

HORS-SÉRIE

LE JOURNAL

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# Symposium Art and Gardens



**MICHEL BARIDON**  
**ANNE BÉLANGER**  
**PIERRE BONNECHERE**  
**THÉRÈSE CHABOT**  
**MELVIN CHARNEY**  
**DANIELLE DAGENAIS**  
**JOHN DIXON HUNT**  
**BERTRAND DUMONT**  
**PHILIP FRY**  
**CATHERINE GROUT**  
**FRANCINE LARIVÉE**  
**LUC LÉVESQUE**  
**PHILIPPE NYS**  
**ALEXANDER REFORD**

The symposium *Art and Gardens* will be held at the  
Musée d'art contemporain de Montréal  
185 St. Catherine Street West  
Montréal, Québec H2X 3X5  
Place-des-Arts metro  
Info-colloque: (514) 847-6935  
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MIGHT THE GARDEN BE THE NEW PARADIGM OF THE 21ST CENTURY? WE HAVE INVITED ART HISTORIANS, PROFESSORS OF LITERATURE AND HISTORY, PHILOSOPHERS, ARTISTS, SPECIALISTS IN HORTICULTURE AND LANDSCAPE ARCHITECTURE, AGRONOMISTS AND URBAN LANDSCAPE ARCHITECTS TO SPEAK TO US ON THIS SUBJECT. THROUGH THEIR VARIOUS AND WIDELY DIFFERING ACTIVITIES, THEY CONVINCED US ALL OF THE IMPORTANCE OF GARDENS.

WHETHER WE APPRECIATE GARDENS IN THEORETICAL TERMS — WITH OUR NOSE IN A BOOK — OR IN A PRACTICAL WAY — PLUNGING OUR HANDS INTO THE EARTH OR FLOWERS — THE STUDY OF GARDENS IS EMERGING INCREASINGLY AS THE "ROYAL ROAD" TO UNDERSTANDING OUR CONTEMPORARY VISUAL CULTURE.

*ART AND GARDENS* INAUGURATES A NEW SERIES OF SYMPOSIUMS TITLED *NATURE/CULTURE*. THE GARDEN THEME SEEMS AN APPROPRIATE WAY TO LAUNCH A CONSIDERATION OF THE RELATIONSHIP BETWEEN NATURE AND CULTURE. THIS FORUM WILL ALLOW THE AUDIENCE TO DISCOVER NEW ASPECTS OF THE PLEASURE AFFORDED BY GARDENS, AND TO REFLECT ON THEIR STILL RELATIVELY UNKNOWN HISTORY. FROM THE LATE 18TH CENTURY ON, AS PHILIPPE NYS EXPLAINS, "THE GARDEN BECAME MORE THAN EVER CHARGED WITH AN ESSENTIAL MISSION: TO TRY TO REGULATE THE RELATIONSHIP BETWEEN ART AND NATURE, TO TAKE ON, IN A WAY, THE TENSION BETWEEN HUMANITY AND THE WORLD. TRACING THE GENEALOGY OF THIS RELATIONSHIP MEANS DIGGING DOWN TO THE VERY ROOTS OF OUR CIVILIZATION TO GRASP THE ORIGINAL SENSE OF GARDEN, WHICH WE MUST INTRODUCE ONCE AGAIN TODAY."<sup>1</sup> ■ CHRISTINE BERNIER

1. Translated from Philippe Nys. "Art et nature: une perspective généalogique," in *Autrement*, No. 184, (March 1999, special issue: *Le jardin notre double*), p. 241.

