

Art and Gardens

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



Contents

- 1 ART AND GARDENS
- 2 TRAVELLING EXHIBITIONS
- 3 CONTEMPORARY ART AND JUDEO-CHRISTIAN RELIGION
- 4 THE MUSÉE, EDUCATION, AND PARTNERS
- 5 GEORGE MOLNAR
- 6 ATSA AND MACM: THE STOCKOLM SYNDROME?
- THE STUDENT ARTIST III
A LOOK AT ART AND TECHNOLOGY
- 7 FRIENDS OF THE MUSÉE
- 8 ABSTRACT LINE
- FLORA
ART IN FULL BLOSSOM

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. WE HOPE THIS FORUM WILL ALSO 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."¹

At this international symposium, historians, artists, landscape architects, philosophers and horticulturists will present the findings of their latest research.

The public will have a chance to hear speakers including Michel Baridon, professor at the Université de Bourgogne and professor of garden history at the École d'architecture de Paris – La Villette and the École nationale supérieure du paysage, Versailles;² John Dixon Hunt, chair of the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania Graduate School of Fine Arts, and director of Dumbarton Oaks in the early 1990s;³ Philippe Nys, program director at the Collège international de philosophie and co-editor of the collective work *Le Jardin, art et lieu de mémoire*; Catherine Grout, art historian, professor at the universities of Picardie and Paris VIII, and specialist in Japanese gardens as well as the relationship between contemporary art and gardens; Philip Fry, art historian and, until recently, professor at the University of Ottawa Department of Visual Arts — a post he left to devote all his time to gardening; Thérèse Chabot, an artist who incorporates flowers from her own garden into her work, and who teaches at Concordia University; Alexander Reford, director of the Reford Gardens / Jardins de Métis and president of the Quebec Gardens' Association; Anne Bélanger, of the Université du Québec à Trois-Rivières, and a specialist in the Bomarzo Gardens; Danielle Dagenais, contributor to the newspaper *Le Devoir* and the CBC program *La semaine verte*, and author of *Côté Jardin. Une chronique horticole au fil des saisons* (1997); Bernard Dumont, editor in chief of the magazine *Fleurs, Plantes et Jardins*; Melvin Charney, widely respected Montréal artist and garden designer; Pierre Bonnechere, professor at the Université de Montréal Centre for Classical Studies and History Department, and author of the book *L'art et l'âme des jardins* (1998); Luc Lévesque, lecturer at the Université de Montréal School of Landscape Architecture and member of the editorial board of *Inter. Revue d'art actuel*; and Françoise Larivée, artist. ■ CHRISTINE BERNIER

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

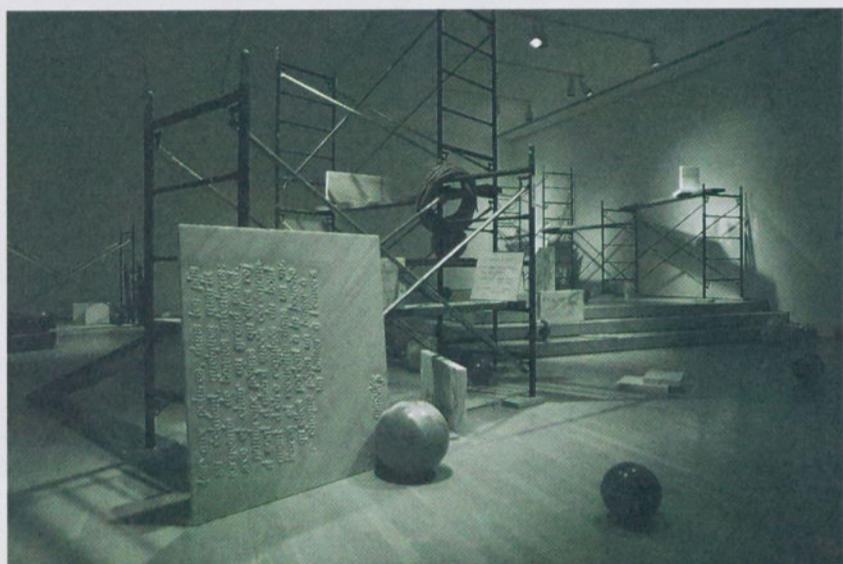
2. M. Baridon is the editor of the journal *Interfaces. Image - texte - langage*, and the author of *Les jardins. Paysagistes - jardiniers - poètes* (1998).

