

Charles Gagnon



Autoportrait et tableau, 1968
Photo: Charles Gagnon

CHARLES GAGNON HAS BEEN A PRESENCE ON THE CANADIAN ART SCENE FOR MORE THAN 40 YEARS. THE 1995 WINNER OF THE PRIX PAUL-ÉMILE BORDUAS, HE IS ONE OF THE COUNTRY'S LEADING FIGURES IN CONTEMPORARY ART. WITH MANY, DIFFERENT AREAS OF INTEREST CONSTANTLY NOURISHING HIS ART, CHARLES GAGNON CONTINUES TO BUILD AN ORIGINAL, COMPLEX BODY OF WORK THAT IS SOMETIMES AUSTERE, OFTEN ENGAGING, AND REMARKABLY CONSISTENT.

The undeniable eclecticism of his work—as a painter, photographer and filmmaker, above all—makes him one of the first multidisciplinary artists of his generation. Loved and respected by his peers, on whom his work and his teaching (for he was also professor to a whole generation of artists) have had and continue to have a real influence, Gagnon stood out mainly for his attitude towards art, in that, for him, aesthetic exploration necessarily goes hand in hand with a deep spiritual exploration.

More than 20 years have passed since the last major exhibition that provided an overview of Charles Gagnon's artistic activity, at the Montreal Museum of Fine Arts in 1978. The Musée d'art contemporain de Montréal now offers this retrospective tracing key moments in the artist's creative journey from its beginnings in the mid-fifties, when Gagnon was active in New York, to the present, when he continues to produce his diligent, highly rigorous art. Altogether, more than 135 works will illustrate the great diversity of means of expression employed by the artist throughout his career, while also showing that painting and photography form, without doubt, the core of his practice. The exhibition features painting, which holds a dominant position, a selection of photographs, collages, works on paper and box-constructions, along with the three films made by the artist between 1966 and 1970.

The exhibition will consequently allow some people to become acquainted with a major artist who has so far remained relatively unknown to the general public; it will also be an opportunity to encompass the whole of the immense body of work produced by Charles Gagnon, to recall all its richness, as well as intelligence, and to recognize the relevance and importance of this artist who is also a humanist, as his work will demonstrate. ■ GILLES GODMER

