

# Marc Séguin

## Rose Windows



*Manifestare, 2000*  
Oil and tar on canvas  
285 x 733.5 cm  
Photo: Guy L'Heureux

OF THE ARTISTS THAT EMERGED ON THE QUÉBEC SCENE IN THE NINETIES, MARC SÉGUIN IS CERTAINLY ONE WHO SHOWED THE UTMOST MATURITY AND RIGOUR, AND WHO CAUGHT THE PUBLIC EYE VERY QUICKLY.

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Marc Séguin is indeed one of those artists that we cannot help noticing. A painter, draftsman and printmaker who regularly uses a variety of styles and processes, he does not follow any specific aesthetic, and cannot be readily pigeonholed. Without breaking with history, Séguin's work nevertheless does not look like any other. Attempting to reconcile both academic drawing and naïve art, as well as the figurative and the abstract, his art seems to play on contrasts and opposites to create images that are both disconcerting and alluring. Séguin's works are distinctive for their surprising compositions that present subjects which seem familiar at first glance, but which soon lean more towards charade and whose exact meaning always seems to elude us. Skilfully and delicately employing the many veins of pictorial expression and its historical foundation, the artist has already created a body of work with a highly individual iconography and concerns.

For this first solo exhibition at the Musée, Marc Séguin offers us a group of large, new paintings inspired by the theme of the rose window. More than a mere motif, the rose window here becomes the basis of an examination of light, both as a visual element and as a symbolic value. Already discreetly present in his previous work, the artist's interest in light as a fundamental factor in the history of painting takes on new emphasis that relates to an inner need, in a way. Handled in dark tones, with a single exception, all the paintings, in different ways, demonstrate the importance of light, without which nothing would *exist*. The perfect form, suggesting completeness and balance, the rose window that we see here in the widest imaginable variety of sizes and versions seems to become a pretext for revealing the essential—in other words (and in the artist's view), for pondering the inevitable existential question.

The winner of the 1998 Prix Pierre-Ayot, Marc Séguin took part in the exhibition *Of Fire and Passion* held at the Musée d'art contemporain de Montréal in fall 1997. Earlier this year, his work was shown in the exhibition *Miserabilia* at the Kitchener-Waterloo Art Gallery. Since 1994, he has had a number of one-man shows throughout Québec, in Toronto and in Vancouver, and has participated in numerous group exhibitions at home and abroad, including the recent *Canada 3 perspectives* at the Fondazione Bevilacqua La Masa in Venice.

■ RÉAL LUSSIER

NOVEMBER 16, 2000 TO FEBRUARY 4, 2001



*On Translation: The Audience*  
View of the project in progress,  
Rotterdam, 1998-1999

# Muntadas

## On Translation : Le Public

SINCE THE SEVENTIES, MUNTADAS HAS FOLLOWED A RESOLUTELY CRITICAL APPROACH TO EXPLORE THE CONDITIONS SURROUNDING THE PRODUCTION AND PERCEPTION OF INFORMATION IN A WORLD IN WHICH THE MEDIA AND THE COMMUNICATIONS SECTOR EXERT AN INCREASINGLY PERVASIVE HOLD. IN A DELIBERATELY METAPHORICAL TONE, HIS WORK ENDEAVOURS TO REVEAL VARIOUS MECHANISMS AND ARCHETYPES (PARTICULARLY ARCHITECTURAL ONES) SO AS TO UNDERSCORE THEIR SOCIAL, POLITICAL AND IDEOLOGICAL IMPACT.

The intervention strategies and work method favoured by Muntadas cover a broad range: context-specific variations in the presentation of a piece, exhibitions in the traditional art network (museums, galleries) or in public spaces, development of the same idea through a series of works sharing a generic title, and so on. The techniques and supports used are equally diverse: video, photography, audio recordings, printed material, architectural installations, Internet, etc. For Muntadas, it is primarily a question of creating a relational space designed to bring viewers to see things differently and to read "between the lines"—as is made explicit, moreover, by the title of one of his videos from the late seventies, *Between the Lines*.