Noon	REGISTRATION
2 p.m.	OPENING OF THE SYMPOSIUM <b>Marcel Brisebois</b> Director, Musée d'art contemporain de Montréal
	<b>Daniel Fortin</b> Ethnobotanist and horticulturist President, Société Art et jardin du Québec
	Welcoming remarks
2:30 p.m.	<i>Towards a Garden</i> <i>Architecture and a Contemporary Urban Philosophy</i>
	<b>Lucette Bouchard</b> Director, Education and Documentation, Musée d'art contemporain de Montréal Chair
	<b>PHILIPPE NYS</b>
	<b>MELVIN CHARNEY</b>
4 p.m.	<b>LUC LÉVESQUE</b>
	PLENARY

All session information is subject to change. Simultaneous translation (French and English) will be available.

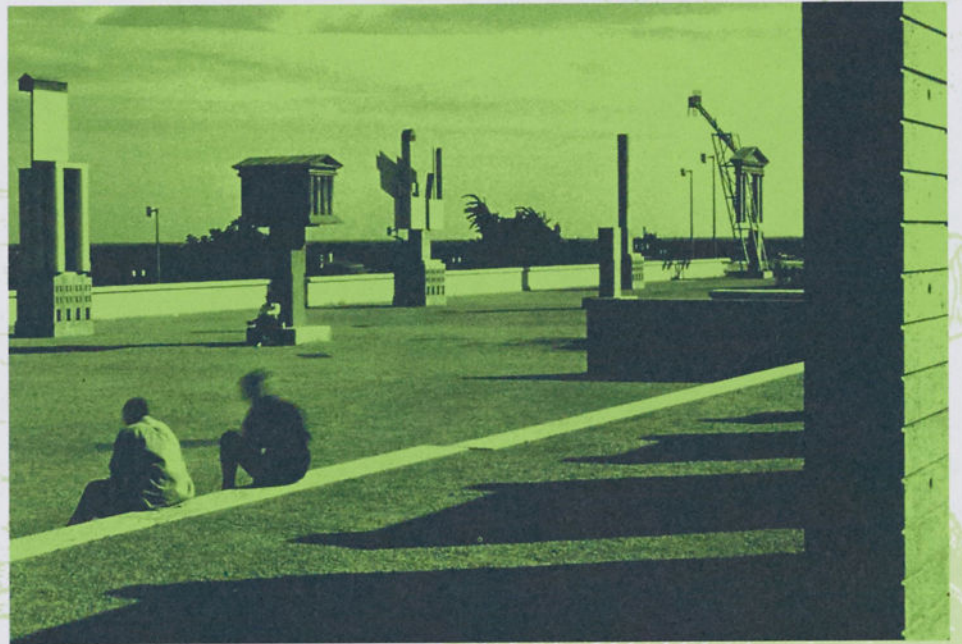


## Philippe Nys

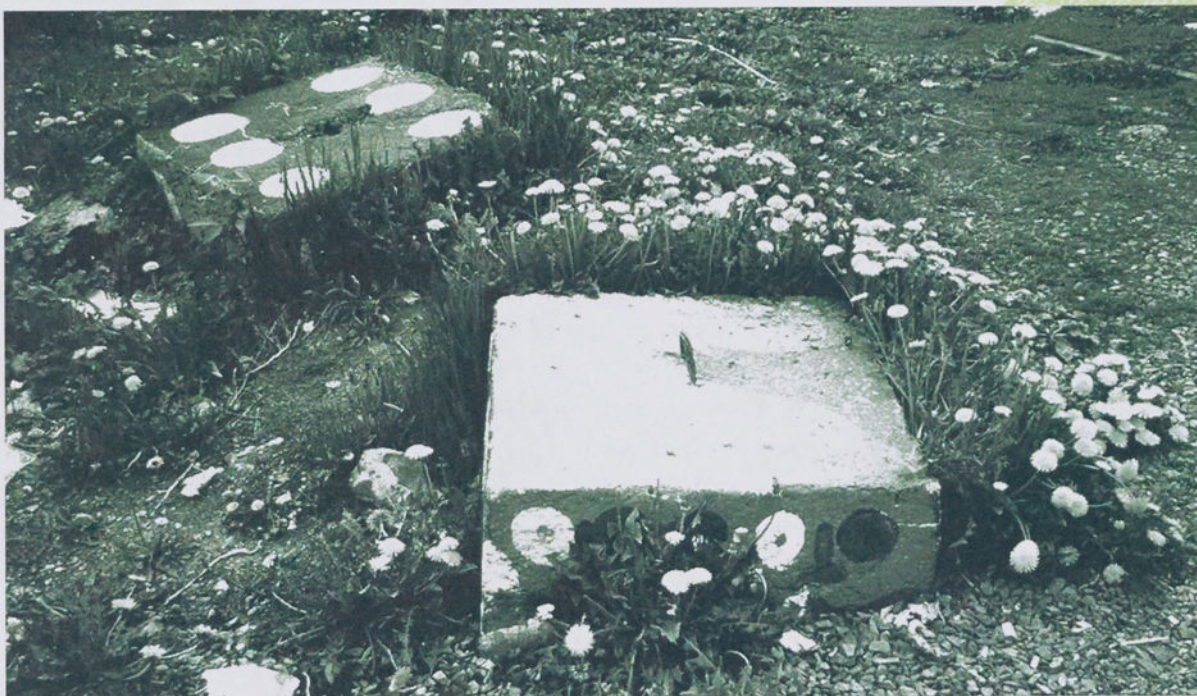
Philosopher and program director at the Collège international de philosophie from 1992 to 1998, Philippe Nys lectures in visual arts at Paris VIII and Paris I (Sorbonne) universities as well as the École Nationale Supérieure du paysage, Versailles. His research and publications focus mainly on the art of gardens and landscape, and the conditions of a hermeneutics and phenomenology of the places we inhabit. The author of such philosophical works as *L'architecture au corps*, *Le sens du lieu*, he is co-editor of the collective work *Le jardin, art et lieu de mémoire* (1995). His extensive writings on gardens and landscapes include: "Art et nature: une perspective généalogique," in *Autrement. Le jardin notre double* (1999); "Célébration d'une sphère," in *Le