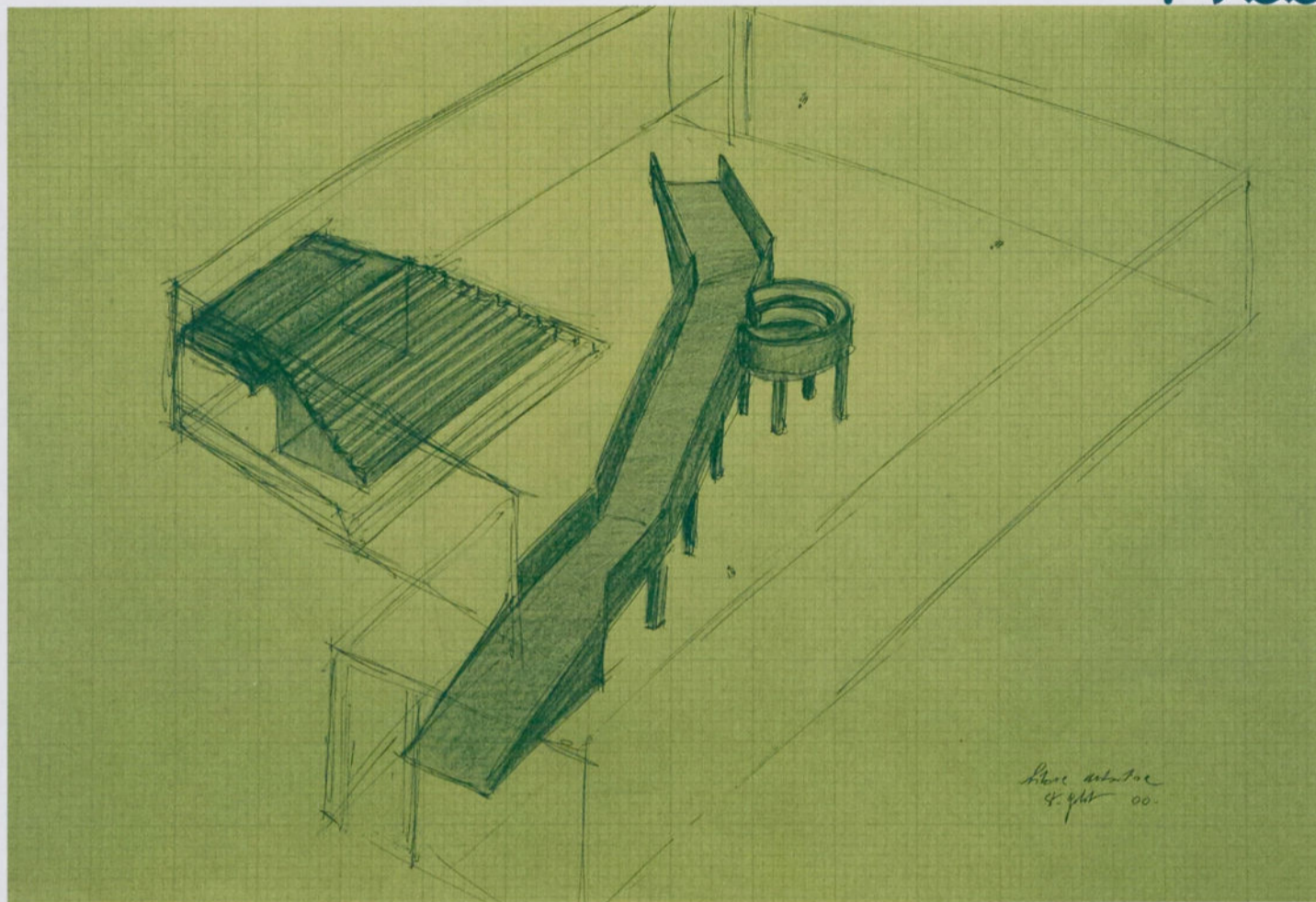
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A VIDEO INSTALLATION BY
ALAIN PELLETIER

FEBRUARY 8 TO APRIL 29, 2001

Stéphane Gilot

Free Will



Free Will, 2000
Sketch: ink and coloured pencil on paper
28 x 40 cm
Photo: Richard-Max Tremblay

THE WORKS OF STÉPHANE GILOT ARE FIRST DISTINGUISHED BY THEIR SCALE AND THE WAY THEY OCCUPY THEIR SURROUNDINGS. PRODUCED *IN SITU*, THEY TAKE OVER THE ENTIRE EXHIBITION SPACE, WHICH THEY TRANSFORM MAINLY ON THE BASIS OF ITS ARCHITECTURAL CHARACTERISTICS AND METAPHORICAL POTENTIAL. FOCUSING ON THE NOTIONS OF SPACE AND SURFACE, FRAGMENT AND VIRTUALITY, THEY ENDEAVOUR TO CREATE, WITHIN A GIVEN SETTING, A SITUATION / FICTION THAT CONFRONTS THE VISITOR WITH VARIOUS CONSTRAINTS AND POSSIBILITIES.

Stéphane Gilot says he devises each of his projects like a square in a gigantic game: "My interest in children's games is linked to the way we relate to learning, since the acquisition of knowledge depends on how we have learned to learn." While, at first glance, play often seems to be an activity of total freedom, with no usefulness whatsoever and offering an escape from the standards required for life in society, it actually forms, through its various rules, an introduction to community life. This twofold dimension of the act of playing is at the root of Gilot's recent work.

With the installation *Free Will*, created for this exhibition, Gilot presents an open yet clearly marked exploration concerning circulation, observation, meetings and exchanges, and the boundary, more indistinct than ever, between the real and the virtual, between nature and artifice. The visitor will be both a witness to and a potential player in a game (a duel) which, beyond its initial strangeness, raises a number of questions concerning the ideological and territorial structures that motivate and surround all play.