The exhibition *On Translation : Le Public*<sup>1</sup> is made up of three major installations produced by Muntadas over the last two decades. In the work titled *The Board Room*, we see a boardroom furnished with a long table and 13 chairs; on the walls hang 13 photo and video portraits of religious leaders, mainly television evangelists. Through its configuration and various components, this work points up the use of the mass media by religious organizations, in order to highlight the underlying element of "hucksterism." *Between the Frames: The Forum* offers a "portrait" of the art world drawn from numerous video interviews conducted in different countries with critics, curators, dealers, collectors, and so on. Lastly, the work *On Translation: The Audience*, which first existed in the form of a "project in progress" in Rotterdam in 1998-1999, sheds light on the "filtering" role played by institutions in the cultural realm. This work, which gives the exhibition its title, belongs to the series *On Translation*, begun in 1994 and focusing on the questions of translation, interpretation and mediation inherent in any communication process.

The bringing together of these three installations reveals three different approaches to setting up an exhibition: "reconstruction"—the installation of *The Board Room* follows precise instructions, repeated from one exhibition to the next; "reinterpretation"—like a musical score, the installation *Between the Frames: The Forum* receives a new interpretation with each presentation of the work<sup>2</sup>; and "recontextualization"—originally revolving around Rotterdam's network of cultural institutions, the work *On Translation: The Audience* undergoes an expansion in the number of its components and in its subject matter with each new exhibition site.

A native of Barcelona, Antoni Muntadas lives and works mainly in New York. The Montréal presentation of this exhibition is a co-production of Witte de With, Center for Contemporary Art (Rotterdam) and the Musée d'art contemporain de Montréal. A video program featuring works produced by Muntadas since the late seventies completes the presentation. The exhibition will also travel to the University Art Museum, Berkeley, California, in early 2001. ■ PIERRE LANDRY

OCTOBER 12, 2000 TO JANUARY 7, 2001

1. For the Montréal presentation, the title has been adapted from *On Translation: The Audience*.
2. The installation's use of space varies from one exhibition to the next. In accordance with the artist's wishes, a player on the Montréal scene—specifically, Guy Bellavance, sociologist of art and professor at the Institut national de la recherche scientifique (INRS - Culture et société)—was entrusted with putting together the current presentation of the work.

# Pierre Huyghe

THIS FIRST SOLO EXHIBITION IN CANADA BY FRENCH ARTIST PIERRE HUYGHE OFFERS A NEW INSTALLATION *THE THIRD MEMORY*, PRODUCED BY THE CENTRE POMPIDOU, PARIS, ALONG WITH THE WORK ENTITLED *BLANCHE-NEIGE, LUCIE*, 1997. FOR THE PAST 10 YEARS OR SO, PIERRE HUYGHE HAS EMPLOYED A VARIETY OF APPROACHES (PHOTOGRAPHY, VIDEO, FILM, ETC.) IN WORKS THAT PROMPT A CRITICAL QUESTIONING OF THE IMAGE AND THE VIEWER'S ATTITUDE TO THE ELECTRONIC MEDIA. THE DEVICES HE CALLS INTO PLAY ARE INTENDED TO REINVENT THE VIEWER'S POSITION IN RELATION TO THE WORK, WHICH IS THUS INVESTED WITH NEW POTENTIAL READINGS. MINGLING AND ENTANGLING REALITY AND FICTION, PIERRE HUYGHE'S INCURSIONS INTO FILMMAKING, IN PARTICULAR, GIVE RISE TO REINTERPRETATIONS OF THE PREVAILING MODELS OF CULTURE.

Notable among his video productions are *Les Incivils*, 1995, inspired by Pier Paolo Pasolini's *Uccellacci e Uccellini*, 1966, in which actors replay scenes from the film in the very same locations where it was originally shot; *Remake (Fenêtre sur cour)*, 1994-1995, which reactivates the narrative model, in a present-day context, of the Alfred Hitchcock movie *Rear Window*, 1953-1954; *Blanche-Neige, Lucie*, 1997, in which Lucie Dolène, the French voice of Snow White, talks about her working conditions at Disney;