3. J. D. Hunt is the editor of the *Journal of Garden History* and of *Word & Image*. He is the author of *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); *The Practice of Garden Theory* (1999); and *L'art du jardin et son histoire* (1996).

APRIL 14, 15 AND 16, 2000

THE TRAVELLING EXHIBITIONS PROGRAM OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL ENCOMPASSES ALL ACTIVITIES RELATED TO THE CIRCULATION OF EXHIBITIONS ORGANIZED BY THE MUSÉE'S CURATORIAL TEAM. THIS PROGRAM CONSISTS OF EXHIBITIONS MOUNTED FROM THE PERMANENT COLLECTION, AS WELL AS TEMPORARY EXHIBITIONS, WHICH MAY TRAVEL TO SMALL TOWNS AND URBAN CENTRES IN ALL REGIONS OF QUÉBEC, ACROSS CANADA AND ABROAD.

Travelling Exhibitions



The current program comprises solo, thematic or historical exhibitions illustrating a variety of disciplines. This dissemination effort clearly demonstrates the importance of circulating exhibitions: for the artists, it provides many more opportunities to show their work; for the Musée, it means possibilities for cooperation with the museum community, so that, through the Musée's exhibitions, a wider and more diverse public can have access to the most significant practices and trends in contemporary art.

Exhibitions currently on tour

Gilbert Boyer: Unfinished and Hardly Heroic
Salle Augustin-Chénier, Ville-Marie, Québec
January 13 to February 13, 2000

Nathalie Caron and Charles Guilbert: Persons
Centre d'exposition de Val-d'Or, Val-d'Or, Québec
February 25 to March 26, 2000

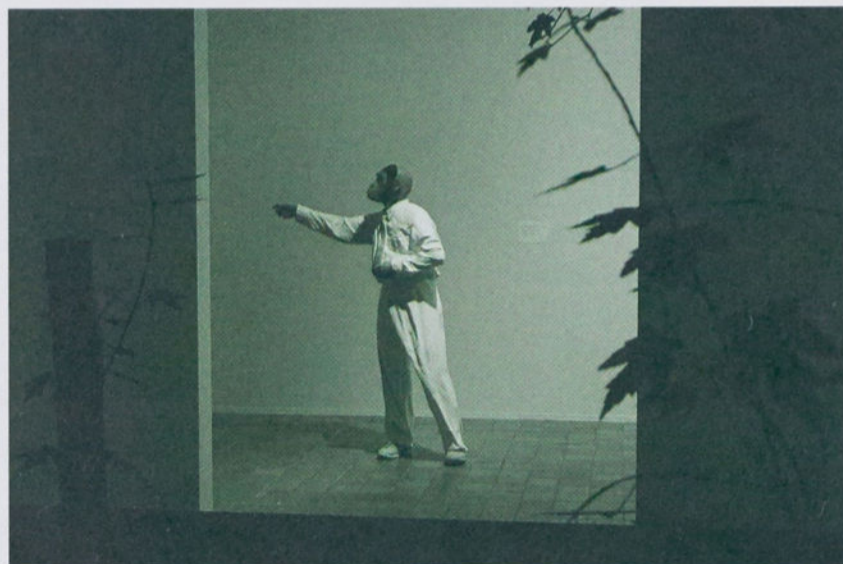
Louis Comtois: Light and Colour
Musée de la Gaspésie, Gaspé, Québec
April to June 2000

Trevor Gould: Posing for the Public
Beaverbrook Art Gallery,
Fredericton, New Brunswick
April 16 to June 30, 2000

Art Gallery of Hamilton, Hamilton, Ontario
April 5 to July 15, 2001

Eleanor Bond
Winnipeg Art Gallery, Winnipeg, Manitoba
May 28 to September 23, 2000

Art Gallery of Nova Scotia, Halifax, Nova Scotia
December 2001 to February 2002



Gilbert Boyer: Unfinished and Hardly Heroic
Partial view of the exhibition at the MACM
Photo: Richard-Max Tremblay

Nathalie Caron and Charles Guilbert: Persons
Partial view of the exhibition at the MACM
Photo: Richard-Max Tremblay