A native of Belgium, Stéphane Gilot has lived and worked in Montréal since 1996. In recent years, his work has been seen in solo exhibitions presented in galleries in Montréal (including *Dare-dare*, in 1997, *Skol*, in 1998, and *Lilian Rodriguez*, in 1999) and Toronto (*Paul Petro*, in 1999). ■ PIERRE LANDRY

FEBRUARY 22 TO APRIL 15, 2001



Giuseppe Penone
I Have Been a Tree in the Hand, 1984-1991
 Wood and iron
 396 x 165 x 140 cm
 Coll.: Musée d'art contemporain de Montréal
 Photo: Richard-Max Tremblay

Ideas of Landscape, Landscape of Ideas

LANDSCAPE IS AMONG THE PRIMARY CONCERNS OF CONTEMPORARY ART. ONE OF THE TRADITIONAL GENRES OF PAINTING, LANDSCAPE HAS AN IMMEDIATE APPEAL TO OUR CONSCIOUSNESS, FILLING AND SUSTAINING OUR IMAGINATIONS. BEYOND ITS PHYSICAL CHARACTERISTICS, WHICH SHOW GREAT CLARITY OF FORM, LANDSCAPE CAN CONJURE UP THE PASSAGE OF TIME AND THE CYCLE OF LIFE AND DEFINE CERTAIN EXISTENTIAL CONDITIONS OR, CONVERSELY, CAN BE RADICALLY TRANSFORMED BY HUMAN INTERVENTION.

This exhibition presents 20 or so works from the Musée's Collection that are somehow related to one of the many aspects of landscape. Through a complete or schematic representation of natural features—the canopy of the sky, the immensity of the ocean, the forest, the horizon—as well as through direct or indirect allusions to home and shelter, the built environment and the geopolitical context, industrial progress and the fragmentation of existing structures, the paintings, sculptures, drawings, photographs and installations on view highlight a number of very current aesthetic, philosophical and conceptual considerations.

Ideas of Landscape, Landscape of Ideas features works by Sylvie Bouchard, Geneviève Cadieux, Paterson Ewen, Denis Farley, Karilee Fuglem, Betty Goodwin, Angela Grauerholz, Alfredo Jaar, Jocelyn Jean, Tadashi Kawamata, Christian Kiopini, Pieter Laurens Mol, Richard Long, Robert Longo, Mario Merz, Giuseppe Penone, Roland Poulin, David Rabinowitch, Sylvie Readman and Joyce Wieland.

■ JOSÉE BÉLISLE

UNTIL APRIL 2001

Produced in the past 15 years—with the exception of Joyce Wieland's 1960 painting *Summer Days and Nights*, which offers an introduction at the entry to the exhibition—the works arise out of simplified configurations, rich with symbolism (circle, spiral, sphere, tree, grid...). Some of them make use of a "naturally" chromatic palette leaning heavily to greens, blues and earth tones, some appear in black and white, or else in a spread of subtle graphic lines, while others emerge from a contrast between manufactured (concrete, iron, glass...) and natural materials (stone, clay, wood, gold...). All quite different, they each, in their own way, underscore the complexity of the nature-culture connection and the inescapable precariousness of human existence in the wide universe.



Sylvie Bouchard
Untitled, 1986
 Watercolour on wood
 206 x 309 cm (overall)
 Coll.: Musée d'art contemporain de Montréal
 Photo: Denis Farley

Le désert et le géomètre

Lecture by Olivier Asselin on the work of Charles Gagnon



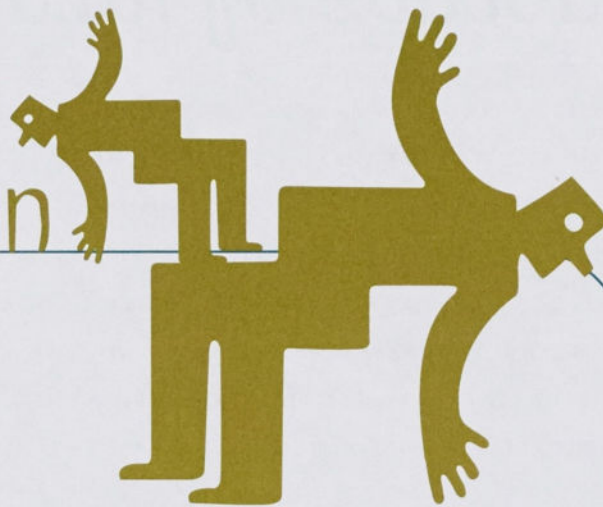
Charles Gagnon
Splitscreenspace / Summer / D'été, 1977-1978
Oil on canvas
213 x 284 cm
Coll.: National Gallery of Canada, Ottawa