débat* (1991); and "Paysage et re-présentation: la terre comme paysage," in *Le paysage et ses grilles* (1996). With Martine Bouchier, he also created a "curiosity garden" for the Festival international des jardins de Chaumont-sur-Loire (see their essay "Le jardin des modèles, ou la traversée des apparences," in *Les carnets du paysage* [1998]). Philippe Nys recently published *Le jardin exploré. Une herméneutique du lieu*, Volume 1 (1999).

## Melvin Charney

Artist and architect, lives and works in Montréal. Represented Canada at the 42nd Venice Biennale (1986) and the 5th Venice Architecture Biennale (2000), and has carried out numerous large-scale installation/constructions, such as the Canadian Centre for Architecture Garden (Montréal, 1987-1990). Works by Melvin Charney may be found in many museum collections and have been exhibited at the Musée d'art contemporain de Montréal and a number of other museums, including: The Museum of Contemporary Art (Chicago), P.S. 1 (New York), Akademie der Kunst (Berlin), Musée national d'art moderne / Centre Georges Pompidou (Paris), Musée d'art moderne de la Ville de Paris, Centre Cultural Contemporania (Barcelona), The National Gallery of Canada, The Art Gallery of Ontario and The National Museum of Contemporary Art (Seoul). He is the author of numerous studies, and several monographs have been published on his work, including: *Parables and Other Allegories* (1991) and *Melvin Charney: parcours de la réinvention = About Reinvention* (1998).