Trevor Gould
James Joyce at the Writers' Ball, 1997-1998
Forton cast, paint, latex, paper, rayon flock
162.6 x 105 x 50 cm
Patrice and Andrée Drouin Collection, Québec
Partial view of the exhibition *Trevor Gould: Posing for the Public* at the Edmonton Art Gallery
Photo courtesy of the University of Alberta

Travelling exhibitions currently in preparation

Several new exhibitions are already planned for the Musée's travelling program. Notable among them are: *On Compagnonnage*, focusing on the work of artists Natalie Roy and Denis Farley, co-produced with the Musée de Rimouski; the thematic group exhibition *Around Memory and Archive* put together from the Permanent Collection and including works by artists Bernd & Hilla Becher, Christian Boltanski, Melvin Charney, Thomas Corriveau, Angela Grauerholz, Claude Hamelin, Arnaud Maggs, Raymond Lavoie and Francine Savard; *Roland Poulin*, the latest in a series of solo exhibitions organized from works in the Musée's Permanent Collection; and the *Marcelle Ferron* retrospective, which will be an opportunity to recognize the personal role played by this artist in the Automatist movement, her subsequent development of an original abstract painting style and her major contribution to the field of public art.

The Musée's travelling exhibitions program is posted on-line at the Web site of the Centre for Exhibition Exchange (CEE) – Canadian Museums Association. Also available for consultation there are up-to-date details on current and coming exhibitions. The address is: www.rcip.gc.ca/cee

Since 1992, the Musée d'art contemporain de Montréal has received financial support from the Department of Canadian Heritage for its travelling exhibitions program. ■ EMEREN GARCIA



Claude Simard, *Pulpit*, 1992-1993. Mahogany. 268 x 122 x 122 cm
Photo courtesy of Jack Shainman Gallery, New York

Contemporary Art and Judeo-Christian Religion

FOR MUCH OF LAST OCTOBER, ALL WE HEARD ABOUT WAS THE DISPUTE THAT PITTED THE MAYOR OF NEW YORK AGAINST THE BROOKLYN MUSEUM. AT THE CENTRE OF THE DEBATE WAS A WORK BY CHRIS OFILI, CALLED *THE VIRGIN MARY*. AS IT HAPPENED, THIS WAS THE VERY MOMENT THE ALDRICH MUSEUM OF CONTEMPORARY ART HAD CHOSEN TO HOLD A SYMPOSIUM AT THE DRAWING CENTER, IN NEW YORK CITY, ON THE RELATIONSHIP OF CONTEMPORARY ART TO JUDEO-CHRISTIAN RELIGION. THIS EVENT HAD BEEN PLANNED TOTALLY INDEPENDENTLY OF THE IMPASSIONED DISCUSSIONS SPARKED BY OFILI'S WORK AND THE STANDS TAKEN UP BY MAYOR GIULIANI AND HILLARY CLINTON. IT NEVERTHELESS WENT AHEAD IN THE OVERHEATED ATMOSPHERE OF ARGUMENTS OVER CENSORSHIP AND FREEDOM OF SPEECH. IN THE EVENT, A SPIRIT OF GREAT CALM REIGNED AT THE SYMPOSIUM, WHICH BROUGHT TOGETHER ELEANOR HEARTNEY, ART HISTORIAN, LIVIA STRAUS, PROFESSOR AT FORDHAM UNIVERSITY, MICHAEL RUSH, THEATRE ARTIST, FILMMAKER AND CRITIC, AND ORI SOLTES, PROFESSOR AT GEORGETOWN UNIVERSITY. THE ALDRICH MUSEUM HAD ASKED ME TO MODERATE THIS PANEL IN ADVANCE OF AN EXHIBITION ENTITLED *FAITH* TO BE HELD FROM JANUARY 23 TO MAY 29, 2000 AND TO CONTAIN RECENT WORKS BY SOME 20 ARTISTS, INCLUDING HELENE AYLON, CHRISTIAN ECKART, OSVALDO ROMBERG, ANDRES SERRANO AND CLAUDE SIMARD.