Olivier Asselin is a professor at Concordia University, where he teaches the history and theory of art. He has a particular interest in 18th-century aesthetics and contemporary art. He has contributed to a number of magazines (*Parachute, Trois, La Recherche photographique, Protée, Public*) and produced several films, including *La Liberté d'une statue* (1990), *Le Siège de l'âme* (1997) and *Maîtres anciens* (1997). He is currently working on two research projects, one on manipulations of identity in contemporary art, with Christine Ross and Johanne Lamoureux, and the other on history and fiction in modernity, with Johanne Lamoureux and Laurier Lacroix.

Beverley Webster-Rolph Hall, free admission. The talk, given in French, will be followed by the opening of the Charles Gagnon exhibition at 6 p.m.

FEBRUARY 7, 2001 AT 5 P.M.

Musée d'art contemporain de Montréal Day Camp



Delighting the eye, sparking the imagination, giving free rein to creativity and allowing expression to take shape, the Musée's art-focused day camp emphasizes activities that let youngsters try out new techniques, media and materials. The quality of the museum's facilities and the variety of its programming ensure an environment that fosters individual development through creativity.

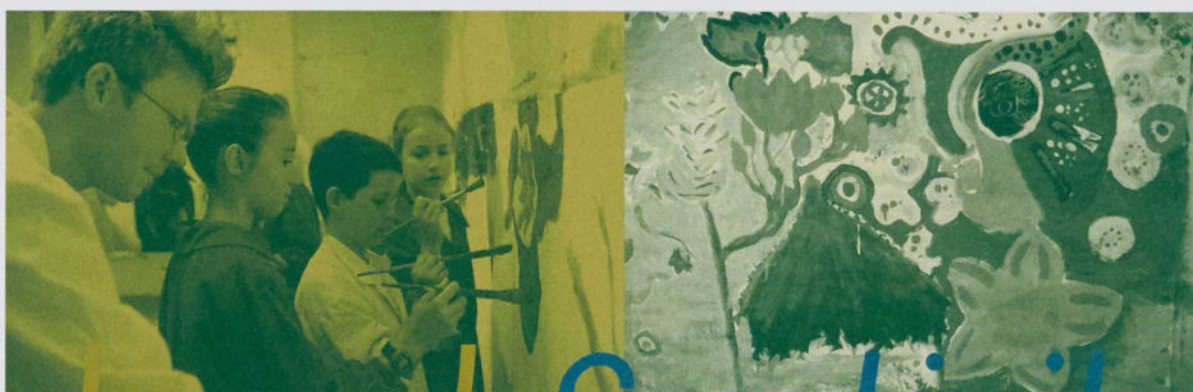
The Camp is led by a keen, specialized staff, and stresses originality, discovery and fun, taking particular inspiration from a theme related to the works on exhibit. It offers a wide range of activities: artistic (drawing, painting, sculpture, T-shirt silkscreening), museological (tours of exhibitions and the museum) and recreational (cooperative games). Each session ends with a vernissage.

Extended daycare service from 7:30 to 9 a.m. and 4 to 6 p.m. at no additional charge. Six-year-olds must have completed Grade 1.

The Musée d'art contemporain de Montréal Day Camp has won two awards for excellence from the Association des Camps du Québec: Innovation in 1997, and Best Programming in 1998.