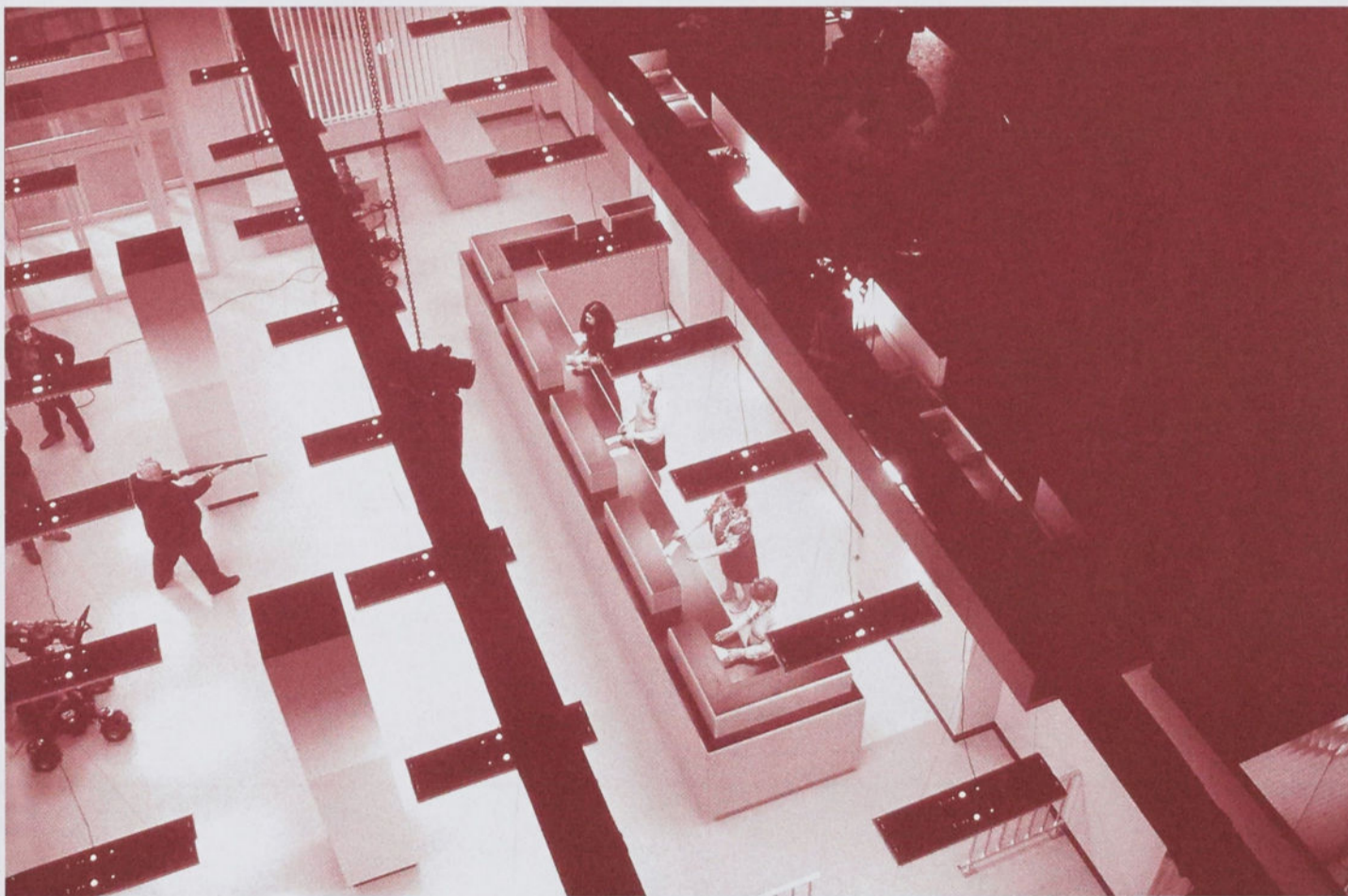
*Sleeptalking*, 1998, in two versions, in which the voice of John Giorno, the actor from Andy Warhol's film *Sleep*, 1963, is heard and which has him replay the scene of the sleeper, several decades later; and, finally, *L'Ellipse*, 1998, which reconstructs the virtual narrative space that exists between two sequence shots in the film *Der Amerikanische Freund (The American Friend)*, 1976, by Wim Wenders.