The Aldrich Museum organized the panel in the hope that the ideas brought up in this exchange of views would enrich the exhibition and its catalogue. It highlighted recent, religiously inspired tendencies in art that are often ignored by the current art criticism establishment. My colleagues were especially interested in the connections between political power, religious fundamentalism and the art world — whether exhibition sites or the artists themselves. My approach, shaped by the recent work of Marcel Gauchet, Jacques Derrida and Gianni Vattimo, was more theoretical. It was based on the observation of a departure from religion, a decline in its alternatives — such as politics and art — and a return of the religious — less in the form of esoteric spiritualities or fundamentalisms than as a search for meaning.

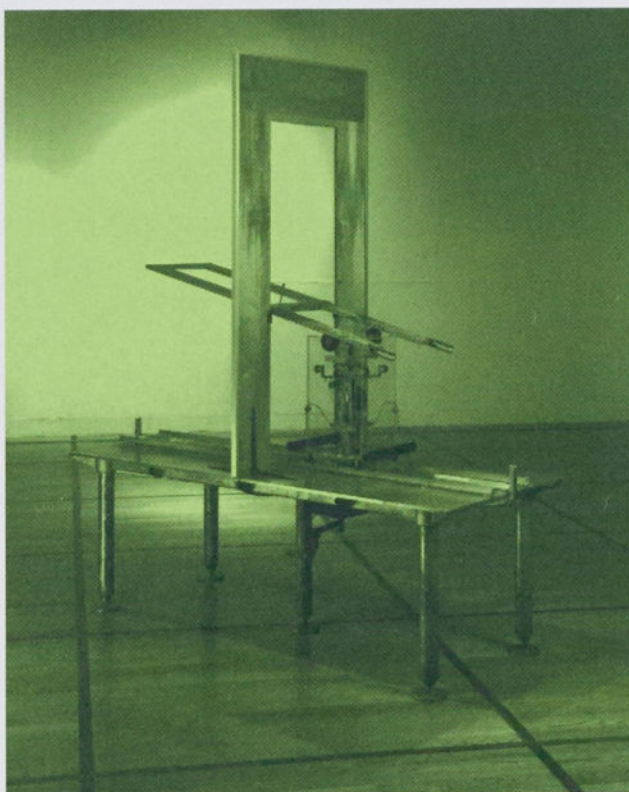
On the day of the symposium, the panellists first met to plan out the discussion in cooperation with the Museum's organizers, Jessica Hough and Harry Philbrick, the exhibition curators and a number of artists. Each participant had a list of 12 topics selected by the Museum, which dealt with the relationship between the abstract and the spiritual, the representation of the body and sexuality in works by Catholic artists such as Warhol, Mapplethorpe, Serrano and Kiki Smith, sacrilege, the treatment of religious codes by artists, etc. The exhibition at the Aldrich Museum this winter has consequently already been preceded by considerable thought, which contact with the works themselves can only expand.

■ MARCEL BRISEBOIS



The Musée, Education and Partners

MCGILL UNIVERSITY HAS CALLED UPON THE MUSÉE'S DEPARTMENT OF EDUCATION AND DOCUMENTATION IN PLANNING AND OFFERING THE COURSE *CURRENT PROBLEMS IN ART AND ARCHITECTURE* (*MUSEUM STUDIES*) DURING THE PRESENT SESSION. FROM JANUARY TO APRIL 2000, 25 THIRD-YEAR B.A. STUDENTS WILL TAKE THIS COURSE AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL WITH A VIEW TO ACQUIRING BOTH PRACTICAL AND THEORETICAL KNOWLEDGE. THE COURSE WILL EXAMINE CURRENT THEORIES IN ART HISTORY, WHICH FOCUS ON PROBLEMS RELATED TO CONTEMPORARY ART AND THE CONDITIONS UNDER WHICH IT IS PRESENTED. THE DISCUSSIONS WILL REVOLVE AROUND A MAJOR WORK IN THE PERMANENT COLLECTION, ROLAND BRENER'S *THE GATE*, 1988. THE COURSE WILL ALLOW THE DEVELOPMENT OF A COMPARATIVE ANALYSIS OF THE SELECTED WORK, WHICH WILL BE ON EXHIBIT IN LATE SPRING, ACCOMPANIED BY A PUBLICATION WITH TEXTS WRITTEN BY EACH OF THE STUDENTS.