Melvin Charney  
The Canadian Centre for Architecture Garden, Montréal, 1987-1990  
View of the esplanade from the arcade, showing columns six, seven, ten and eleven  
Collection: Canadian Centre for Architecture, Montréal • Photo: Robert Burley / Design Archive, 1990



Ligne de site IV (Fragment 3), Arqhé, Montréal, 1997  
Photo: Luc Lévesque

## Luc Lévesque

Architect and Ph.D. candidate in landscape architecture at the Université de Montréal, Luc Lévesque has been a member of the editorial board of *Inter*, a journal on current art, since 1992. He was actively involved in the Environmental Design Chair at the Université de Montréal, where he has also been a guest lecturer at the School of Landscape Architecture. He has worked for such architects as Lucien Kroll in Brussels, Peter Eisenman in New York and Rem Koolhaas (OMA) in Rotterdam. Since 1993, he has taken part, as a member of the multidisciplinary trio *Arqhé*, in different types of hybrid artistic activities. He recently edited issues of *Inter* dealing specifically with the notions of landscape (No. 69, 1998) and infill urban practices (No. 72, 1999), and has published a number of articles on these subjects, including: "Montréal, l'informe urbanité des terrains vagues" in *Les Annales de la recherche urbaine* (No. 85, Paris, 1999).



Les Amis du Musée d'art contemporain



Consulat Général de France à Québec  
Association Française d'Action Artistique



Festival international de jardins  
JARDINS DE MÉTIS



# Philip Fry

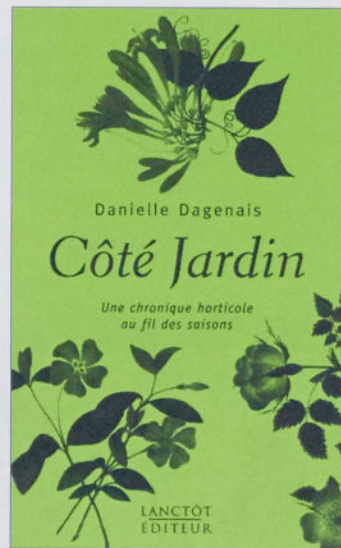


The Old Field Garden  
Photo: J. Fry

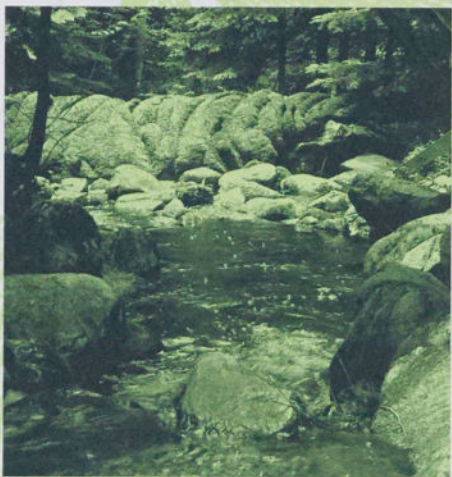
Art historian and professor at the University of Ottawa Department of Visual Arts, Philip Fry currently devotes all his time to gardening. Since 1984, he has developed the practice and theory of the new landscape garden on his Ontario property, Old Field Garden, which now has a Web site ([www3.sympatico.ca/oldfieldgarden](http://www3.sympatico.ca/oldfieldgarden)). This garden fulfils an ongoing landscape-restoration project, on 15 acres divided into five distinct micro-habitats. Philip Fry has also created urban gardens: *Columbine Red/Auge bleue* (Gardens/Jardins exhibition, Cour des Arts, Ottawa, 1989) and *Blueberries for the Seventh Fable*, devised as an environment for a work by artist Trevor Gould. Concerned with the connections between the new landscape garden and contemporary art, Philip Fry has written a number of articles explaining his approach as a gardener/art historian, including: "Trois jardins et la condition écologique" (*Vie des Arts*, No. 141), "Chronicle of a New Landscape Garden" (*Parachute*, No. 44) and *Bruce Parsons. "United Technologies and Gardens"* (Saidye Bronfman Centre, 1987).