The audiovisual installation entitled *The Third Memory*, 2000, reinterprets the movie *Dog Day Afternoon*, 1975, by

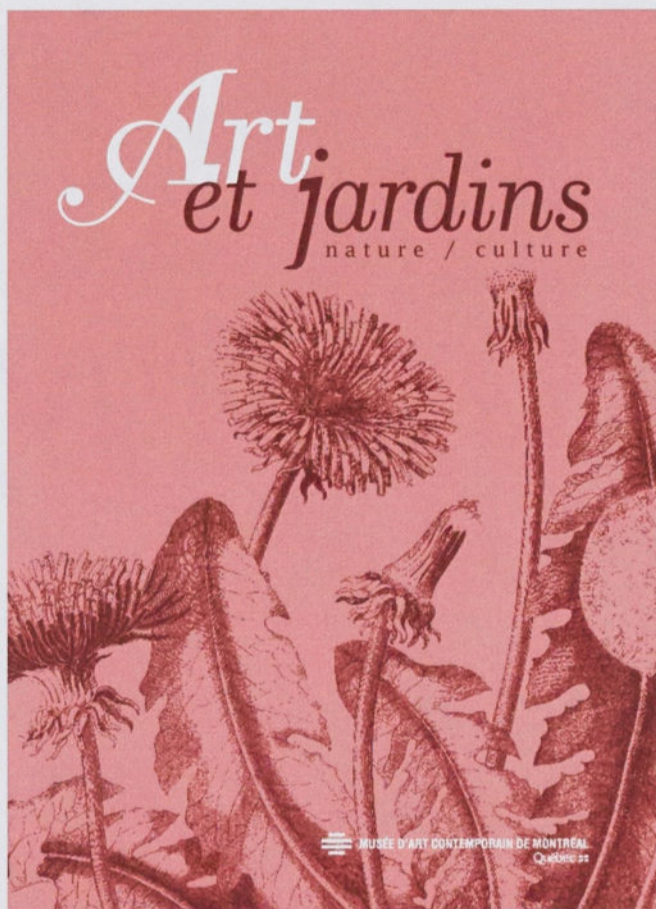
Sidney Lumet. This project by Pierre Huyghe revolves around a collective memory—that of cinema—but, more specifically, around the memory of one man, John Wojtowicz, whose most significant act ever, the holdup of a Brooklyn bank, provided the scenario for Lumet's feature film. Combining stock footage of the news story (the hostage-taking on August 22, 1972 was carried live by the media), excerpts from the film and scenes shot recently with John Wojtowicz (who was played by Al Pacino in the movie), Pierre Huyghe calls into question the correlation between film reality, reality as memory and the reality constructed by the media. Actor, narrator, onlooker and director all at once, John Wojtowicz brings back to the surface and intertwines the memory of the actual experience, the fictional memory and the memory of the imagination.

This exhibition at the Musée d'art contemporain de Montréal is made possible by the participation of the Association Française d'Action Artistique, Ministère des Affaires Étrangères of France. A bilingual publication co-produced by the Centre Pompidou and The Renaissance Society, University of Chicago, accompanies the exhibition.  
■ SANDRA GRANT MARCHAND

OCTOBER 12, 2000 TO  
JANUARY 7, 2001



Photograph from the making of *The Third Memory*, 2000  
Collection: Centre Georges Pompidou  
Photo: Georges Meguerditchian



# Conference Proceedings

THIS PAST AUGUST 18, AT GRAND-MÉTIS, ON THE SITE OF THE REFORD GARDENS / JARDINS DE MÉTIS AND THE INTERNATIONAL GARDEN FESTIVAL, THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL LAUNCHED THE PROCEEDINGS OF THE ART AND GARDENS SYMPOSIUM,

volume six in the "Conférences + Colloques" collection. This 200-page publication, illustrated by some 40 colour photographs of works, installations and gardens, contains essays by Christine Bernier, Michel Baridon, Anne Bélanger, Pierre Bonnechere, Thérèse Chabot, Melvin Charney, Danielle Dagenais, Bertrand Dumont, Philip Fry, Catherine Grout, Francine Larivée, Luc Lévesque, Philippe Nys and Alexander Reford. The proceedings may be purchased at the Musée's Olivieri Bookstore and from other booksellers for \$15.95.