Roland Brener
The Gate, 1988
Electromechanical construction, various materials
274.3 x 122 x 304.8 cm
Coll.: Musée d'art contemporain de Montréal
Photo: Gilles Savoie

In terms of symposiums, the Musée d'art contemporain de Montréal has joined with a number of universities and cultural organizations in planning its upcoming educational activities. Readers will recall that the symposium *Memory and Archive*, scheduled for last November and postponed until March 23, 24 and 25, will rally the Musée, the Goethe-Institut Montréal and the Centre d'études allemandes et européennes of the Université de Montréal. A few weeks later, on April 14, 15 and 16, the symposium *Art and Gardens* will be held in cooperation with the International Garden Festival / Festival international de jardins de Métis.

In the fall of 2000, the Musée will conclude its *Definitions of Visual Culture* series with the symposium *Art, Literature and Politics*. This event will feature theoreticians and artists mainly from Latin America. The project caught the attention of the University of Guelph, which has already become involved in organizing the event.

Before that, from May 10 to 13, the Musée will co-produce the symposium *Du cinéma et des restes urbains* (Film and Urban Remains), in collaboration with AQEC (Association québécoise des études cinématographiques), under the aegis of the Department of Communications of the Université du Québec à Montréal. This symposium is one in a series of events which, as described by AQEC, "will examine cities and cinema in the way they are associated with the spheres of politics, economics, industry, environment, aesthetics and culture." It will bring together some 30 specialists in film, architecture and urban development to discuss how films depict cities, what it means to film cities, the inspiration that emanates from cities in film, and the power of film to make us live differently in a city. ■

LUCETTE BOUCHARD



Sitting on my chair at the Musée, I remain ever alert. I live totally in the present. I keep one eye open on the outside world that comes to see me — one person at a time or in small groups — and the other eye turned inward to my inner world, where I am at peace.



Photos: Richard-Max Tremblay

George Molnar

FROM SEPTEMBER 1 TO OCTOBER 24, FROM OPENING TO CLOSING OF THE MUSÉE, ARTIST GEORGE MOLNAR PUT ON A MARATHON PERFORMANCE THAT AROUSED CURIOSITY, INTEREST AND ADMIRATION. HE PLAYED THE CENTRAL FIGURE IN *LA PARESSE (SLOTH)*, AN INSTALLATION DEVISED AND PRODUCED BY FILMMAKER FRANÇOIS GIRARD, REPRESENTING SLOTH AS A FORM OF WISDOM. "RUN...RUN..." SAID THIS FIGURE OF SLOTH, AT TIMES, TO THOSE WHO, CASTING A GLANCE AT THEIR WRISTS, RUSHED OFF TO RETURN TO THE WHIRL OF LIFE.

At the centre of the installation, this figure of Sloth was utterly unconcerned about time passing, but kept a close eye on the stream of visitors and every individual that stopped in front of him. And so began an exchange of looks from which the poetry of this performance emerged, in the figure's immobility and the silence punctuated by breathing and abstract, meditative sounds, marking the passage of time of being there, present and alert. Molnar kept up this immobility with remarkable discipline. It took energy and determination to remain there, sitting straight all day long on a plain wooden chair for more than seven weeks. Molnar likes this kind of challenge. His entire training in corporal mime is based on an understanding of the body and its expressive capabilities even in immobility.

Born in Budapest, George Molnar left Hungary in 1956, at the age of 16. He trained in mime first in Montréal, with Michel Poletti, then in Paris with Étienne Decroux, his master, from whom he says he learned "the underlying meaning of movement, in which intention creates movement and movement expresses emotion." For five years, Molnar studied Decroux's technique, became his assistant, and then taught at his school. "My interest in non-verbal communication turned into an interest in metaphor, symbolism and abstraction." On returning to Montréal in 1975, Molnar taught at the Université du Québec à Montréal and the National Theatre School, and co-founded the Théâtre de l'EntreCorps. He next joined with Gilles Maheu and participated in productions of the company Les Enfants du Paradis which, in 1980, became Carbone 14. In 1981, Molnar founded his own company, Théâtre à l'Oblique, and created "abstract poetic pieces." In 1984, in collaboration with Richard Tremblay, he presented *Raga*, a solo work on the subject of effort and struggle, inspired by the myth of Sisyphus. He continues to lecture and lead workshops on corporal mime in Europe and North America. Since 1996, Molnar has rejoined Carbone 14 and has performed in two productions by Gilles Maheu, *Les âmes mortes* (Dead Souls) and *L'hiver* (Winterland).