Register at the Musée,
starting Sunday, February 18, 2001
9 a.m. to noon
Information: (514) 847-6239

SESSION DATES	LENGTH	MAX. REGISTR.	AGE GROUP	\$	\$ + TAX
June 25 to 29, 2001	5 days	24	6-7	145	166.78
July 2 to 6, 2001	5 days	24	6-7	145	166.78
July 9 to 13, 2001	5 days	24	6-7	145	166.78
July 16 to 20, 2001	5 days	24	8-9	145	166.78
July 23 to 27, 2001	5 days	24	8-9	145	166.78
July 30 to August 3, 2001	5 days	24	8-9	145	166.78
August 6 to 10, 2001	5 days	24	10-11	145	166.78
August 13 to 17, 2001	5 days	24	10-11	145	166.78
June 25 to July 6, 2001	10 days	15	12-14	260	299.06
July 9 to 20, 2001	10 days	15	12-14	260	299.06



Flower Power workshop, 2000
Photos: Annie-Claude Banville

Flashes of Creativity

THE EIGHTH EDITION OF THE DIDACTIC EXHIBITION *VISITORS AT WORK*, HELD LAST DECEMBER, PRESENTED SOME OF THE CREATIONS PRODUCED BY THE 13,000 PARTICIPANTS IN THE MUSÉE'S ART WORKSHOPS OVER THE YEAR 2000. THIS ANNUAL EVENT ONCE AGAIN DEMONSTRATED THE KEEN INTEREST SHOWN BY THE MUSÉE'S PUBLIC IN THE PRACTICE OF THE VISUAL ARTS.

Inspired by works in the Collection, visitors of all ages met the creative challenge of extending their aesthetic experience through inventive experimentation with various techniques, media and materials. The works they produced attest to their creative desire and ability.

By showing the fruits of their creative labour in the very place they were produced, visitors bring new meaning to their museum experience and give new scope to their artistic intentions. For the run of the exhibition, they informally acquire a new status: not just visitor, but exhibitor at the Musée. Their flashes of creativity presented here eloquently summon up the evocative power of the original images by offering different readings and new perceptions of them.

Events such as this enable the Musée to keep up a close relationship with its visitors. As if to echo the vitality of their always fresh inspiration, it presents

tangible testimony of their expressive ability which takes shape and meaning in the practice of the visual arts.

By offering its space and lending its walls for this new use, the Musée illustrates, right before our eyes, one of its many educational functions. Brushing aside established conventions, it gives rise to a questioning of the artistic phenomenon and, consequently, takes part in the necessary coming together of the artist, the contemporary art work and the visitor.

■ LUC GUILLEMETTE

Mixed Line

Visual Language Series

This didactic exhibition spotlighting a selection of works from the Musée's Collection will illustrate an element of visual language that results from the mixing of different kinds of lines: "mixed lines." These hybrid contours, made up partly of straight and partly of curved lines, move off in multiple directions that give life to the form. And so, in the course of its graphic gymnastics, a horizontal straight line may become a wavy curved line, next turn back into a diagonal line, and then become winding. This unusual combination produces remarkable shapes with unexpected outlines. For example, some cursive writing forms mixed lines; a number of printed characters also contain them (a, b, e, p, q, d, g, j), as do certain Arabic numerals (2, 5, 9) and musical notes. An object in our everyday life, the common paper clip that holds together the sheets of a document, is straight, curved and tangible all at once. ■ LUC GUILLEMETTE



Fernand Leduc
Untitled, 1958
Acrylic on masonite
55 x 73 cm
Coll.: Musée d'art contemporain de Montréal

FEBRUARY 28 TO MAY 13, 2001

Artcity

or When Montréal Turns into a Museum



Oxford Québec
1250 René-Lévesque Boulevard West
Lobby

AFTER SCOURING THE CITY FOR SEVERAL WEEKS, WE HAVE COME UP WITH SOME 20 SITES FOR WHICH WE HAVE RECEIVED PERMISSION TO DISPLAY WORKS FROM OUR PERMANENT COLLECTION.

Two routes for viewing the works have taken shape: one downtown, from Saint-Laurent Boulevard to Atwater Avenue, and the other on the edge of the city, with different sites ranging from secluded gardens to main thoroughfares. For more details, our lips are still sealed. Let me just say that some of these places are quite magical, conducive to meditation; others, whether historical or postmodern in character, will allow you to see Montréal in a new light, viewed unhurriedly on a stroll, or glimpsed out of the corner of your eye on your way to work.