The seventh publication in the "Conférences + Colloques" collection, entitled *Definitions of Visual Culture IV. Memory and Archive*, will come out in November 2000. The proceedings of the *Memory and Archive* symposium will include papers by the following authors: Christine Bernier, Daniel Arasse, Peter Carrier, Jean-Louis Déotte, Vera Frenkel, David Galloway, Françoise Le Gris, Alexis Nous, Marie-Noëlle Ryan, Gad Soussana, Winfried Speitkamp, Johanne Villeneuve and Gérard Wajcman. C. C.

## Art and Medicine Symposium

THIS INTERNATIONAL SYMPOSIUM, SCHEDULED FOR SPRING 2001, WILL BRING TOGETHER ART HISTORIANS, SCIENTISTS AND ARTISTS TO EXAMINE THE RELATIONSHIP BETWEEN ART AND THE SCIENCE OF THE HUMAN BODY.

Joël Des Rosiers recently reported the following disturbing remark by French author Le Clézio: "One day, perhaps, there will be no more art, there will only be medicine."<sup>1</sup> This pessimistic view stems partly from thinking which arose with the industrial era, and which led us to see art and science as a "binary economy."<sup>2</sup> And indeed, the 19th and 20th centuries coincided with a separation of art and science, two realms that could only be seen as radically opposed in modernist thinking. But this antinomy is not "natural," and is relatively recent: the 18th century had previously created a variety of bodily metaphors inspired by both aesthetics and medicine<sup>3</sup> in order to explain and visualize incomprehensible or invisible phenomena.

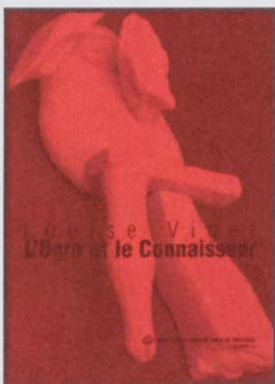
SPRING 2001

What representations of the human body can we find if we examine all those images produced by art and medicine? For the past 200 years, the two fields no longer shared the same references; today, however, artists and scientists are increasingly guided by thinking that attests to a crumbling of boundaries between art and science. We cannot really speak of a trend, since the approaches and practices are highly diverse, but we can identify several examples of the refusal to be compartmentalized in either one of these two spheres.

■ CHRISTINE BERNIER

To find out more, contact: Info-colloques, tel.: (514) 847-6935; e-mail: colloque@macm.org

1. See Des Rosiers' introduction to the special issue "Médecine et littérature," in *Spirale* magazine, No. 172 (May-June 2000). A surgeon and a poet, Joël Des Rosiers won the 1997 prize of the Société des écrivains canadiens for his essay *Théories caraïbes. Poétique du déracinement* (Montréal: Triptyque, 1996), in which he develops the notion of the "science of the poem," among other ideas.
2. "Art and science as a binary economy" is the expression used by Caroline A. Jones and Peter Galison, eds., in *Picturing Science Producing Art* (London and New York: Routledge, 1998).
3. See Barbara Maria Stafford, *Body Criticism. Imaging the Unseen in Enlightenment Art and Medicine* (Cambridge, Mass. and London: MIT Press, 1991). See also, by the same author, *Artful Science. Enlightenment Entertainment and the Eclipse of Visual Education* (Cambridge, Mass. and London: MIT Press, 1994).



Launch of the Louise Viger exhibition catalogue  
and lecture by **Jacques Lacoursière**

OCTOBER 4, 2000 AT 7 P.M. IN BEVERLY WEBSTER-ROLPH HALL. FREE ADMISSION

The public is invited to attend a lecture on the history of gastronomy in Québec, on the occasion of the launch of the catalogue of the exhibition of Louise Viger works entitled *The Ogre and the Connaisseur*.