# Danielle Dagenais

A member of the Québec order of agronomists since 1985, Danielle Dagenais has a background in environmental engineering (École polytechnique de Montréal) and agriculture (Macdonald College, McGill University). She has written the garden column for the newspaper *Le Devoir* since 1994 as well as a botany column (summer 1998). She has contributed to the *Bulletin des agriculteurs* and the CBC programs *La Semaine verte*, *D'un soleil à l'autre* and *L'Aventure*, on which she presented three shows on the art of gardens and world views through history (March 1995). Danielle Dagenais is the author of *Côté jardin, une chronique horticole au fil des saisons* (Outremont: Lanctôt Éditeur, 1997) and co-author of articles on environmental engineering, including "Profils d'accumulation de dix métaux chez dix souches de *Escherichia coli*" (*Tribune de l'Eau*, Vol. 48, No. 1). She recently took part in writing and producing the *Manuel de lutte biologique en serres* (Institut de technologie agroalimentaire de La Pocatière, spring 2000).



# Francine Larivée

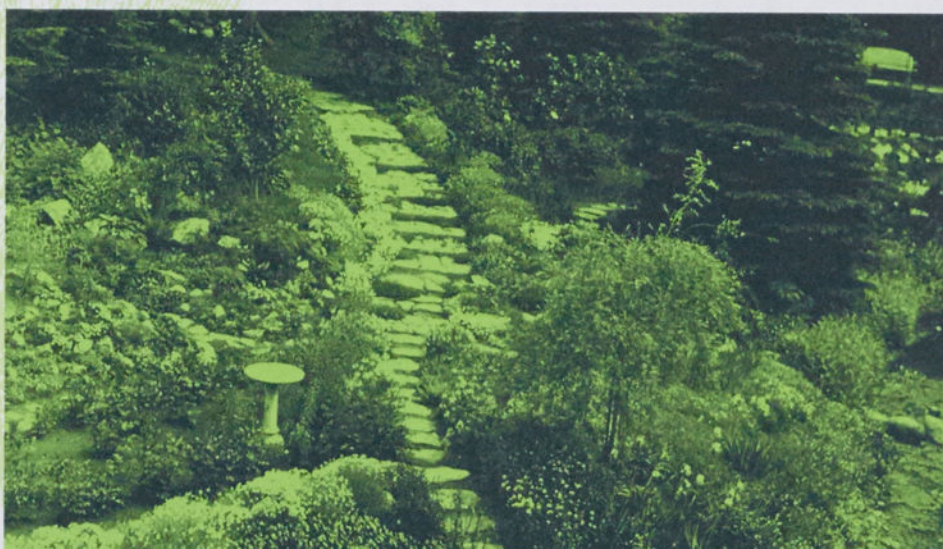


Francine Larivée  
*Un paysage dans le paysage—  
Le paysage comme tableau vivant, 1993-1996*  
Reford Gardens / Jardins de Métis • Photo: Yvan Binet

An *artiste engagée*, Francine Larivée has shown her work in numerous museums and public spaces throughout Québec. The Musée d'art contemporain de Montréal exhibited her celebrated *Chambre nuptiale*, which attested to her feminist commitment, in 1982, and, in 1987, her *Jardin de vie—Vision du regard aigu*, an expression of her ecological concerns. *Jardin de vie* was part of a series inaugurated in 1983, in which Larivée created works by taking mosses and lichens from their natural environment and mounting them on different-sized surfaces. In 1993, she embarked on a work titled *Un paysage dans le paysage—Le paysage comme tableau vivant*, a garden of bryophytes that forms a sculpture of living mosses totally integrated into nature. This work is in the collection of the Musée de Rimouski and is kept at the Reford Gardens / Jardins de Métis.

# Alexander Reford

is the author of *Des jardins oubliés, 1860-1960*, published in 1999, a chronicle of a century of gardens in Québec which attests to the richness of Québec's horticultural heritage. The book presents a hundred or so large gardens, as captured by nearly a hundred different photographers. Some are shown here for the first time, and most of these gardens no longer exist, except in photographs. A historian by training, Alexander Reford has been director of the Reford Gardens / Jardins de Métis since 1995. The great-grandson of the Gardens' founder Elsie Reford, he is responsible for their preservation and development. He has been president of the Québec Gardens Association since 1997, and has published a number of works on gardens, including "Les jardins du Québec," in *Téoros* (1999).