Our partners in this novel undertaking include Tourism Montréal, Destination Centre-ville, Heritage Montréal and Place des Arts. These organizations provide the event with a broad base for attracting the different people who come to Montréal during the summer. As for the works, their presence on the selected sites will serve to launch a dialogue, either formal or spontaneous, between these works exhibited outside the museum walls, and with those that remain within the Musée. In other words, the works will have affinities, as you will be able to discover by travelling the entire route. For those of you who are not dedicated walkers, no need to worry! Thanks to Pierre Deragon, well

known in the car business, a shuttle will drop you off and pick you up at the site itself.

For the very first time, our Collection of works is taking to the street and turning the city and its skyscrapers into a museum!

■ MANON BLANCHETTE

Friends of the Musée

Katie Whitehead

The Friends of the Musée are excited to have Katie Whitehead as their new Director of Development and Fund Raising. Katie brings not only experience but also enthusiasm to this position which commenced in September 2000.

Part of Katie's mandate is to develop and direct the Foundation's new capital campaign, aimed at raising \$5 million over the next two years. The campaign will officially get under way on February 1, 2001. We are very excited about launching this campaign, and are fortunate to have the expertise of Jean Houde, Senior Vice President at National Bank, Marie-José Nadeau, Secretary General of Hydro-Québec, Carolina Richer Lafèche, Foundation Board member, Pierre Bourgie, Chairman of the Board of the Musée, Marcel Brisebois, Director of the Musée, Jean Saucier, Foundation Chairman, Manon Blanchette, the Musée's Director of Communications and Marketing, and Jean Robert Nolet, President of Jean Robert Nolet and Associates, who have all agreed to join the organizing committee for the campaign. Without their help and knowledge, this campaign would not be off to such a good start. A big thank you to all of them.

The other part of Katie's mandate is to increase public awareness of the Musée and, hence, its membership. "We have a lot planned for our members," says Katie, "which we hope will attract others to our museum."

A recent highlight in the Foundation's activities was the cocktail party it hosted as a token of gratitude to all members who contributed to our last campaign. The event took place on Thursday, November 2, 2000 and drew some 80 of our patrons. The message was simple: without their support and generosity, we would not be where we are today. A great big thank you again!

Welcome to our team, Katie!

Art Auction

The Friends of the Musée invite you to their 12th Art Auction, scheduled for February 13, 2001. The works will be on display February 8 to 11 in Beverley Webster-Rolph Hall at the Musée. Reservations and information: (514) 847-6270.

Monster Ball

The seventh edition of the Monster Ball, held this past October 28 to celebrate Halloween, was a tremendous success.

The costumes were even more extravagant, the music even more enchanting, and the prizes even more fabulous than ever. The Clearnet prizes for best costumes were won by Laurent Laroque, Georges Caléoti, Evelyne Filion, Jeff Tremblay and Julie Duchesne. The Marie Saint-Pierre prize for creativity went to Marie-Claude Gervais and Francis Dubois-Torres. The jury, made up of Sylvie Charrette (Clearnet), Carole Lewis (Tremblant), Marie Cloutier (OSM) and Marie Saint-Pierre also awarded honourable mention to the group subjects *Les Hawaïennes* and *Les Miss Monde*.

The door prizes were presented to four attendees: Josée Martin won a ski weekend for six at Tremblant, with a suite at the Westin Hotel. Julie Courville won a subscription for four to the Orchestre symphonique de Montréal's Grand Concerts; Marie-Ève Dansereau took home a subscription to Le Sporting Club du Sanctuaire, and Charles Boudreault won the Mobilia sofa. Congratulations to all the winners.

■ ANDRÉ LUSSIER



Evelyne Filion (Princess Mandala) receives her Clearnet prize from Sylvie Charrette.



Carole Lewis, Sylvie Charrette and Marie Cloutier (jury members), together with Jean Saucier, Chairman of the Foundation of Friends of the Musée.



