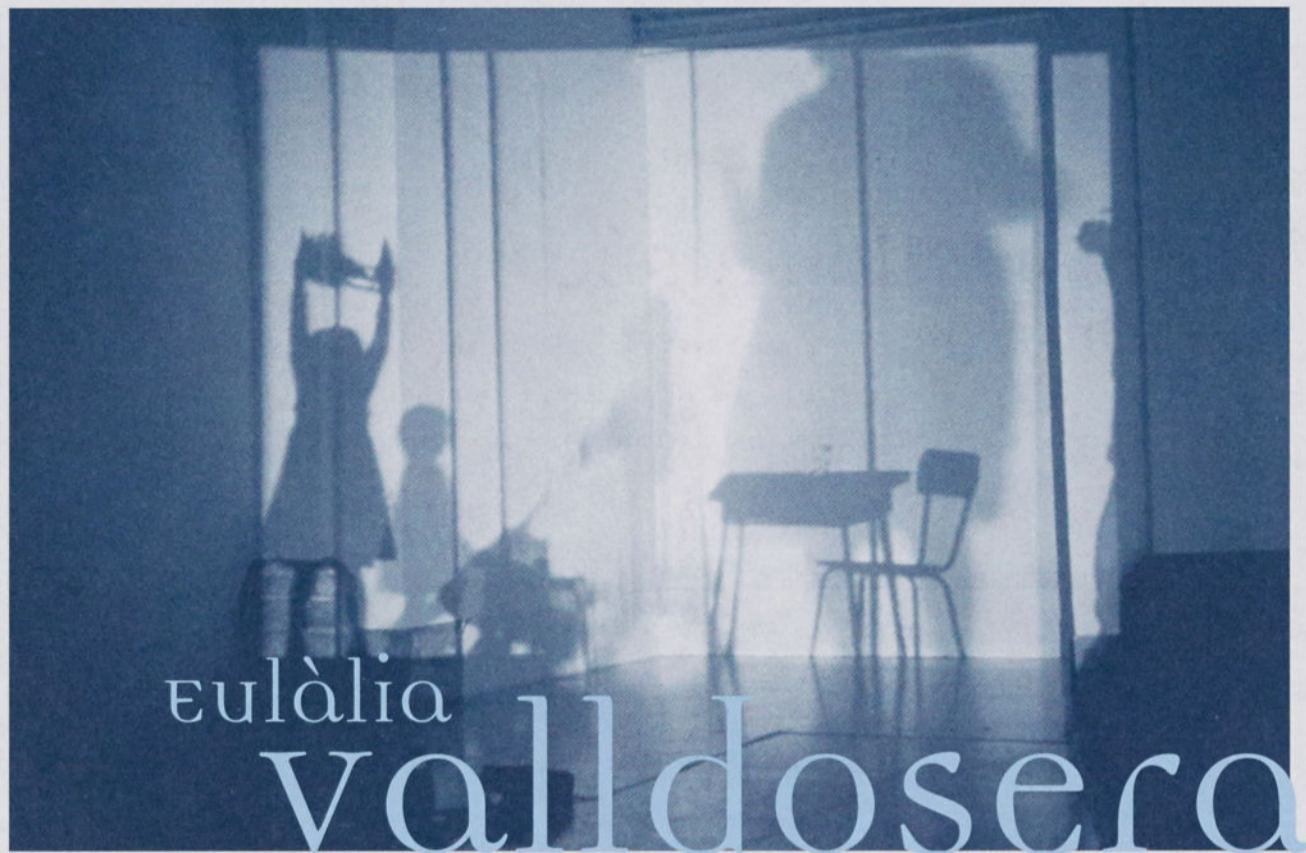
MAY 1999
Meeting with artist Gilles Mihalcean in
his studio

SEPTEMBER 1999
Guided gallery tour

OCTOBER 1999
Tour of Loto-Québec collection
Louis Pelletier, curator, Loto-Québec