At the Musée, from the centre of *La Paresse*, George Molnar saw thousands of visitors pass by what he called "his" *tableau*: "If some came in haste and departed with a glance, others were fascinated and found they could not pull away. Some brought me great joy and left with joy. A few started to cry or burst out laughing. Many came and went in silence, taking with them their thoughts and feelings; others, drawn into their experience, thanked me for the peace they found." With this adventure barely over, George Molnar is preparing an adaptation of Shakespeare's *King Lear* and will soon appear in Ionesco's *The Chairs*.

■ LOUISE ISMERT



Photo: Gary A. Menten

ATSA and MACM: *The Stockholm Syndrome?**

In December 1997, ATSA (Action Terroriste Socialement Acceptable) occupied the promenade in front of Place des Arts and took the Musée hostage. Denouncing the profits made by banks while homeless people urgently need warm socks, the captors, Pierre Allard and Annie Roy, created the *Socks Bank*, a parody of automatic teller machines with their deposits and withdrawals. The ransom demanded of the public was a collection of socks. The Musée responded sympathetically to these young Robin Hoods and joined in their cause. A show bringing together the arts community and the homeless, and held inside the Musée, closed the event.

In 1998, a *State of Emergency* was declared. In addition to the Musée's support, ATSA obtained that of the Canadian Armed Forces and Place des Arts. Tents were pitched in front of the Musée, recalling the all too numerous camps of refugees scattered across the globe. During the siege, more than 3,200 meals were served, 500 people slept in the heated tents and \$25,000 worth of clothing was distributed. *La Presse* then proclaimed Allard and Roy its "favourite artists of the year."

This year, in a Felliniesque atmosphere, ATSA is gathering Musée, Army and Aboriginal people in a setting with carnival and festival elements. The artists are now asking the public to turn its attention to intolerance and intransigence. The goal of *State 2000* is to bring hope and renewal at this dawning of the millennium.

■ DANIELLE LEGENTIL

*A sense of trust or affection that develops between hostages and their captors. This expression came into use following a hostage-taking in a bank in Stockholm, Sweden, during which a woman became enamoured of one of her captors.

The Student Artist III A Look at Art and Technology

In cooperation with the ministère de l'Éducation du Québec, the Musée d'art contemporain de Montréal will present the exhibition *The Student Artist: Art and Technology* from May 6 to 21, 2000, in Beverley Webster-Rolph Hall.

For the third year in a row, *The Student Artist* project will enable young people to come to the Musée to visit the exhibitions and discover current artistic practices and then, back at school, to produce their own works inspired by a particular approach.

The relationship between art and technology will be the theme of this spring's creations, which may use photography or video to produce an image referring to the natural sciences, or introduce a mechanical element into the work, or simply take a look at how technology is employed in contemporary art.

The teachers' involvement helps make the most of the pedagogical assets offered by the cultural resources available, and affirms the importance of art education, which encourages students' self-expression as well as thoughts about the world around us. ■ MARIE-FRANCE BÉRARD



On November 17, 1999, Laurent Vacherot, president of Essilor Canada, Manon Blanchette, Director of Communications and Marketing of the Musée d'art contemporain de Montréal, and Marcel Brisebois, Director of the Musée, inaugurated the exhibition *Head Over Heels — A Work of Impertinence*. Essilor is the principal sponsor of the exhibition.