Les Gargouilles, Marie-Claude Gervais and Francis Dubois-Torres, pick up the Marie-Saint-Pierre prize. Photos: Lucie Choquette

clearNET

TREMBLANT

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ORCHESTRE SYMPHONIQUE DE MONTRÉAL

mobilia

LE CLUB SPORTIF DU SANCTUAIRE

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D·U·B·U·C
MODE DE VIE

PEPSI

Perse. us. Medusa

A video installation by Alain Pelletier



MULTIDISCIPLINARY ARTIST ALAIN PELLETIER LIVES AND WORKS IN MONTRÉAL. AFTER TRAINING AS AN ACTOR AT MONTRÉAL'S CONSERVATOIRE D'ART DRAMATIQUE (1977-1980), HE BEGAN ATTENDING THE CLASSES GIVEN BY RENÉ PAYANT, CRITIC AND PROFESSOR OF ART HISTORY AT THE UNIVERSITÉ DE MONTRÉAL. THIS ENCOUNTER WITH RENÉ PAYANT, ONE OF THE LEADING FIGURES ON THE QUÉBEC VISUAL ARTS SCENE AT THE TIME, LED PELLETIER TO TAKE UP PAINTING, INSTALLATION AND STAGE DESIGN. IN 1984, HE TOOK PART IN THE EXHIBITION *MONTRÉAL TOUT-TERRAIN* AND, THE FOLLOWING YEAR, IN THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL SHOW *PEINTURE AU QUÉBEC : UNE NOUVELLE GÉNÉRATION*.

In 1989, Pelletier began his first video work, *Faux fluides*. During production, he studied with choreographer Min Tanaka, in Japan. He lived and worked at the Body Weather Farm and danced with the Mai-Juku company in Japan and Europe, an intense experience that has marked his work ever since. In the nineties, while still pursuing his activities in the theatre, Pelletier produced three videos: *Faux fluides*,¹ 1993, *Faust médusé*,² 1995, and *Die Dyer*, 1999, all of which won awards. *Die Dyer* earned him the Telefilm Canada Award at the 1999 Montreal International Festival of New Cinema and New Media, the Vidéoformes 2000 award at the festival of the same name in France, and the jury award at the most recent Locarno Festival. His approach to video making is sustained by the originality of his artistic practice, along with philosophical reflections.

The video installation *Perse. us. Medusa* will be the first solo presentation of Pelletier's work at the Musée d'art contemporain de Montréal. In the Greek myth, Perseus, son of Zeus and Danaë, must bring back the head of Medusa who, with her gaze, petrifies any who dare behold her. Perseus manages to kill her by using his polished shield as a mirror to see her without looking directly at her. Pelletier has chosen to explore the moment just before their looks meet: "I hope to show, in a suspension of time, the moment before their gazes converge, as if we were witnesses to the perpetual postponement of an impossible encounter, to its sedimentation in an ossuary of videographic light."

Alain Pelletier gives visual form and space to various issues surrounding the power of the gaze, the relation to the Other and to the world, and contemporary man's "anxious" fascination with his own body: "I want to focus my consideration on a fundamental break in our existence, that rent at the heart of the human experience, explored most tragically by Antonin Artaud; the figures of Medusa and Perseus summon up this break by dramatizing it... This terror of the chasm between body and consciousness is central to the piece and offers its first, direct reading. It fits within the reference to the myth and, as well, will be the subject of the third element which will deal even more explicitly with this stratification that underlies our 'being in the world.'"

Through a system of projections, shadows and reflections, Alain Pelletier develops successive layers of silhouettes in the evanescence of the videographic light. According to him, the representation of bodies echoing one another in space produces a calm yet uneasy feeling in the viewer and gives rise to thoughts on identity-related stratification.

■ LOUISE ISMERT

Detail of installation
Photo: Alain Pelletier



1. Award of the Centre International de Création Vidéo, Montbéliard-Belfort, France, presented at the first Manifestation Vidéo et Arts Électroniques, Champ libre, Montréal, 1993.
2. Award for Best Video, 14th Rendez-vous de la vidéo et du cinéma québécois, Montréal.

MARCH 28 TO MAY 6, 2001

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