H. H. Black, Montréal, 1935  
Reford Family Collection

9 a.m.	REGISTRATION
10 a.m.	<i>Theory and Practice in Perfect Harmony</i>  Christine Bernier Head of Cultural Programs Musée d'art contemporain de Montréal Chair  PHILIP FRY DANIELLE DAGENAIS
11 a.m.	PLENARY
11:30 a.m.	LUNCH
1:30 p.m.	<i>Artist/Gardeners</i>  Christine Bernier Chair  THÉRÈSE CHABOT FRANCINE LARIVÉE
2:30 p.m.	PLENARY
3 p.m.	<i>Changing Trends in Gardens</i>  BERTRAND DUMONT ALEXANDER REFORD
4 p.m.	PLENARY



Thérèse Chabot  
*L'heure du thé comme au jardin d'amour  
du château de Villandry au joli mois de mai, 1992*  
Flowers, wood, porcelain, grass and tea • Photo: Ashley Miller

# Thérèse Chabot

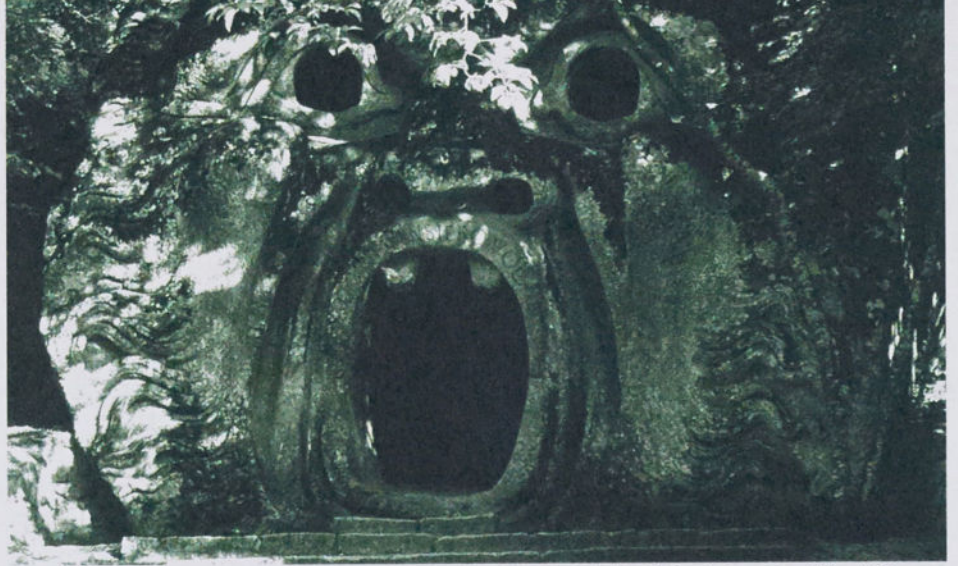
Artist, teaches at Concordia University. Thérèse Chabot has produced a large number of solo exhibitions since 1990 on the theme of the garden, and has investigated the French gardens of the Loire Valley and the Grasse region since 1991. Chabot's gardens are made up of dried flowers, her raw material for several years now — flowers she grows in her own, immense garden and uses as a pigment in large-scale floor installations. She recently exhibited works she calls "portable gardens" at the Musée d'art de Mont-Saint-Hilaire (spring 1999), and took part in the exhibition *Jardins de la mémoire*.