Jacques Hurtubise. *Gri-Gri*, 1987  
Acrylic and collage on canvas. 168 x 162 cm  
Lavalin Collection of the Musée d'art contemporain de Montréal  
Photo: Centre de documentation Yvan Boulerice

THIS DIDACTIC EXHIBITION OF WORKS FROM THE COLLECTION, THE LATEST INSTALMENT IN THE *VISUAL LANGUAGE* SERIES, REVEALS JUST HOW MUCH THE ARRANGEMENT AND ORGANIZATION OF ELEMENTS IN A VISUAL IMAGE DEPEND ON CERTAIN PRINCIPLES OF COMPOSITION.

# Symmetry Asymmetry

Balance, movement, rhythm and dominant characteristic are some of the parameters used in an intuitive or learned way to organize the compositional elements in a given space.

Symmetry, for example, invariably produces an effect of balance in an overall composition. The elements are distributed evenly on either side of a single axis. Stability is established, along with a certain stasis, and the omnipresence of similarities holds the unexpected in check. On the other hand, instability in an organization described as asymmetrical has an energizing effect. The elements are then seen according to their individual size, value and colour, without facing a counterpart. ■ LUC GUILLEMETTE

OCTOBER 4, 2000 TO FEBRUARY 18, 2001



Paterson Ewen. *Untitled*, 1962  
Oil pastel on paper. 66.2 x 47.7 cm  
Collection: Musée d'art contemporain de Montréal

# Friends of the Musée

## A New Adventure

Last August, the Friends of the Musée embarked upon a new adventure with their first cultural outing organized specially for them. To follow up the *Art and Gardens* symposium held at the Musée in April, a plan was devised for a visit to the Reford Gardens/Jardins de Métis. The response was most enthusiastic, and 20 or so of our Friends set off early on the morning of August 18 for a two-day escapade in Grand-Métis that gave them a chance to visit the magnificent historical gardens created by Elsie Reford between 1926 and 1959, the International Garden Festival, the Musée régional de Rimouski and the exhibition *L'Art de la table* presented at Parc de la Pointe in Rivière-du-Loup.



Alexander Reford, director of the Jardins de Métis, in conversation with the Friends.



Denis Lemieux, director of the International Garden Festival, presents the installations.

## The Annual Ball

The 14th edition of the Annual Ball, which took place on March 30, 2000, attracted some of the most prominent figures in Montréal society. Agnès Maltais, Québec's Minister of Culture and Communications, honoured us with her presence.

To coincide with the rebirth of Spring, the Ball marked the passage from the old to the new millennium by offering guests the opportunity to revisit the exhibition *Head Over Heels—A Work of Impertinence*. The door prizes went to Michel Fortier (TV5), who won the *Collection de Paris Nouvelle Vague* ring by Cartier, and Guylaine Trudeau-Carrière, who won two air tickets to "anywhere" in Europe. All the guests received *Correspondance Précieuse* by Cartier.

Ticket sales for tables of 10 and canvassing for gifts and sponsorships were a success thanks to the efforts of Honorary Chairman Marc DeSerres, the members of the Musée and Foundation boards of directors, and the organizing committee, chaired by Denis D'Etcheverry and made up of Manon Blanchette, Nancy Cleman, Fernanda Ivanier, Josée Lacoste Lépine, Carolina Richer La Flèche, Danièle Patenaude and the Director of the Fondation des Amis du Musée, André Lussier.

We thank our sponsors and contributors: Cartier, Voyages Quorum Carlson Wagon-lit, Richard Veilleux Imprimeur, Micheline Vallée and Le Lapin du Québec, Les Vins Philippe Dandurand, Eau Minérale Saint-Justin, L'Académie de Ballet Classique de Montréal, Itaca Direct, the Cirque du Soleil, François Picard and Épicentre, Flore Topiaires, Vasco Design, and our honorary patrons who, in addition to gracing us with their presence, played a major part in the financial success of the event: Martha and Alfred Lawee, Mario Lecaldare, Charles S. N. Parent, Lucie Pinsonneault, Michel Vennat, Marie-Josée Nadeau, Jean-Claude Cyr, Rosaire Archambault, Pierre Bourgie, Steven and Solita Mishan, Sydney and Fernanda Ivanier, Geoffrey Gelber, Alain Cousineau, Thomas Birks, François Beaudoin, Louis Lagassé and Jacques Lamarre.