NOVEMBER 1999
Meeting with Serge Murphy in his studio

Habitación (detail), 1996
 Light installation
 Excerpt from video projection
 Running time: 5 min. 5 sec.
 Photo of installation at El Roser, Lleida, Spain, 1996
 Collection: Helga de Alvear



eulàlia valldosera

BORN NEAR BARCELONA, EULÀLIA VALLDOSERA HAS PRODUCED LUMINOUS INSTALLATIONS AND PERFORMANCES SINCE 1990 IN WHICH SHE EXAMINES THE NOTIONS OF SEXUAL IDENTITY, INTERPERSONAL RELATIONSHIPS, ILLNESS AND DEATH. THE ARTIST'S FIRST SOLO EXHIBITION IN NORTH AMERICA WILL PRESENT THE INSTALLATIONS *ENVASES : EL CULTO A LA MADRE* (*VESSELS: THE CULT TO THE MOTHER*), 1996-1999, AND *HABITACIÓN* (*THE ROOM*), 1996. CONSTRUCTED FROM EVERYDAY OBJECTS, THESE EPHEMERAL PROJECTIONS TRANSFORM THE EXHIBITION SPACE INTO A THEATRE OF ILLUSION WITH DEEP EMOTIONAL RESONANCE. THEY INTERWEAVE PUBLIC SPACE AND PRIVATE REALM, THE NEAR-MYSTICAL SITE AND THE DOMESTIC INTERIOR, THE REAL OBJECT AND ITS PROJECTION, THE FIGURE AND ITS DOUBLE. THEY BECKON AND ENGAGE THE VISITORS, WHO INVENT THEIR OWN SHADED FORMS IN THE TWILIGHT OF THESE ENIGMATIC ENVIRONMENTS.

Envases : el culto a la madre, completed for this exhibition, consists of a series of shadows projected on the walls, and of objects scattered over the floor. These objects — bottles of cleaning products — are juxtaposed and interposed in the field of light emanating from empty slide projectors. Giant silhouettes, archetypal figures of mother and woman, mould the space with their shadowy bodies. In Valldosera's words, "their profiles overlap and add to each other in order to shape figures on the walls that remind us of feminine bodies." Drawing, from her childhood memories, the image of women scrubbing the floor on their knees, in a position similar to that of prayer, she develops the topography of the site, strewn with bottles containing detergents, and intermingling affective and religious connotations. The simplicity of the device — the viewer questioning the relation between the object and its symbolic projection — and the emotional charge of the elements presented form the basis of the work's evocative power.

In the work entitled *Habitación*, also on exhibit, Valldosera substitutes the projection of filmed shadows for the antinomic realities represented by the object and its image in *Envases...*. Comprising moving shadows that join and divide, congregate and spread apart, and of a video projector, the site is transformed into a sort of theatre of everyday life: a private space, a corner of an imagined, remembered house inhabited by the sombre silhouettes of the figures, which are seen in banal attitudes or in moments of intimacy. The fluctuation of light and shadow, the effect of absent bodies, and the narratives, whether interrupted or synchronous, confound recollections, near or far, and give the work this mysterious presence that links it to the existential condition of one's being.

A video program of performances in which the artist uses her own body, as it relates to the surrounding space and to everyday objects, completes the exhibition. Following other recent exhibitions in the Banque Laurentienne Gallery, which presented installations created in response to the museum site (Daniel Villeneuve, Nathalie Caron / Charles Guilbert, and Trevor Gould), the luminous works of Eulàlia Valldosera will enable the public to become familiar with the work of one of the new generation of Catalan artists. ■ SANDRA GRANT MARCHAND

JANUARY 21 TO APRIL 25, 1999

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: Louise Faure, Michelle Gauthier, Gilles Godmer, Sandra Grant Marchand, Louise Ismert, Carl Johnson, André Lussier and Réal Lussier. • English translation: Susan Le Pan • Proofreading: Susan Le Pan • Design: Epicentre • Printing: Quebecor Graphique-Couleur • ISSN 1193-4603 • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada, 1999 • 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: Pierre Bourgie, Chairman, Charles S. N. Parent, Vice-Chairman, Rosaire Archambault, Treasurer, Ann Birks, Marc DeSerres, Serge Guérin, Francine Léger, Niky Papachristidis and Martha Tapiero-Lawee. Honorary members: Sam Abramovitch, Léon Courville, Jean-Claude Cyr, Denis D'Etcheverry, Stephen A. Jarislowsky, J. Robert Ouimet and Monique Parent • Members of the Board of Directors of the Fondation des Amis du Musée: Denis D'Etcheverry, President, François Dell'Aniello, Vice-President, Jean Saucier, Treasurer, Sylvie Borvin, Secretary, Claire Beaulieu, Manon Blanchette, Ghitta Caiserman-Roth, Marie-Claude Desjardins, David Heurtel, Mélanie Kau, Josée Lacoste, Martha Tapiero-Lawee and Hubert Sibre • 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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