# Bertrand Dumont



A horticulturist by training (Collège horticole de Lyon and École d'horticulture d'Igny, France), Bertrand Dumont is editor in chief of the magazine *Fleurs, Plantes et Jardins* and runs the Web site of the same name. As specialty radio columnist (CKAC 730) for the weekly program *Fleurs, Plantes et Jardins*, he won the *Iris versicolore* prize (awarded to horticultural communicators who have made an outstanding contribution to the development of the practice of gardening in Québec). He is the author of a great many works on horticulture, among them: *Guide des végétaux d'ornement pour le Québec*, Éditions Broquet, Volume I (1987 and 1990), Volume II (1989 and 1994) and Volume III (1992); and, with Éditions versicolores: *Sélecteur de plantes*, Volumes I to VIII (1994 and 1996). Other writing credits include *Entretien son aménagement paysager au Québec*; *C'est le temps des bulbes*; *Guide pratique de votre aménagement paysager* (in collaboration); *Vivaces et annuelles*; and *Guide d'achat 1997, 1998, 1999, 2000*. Bertrand Dumont also has one of the largest collections of horticultural photographs (plants, designs and horticultural techniques) in Canada.

9 a.m.	REGISTRATION
10:30 a.m.	<i>The Importance of the Garden in Literature and the Arts</i>  Christine Bernier Chair  ANNE BÉLANGER JOHN DIXON HUNT
11:30 a.m.	PLENARY
12 noon	LUNCH
2 p.m.	<i>Art and Gardens: A History, from Yesterday to Tomorrow</i>  Lucette Bouchard Chair  PIERRE BONNECHERE CATHERINE GROUT
3 p.m.	PLENARY
3:30 p.m.	MICHEL BARIDON
4 p.m.	PLENARY



L'Ogre, ou la divinité infernale Orcus, Sacred Wood of Bomarzo

## Anne Bélangier

A Ph.D. candidate in semiology at the Université du Québec à Montréal, Anne Bélangier is currently writing a thesis on *Il Sacro Bosco di Bomarzo*. Her fields of research include 16th-century literature, the semiology of gardens, and the theories of reading and the figure. A member of GREL (UQAM's Groupe de recherche sur la lecture) and a research group at the Université du Québec à Trois-Rivières (UQTR) on the teaching of rhetoric in Québec before 1800, she is also a contributor to the journal *Quatre-Temps* (upcoming article on the Reford Gardens / Jardins de Métis, and a books column). Her paper will discuss the connections between garden art and literature, in particular the Bomarzo Gardens.

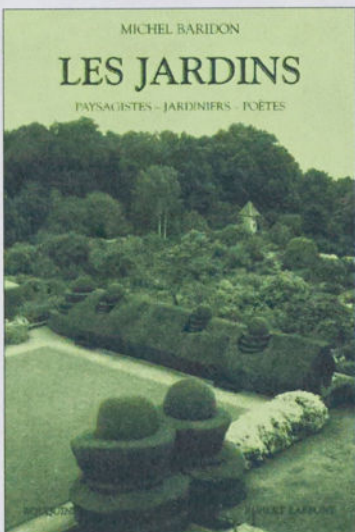
## John Dixon Hunt

Professor and Chair of Landscape Architecture and Regional Planning, University of Pennsylvania, and director of Dumbarton Oaks (Washington, D.C.) from 1988 to 1991. Author of many books, including: *The Figure in the Landscape. Poetry, Painting and Gardening during the 18th Century* (1976, 1989); *Garden and Grove. The Italian Renaissance Garden in the English Imagination, 1600-1750* (1986); *Gardens and the Picturesque. Studies in the Histories of Landscape Architecture* (1992); *The Italian Garden: Art, Design and Culture* (1996); and *The Practice of Garden Theory* (1999). His works translated into French include *L'art du jardin et son histoire* (1996), "Les jardins comme théâtres de la mémoire," in *Le jardin, art et lieu de mémoire* (1995), and "Le paysage américain est-il devenu non européen?," in *Le débat* (1991). He is the editor of the *Journal of Garden History* and of *Word & Image*.