## Monster Ball

Get out your most spectacular or weirdest masks and costumes: Montréal's favourite Halloween party is fast approaching. The organizing committee, chaired by Stéphane É. Brisebois, has been hard at work for some time now and promises us another terrific evening this coming October 28. All the tickets were snapped up last year, so we can expect sales to take off like a swarm of bats under a full moon as soon as October gets under way... ■ ANDRÉ LUSSIER

OCTOBER 28, 2000



Photo: Jean-Claude Béhar



Photo: Jean-Claude Béhar



Photo: Jean-Claude Béhar



Photo: Olivier Jomphe



Rita Letendre  
*Golden Haze, 1973*  
Acrylic on canvas  
182.7 x 122 x 5 cm  
Lavalin Collection of the  
Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay

# SuperMicMac

*Festival de Musiciennes innovatrices canadiennes –  
Musiques actuelles et contemporaines*

THE SUPERMICMAC FESTIVAL, A HIGHLIGHT OF THE MUSÉE'S MULTIMEDIA EVENTS CALENDAR THIS FALL, HAS BEEN PLANNED BY LES PRODUCTIONS SUPERMÉMÉ SUPERMUSIQUE TO PAY TRIBUTE TO WOMEN MUSICIANS, AS WE ENTER THIS NEW MILLENNIUM, AND CELEBRATE THEIR CREATIVE ENERGY AND THEIR CONTRIBUTION TO THE DEVELOPMENT OF CONTEMPORARY MUSIC.

FROM OCTOBER 25 TO NOVEMBER 12, 2000, THE FESTIVAL WILL BRING TOGETHER WOMEN PRACTISING DIFFERENT TYPES OF MUSIC IN DIFFERENT CITIES ACROSS THE COUNTRY, AND WILL PRESENT THEIR WORKS AT SALLE PIERRE-MERCURE, THÉÂTRE LA CHAPELLE, THE MAISON DE LA CULTURE FRONTENAC, THE CHAPELLE HISTORIQUE DU BON-PASTEUR AND THE MUSÉE'S BEVERLEY WEBSTER-ROLPH HALL.

Nine concerts are scheduled for the Musée including, to open the Festival, an *Hommage à La Bolduc*, with arrangements of her music by composer-arrangers Allison Cameron, Claire Gignac, Joane Héту, Lori Freedman, Diane Labrosse, Lee Pui Ming and Danielle P. Roger. Also at the Musée, we will present an evening dedicated to voice, a concert by VIEW (the Vancouver Improvising Ensemble of Women), two evenings of acousmatic music featuring works by Marcelle Deschênes and Hildegard Westerkampf, two evenings of acoustic performances and experimentation with Rivka Golani, among others, and two workshop presentations, one by the ECM/Conservatoire de musique de Montréal, under the direction of Véronique Lacroix and with the participation of soloists Estelle Lemire and Geneviève Grenier, and a contemporary-music workshop led by Lorraine Vaillancourt, with a work by Micheline Colombe Saint-Marcoux.