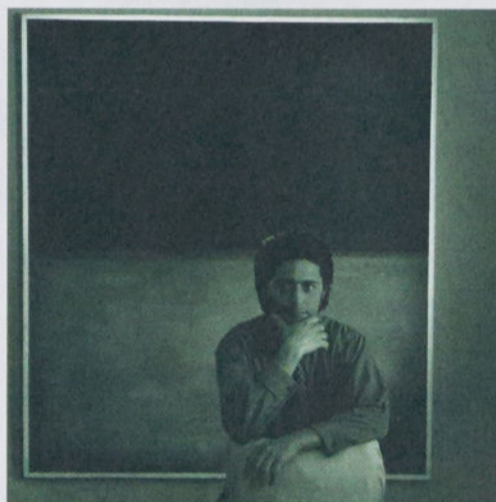
Friends of the Musée

MONSTER BALL

This sixth edition of the Friends of the Musée Monster Ball was an unprecedented success. Of the 666 who attended, three won fabulous door prizes, and another five took home exciting prizes rewarding the originality of their costumes. The jury was chaired by Francine Grimaldi and also included Marie Saint Pierre, France-Élaine Villemaire and Mélanie Tremblay. The door prizes, drawn from the names of all ticket holders, offered a season's subscription for four to the Montréal Symphony Orchestra's Grands Concerts (Lisa Stanford), a leather sofa from Mobilia (Josée Lemieux) and a one-year membership in Le Sporting Club du Sanctuaire (Fred Viger) — prizes worth from \$1,500 to over \$2,000. Congratulations to all the winners. Throughout the evening, guests partied on three levels of the Musée, where they could cut loose on the dance floor, led by DJ Christian Pronovost, enjoy refreshments at the Mövenpick counters, or quench their thirst at the Unibroue, Milenage and SAQ bars as well as the Laurent Perrier champagne bar.

CHRISTIE'S AT THE MUSÉE

Valentine's Day will see the return of the Friends of the Musée Art Auction, this year under the leadership of honorary chairman René Derouin, winner of the 1999 Prix Borden. The Auction is now a well-established tradition for art lovers, and an opportunity to gain an overview of the latest work of our artists, as well as discover older pieces that resurface after giving their owners pleasure for many years. It is also a chance to start or continue building a collection. Thanks to the special cooperation of Christie's, the works will be auctioned by Philippe Ségalot, director of international contemporary art at Christie's in New York. The preview will be held in Beverley Webster-Rolph Hall on February 11, 12 and 13, during regular museum hours. The sale will take place on Tuesday, February 15 at 7:30 p.m., preceded by cocktails at 6:30 p.m. Information: 847-6272.



Philippe Ségalot,
director of international
contemporary art at Christie's

ANNUAL BALL

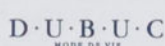
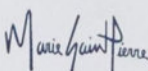
The 14th Annual Ball is scheduled for March 30. Every year, this gala occasion gathers some 600 people, who come to celebrate the arrival of spring by dining and dancing in the Musée galleries transformed into ballrooms. The Musée Ball has a well-earned reputation as a leader in elegance and taste, with its delectable fare, congenial atmosphere and winning music. Tables (for 10) or individual tickets may be reserved by calling (514) 847-6271.

VOLUNTEERS

No doubt you have noticed, on your recent visits to the Musée, that there is a new counter right next to the entrance. To better serve members, the Friends of the Musée offer membership and renewal services there, along with information and ticket sales for special events being organized. If you are a Friend of the Musée and wish to volunteer your time for your fellow Friends, contact André Lussier at 847-6272. The volunteers already provide cloakroom service for museum-goers, and a diligent Media Centre team keeps busy organizing artist files. ■ A . L .



MILENAGE



Best costumes:

1- First prize went to Francis and Marie-Claude Dubois. They chose the weekend at the Château Champlain Marriott.