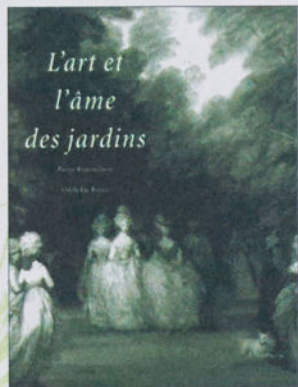
The Chinese Pavilion in the Park of the Desert

## Michel Baridon



Professor emeritus at the Université de Bourgogne, Michel Baridon lectures on garden history at the École d'architecture de Paris-La Villette, the École Nationale Supérieure du paysage, Versailles, and the École du Louvre. He is the editor of the journal *Interfaces Image Texte Langage*, which organizes meetings between literary people and art historians. He is the author of *Les Jardins. Paysagistes-jardiniers-poètes* (Paris: Laffont, collection Bouquins, 1998) which won the 1999 Essai France-télévision prize. He has also published *Le gothique des Lumières* (Paris: Monfort, 1991) and numerous articles on the history of ideas, the arts and literature, notably "Le paysage, les jardins et l'optique: quelques jalons," in *Le paysage territoire d'intentions* (Montréal: L'Harmattan, 1999); "Les mots, les images et la mémoire des jardins," in *Le jardin, art et lieu de mémoire*, edited by Monique Mosser and Philippe Nys (Besançon: Les Éditions de l'Imprimeur, 1995); and "The Scientific Imagination and the Baroque Garden," in *Studies in the History of Gardens and Designed Landscapes* (Vol. 18, No. 1, 1998). He is a member of the commission for the tricentennial of Le Nôtre and is working on a book about Versailles, to be published by Éditions Actes-Sud.

## Pierre Bonnechere



Professor at the Université de Montréal Centre for Classical Studies and Department of History. Author of the book *L'art et l'âme des jardins. De l'Égypte pharaonique à l'époque contemporaine, une histoire culturelle de la nature dessinée par l'homme* (Antwerp: Fonds Mercator, 1998), written in collaboration with Odile de Bruyn. In this book, the author presents a multidisciplinary study in which he sets out to rediscover the soul of gardens in the very essence of each civilization examined, while trying to penetrate as deep as possible into the contemporary way of thinking by means of literature and the figurative arts, as well as religion. He has written some 15 articles on the religious practices of the Greeks, particularly in the spheres of sacrifice and divination.



Garden of artist Ritsuko Taho

## Catherine Grout

Art historian and lecturer in aesthetics at the universities of Picardie and Paris VIII, founding member of the France-Japan research group on urban landscape at the University of Tokyo (1996), and curator of the Biennale internationale d'Enghien-les-Bains (Île-de-France) since 1994. The author of essays on contemporary art as it relates to gardens and landscapes, including: "Mémoire et actualisation. Au sujet de quelques œuvres d'art contemporain liées au jardin," in *Le jardin, art et lieu de mémoire* (1995); "Quels paysages dans l'art contemporain?," in *Le paysage et ses grilles. Colloque de Cerisy* (1996); "Absolute Landscape," in *Absolute Landscape, between Illusion and Reality* (1997); "Site, des œuvres en situation extérieure," in *Art et nature* (1998); and the upcoming "The Purpose and Form of the Garden in the Work of Fortuyn/O'Brien," in *Flora und die schönen Künste*. Catherine Grout has published several books, notably *La peinture vénitienne* (1989). Her next two books scheduled for publication are: *Pour une réalité publique de l'art* (Éd. L'Harmattan) and *Conceptions paysagistes contemporaines*, due to come out in Japanese in spring 2001 (Kajima).

Symposium Team • Christine Bernier: concept and organization • Éline Bégin: bibliographic research • Sophie David: registration and speakers travel coordination • Sylvain Parent: technical direction • Direction des communications et du marketing: promotion and sponsorship.  
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