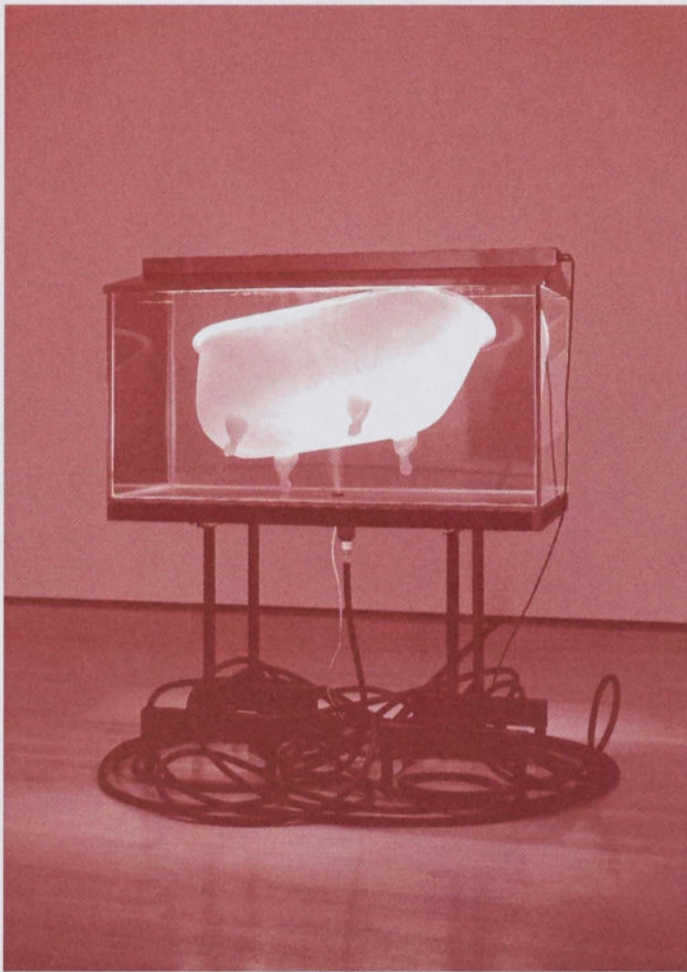
A number of organizations are involved in staging the Festival. They include the Western Front, of Vancouver, the Réseaux concert society, the Ensemble contemporain de Montréal (ECM), the Conservatoire de musique de Montréal, the Faculty of Music of the Université de Montréal, the Innovations en concert (IEC) society, the Société de musique contemporaine du Québec (SMCQ), Montréal's Canadian Music Center (CMC), Radio-Canada's FM network (La chaîne culturelle) and the Société québécoise en recherches musicales. ■ LOUISE ISMERT

OCTOBER 25 TO NOVEMBER 12, 2000

Kim Adams  
*Dash-Hound*, 1995-1996  
 Steel structure, various materials  
 4.8 x 14.6 x 4.5 m  
 Collection: Musée d'art contemporain de Montréal  
 Photo: Richard-Max Tremblay



Catherine Widgery  
*Silence and Slow Time*, 1994  
 Glass, steel, aluminum, fibreglass, rubber hose,  
 pump, fluorescent light, water  
 Collection: Musée d'art contemporain de Montréal  
 Photo: Richard-Max Tremblay



# Artcité

IN A HARDWARE STORE WINDOW, A MINIATURE BATHTUB FLOATS IN AN AQUARIUM FILLED WITH WATER. THE FIBREGLASS GIVES OFF A PHOSPHORESCENT GLOW. DUMBFOUNDED SHOPPERS, COME IN SEARCH OF LIGHT BULBS OR EXTENSION CORDS, GO OFF "PLUGGED IN" TO CONTEMPORARY ART! IF YOU THINKS THIS IS A SCENARIO FROM SCIENCE FICTION, THINK AGAIN: FROM AUGUST TO NOVEMBER 2001, ARTCITÉ IS SETTING UP SHOP IN THE HEART OF THE CITY.

In preparation for its imminent 10th year in downtown Montréal, the Musée wants to launch an event which, on top of mobilizing the museum's "family"—artists, Board of Directors, employees and visitors—will also take the whole city by storm! Office employees, shopping mall customers, corporate managers, and travellers at airports, train stations and bus terminals will be swept up in a frenzy of contemporary art, for which no antidote exists! For two months, and in the very places where everyday life is lived, the public will be exposed to the way our artists create their art, through works in the Permanent Collection.

The Minister of Culture and Communications, Agnès Maltais, was the first to be caught up in the enthusiasm of Pierre Bourgie, Chairman of the museum's Board of Directors. Madame Maltais' department is also excited about the *Artcité* event, which will create a museum all over the city through the link being forged between art and life, and between artists and the public, and is providing a special grant to make this exhibition a true celebration in which we will be, in turn, tourists in our own city, guests of the Collection of the Musée d'art contemporain de Montréal and ardent defenders of the art that is happening today. ■ MANON BLANCHETTE

AUGUST TO NOVEMBER 2001

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 Media Centre Web site: <http://Media.MACM.qc.ca>  
 Musée Web site: [www.macm.org](http://www.macm.org)