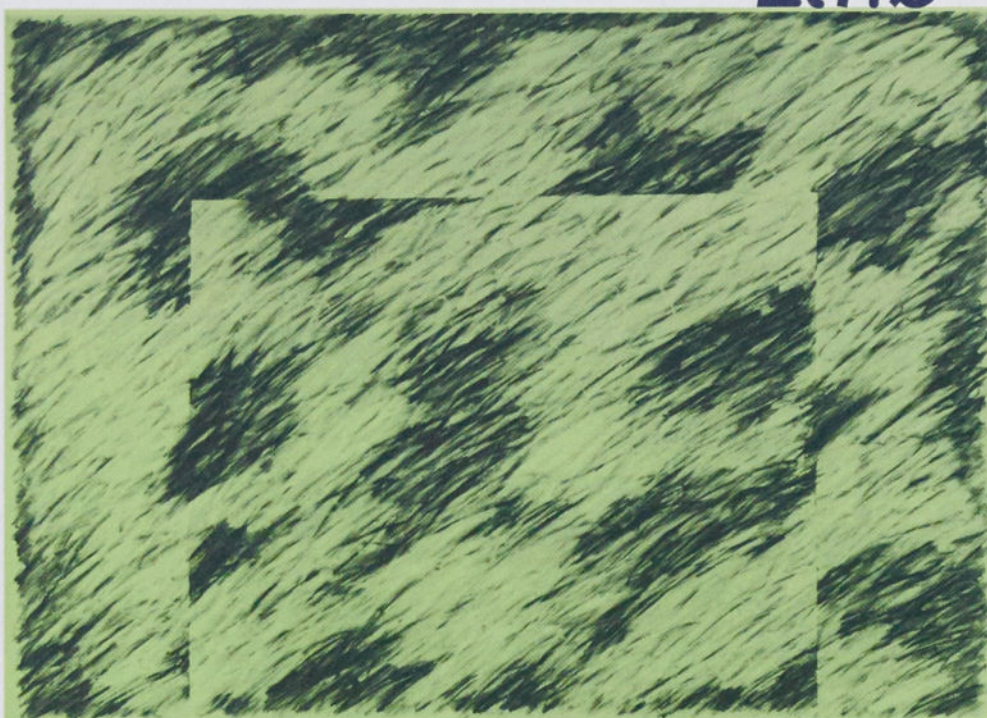
2- Sébastien Dostie, a close second in the judges' estimation, won the case of Laurent Perrier champagne.

3- Third prize was awarded to Jacynthe Potté. She won a \$500 gift certificate from Boutique Marie Saint Pierre.

4- A \$70 gift certificate for the MondeXO lounge was given out to Éric-Paul Couture as a special "impertinence" prize.

Photos: Olivier Jomphe

Abstract Line



Lucio de Heusch
Dessin n° 71, 1978
Pastel on paper
78 x 107 cm
Coll.: Musée d'art contemporain de Montréal

The latest exhibition in the Musée's *Visual Language* series looks at the abstract line. The most subtle and least understood of all, abstract lines are present in compositions without seeming to be there. They result from the demarcation between contrasting elements.

By default, they determine forms and surfaces, and discreetly energize the organization of visual compositions.

When we make a rubbing of a work, or when we mask out part of a surface, they appear. When we dust the top of a piece of furniture, we make them disappear. When we justify a text, we call them margins. When we stand in line, we extend them. A part in someone's hair, a zipper, a fold, the edges of a book, cast shadows, a column of figures all form abstract lines.

The exhibition will present works by Lucio de Heusch, Serge Tousignant, Luc Béland and Michel Goulet.

**FEBRUARY 18
TO MAY 7, 2000**



Nancy Smith
Fleur on the Floor, 1981
Acrylic on canvas
147 x 152 cm
Lavalin Collection of the Musée d'art contemporain de Montréal

Flora Art in full blossom...

Vintage reference works on botany precisely document the morphology of plants and their visual qualities. The countless still lifes of flowers painted over the centuries also attest to the interest shown by a great many artists in the floral theme. In some periods, this theme was associated with lust and vanity.

Its profusion of dazzling colours, spectacular forms and varied motifs have also won over some artists included in the Musée's Collection. This didactic exhibition offers a posy of their works.

Artists represented: Paul-Émile Borduas, Mimi Parent, Kelly Ellworth, Ida Applebroog, Nancy Smith, Alfred Pellán, Albert Dumouchel, Lee Friedlander, Goodridge Roberts and Prudence Heward. ■ LUC GUILLEMETTE

**MAY 12 TO
AUGUST 13, 2000**

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.
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• Proofreading: Susan Le Pan • Design: Épicentre • Printing: Imprimerie Quad • ISSN 1193-4603 • Legal deposits: Bibliothèque nationale du Québec, National Library of Canada, 2000 • 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: Sami 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: Jean Saucier, President, Sylvie Boivin, Vice-President, Events, Marie-Claude Desjardins, Vice-President, Membership, Hubert Sibre, Secretary-Treasurer, Manon Blanchette, Stéphane É. Brisebois, Ghitta Caiserman-Roth, Denis D'Etcheverry, François Dell'Aniello, François M. Desjardins, Mélanie Kau, Josée Lacoste, Francine Léger and Carolina Richer La Flèche • 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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Media Centre Web site: <http://Media.MACM.qc.ca>