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# le journal



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
Québec

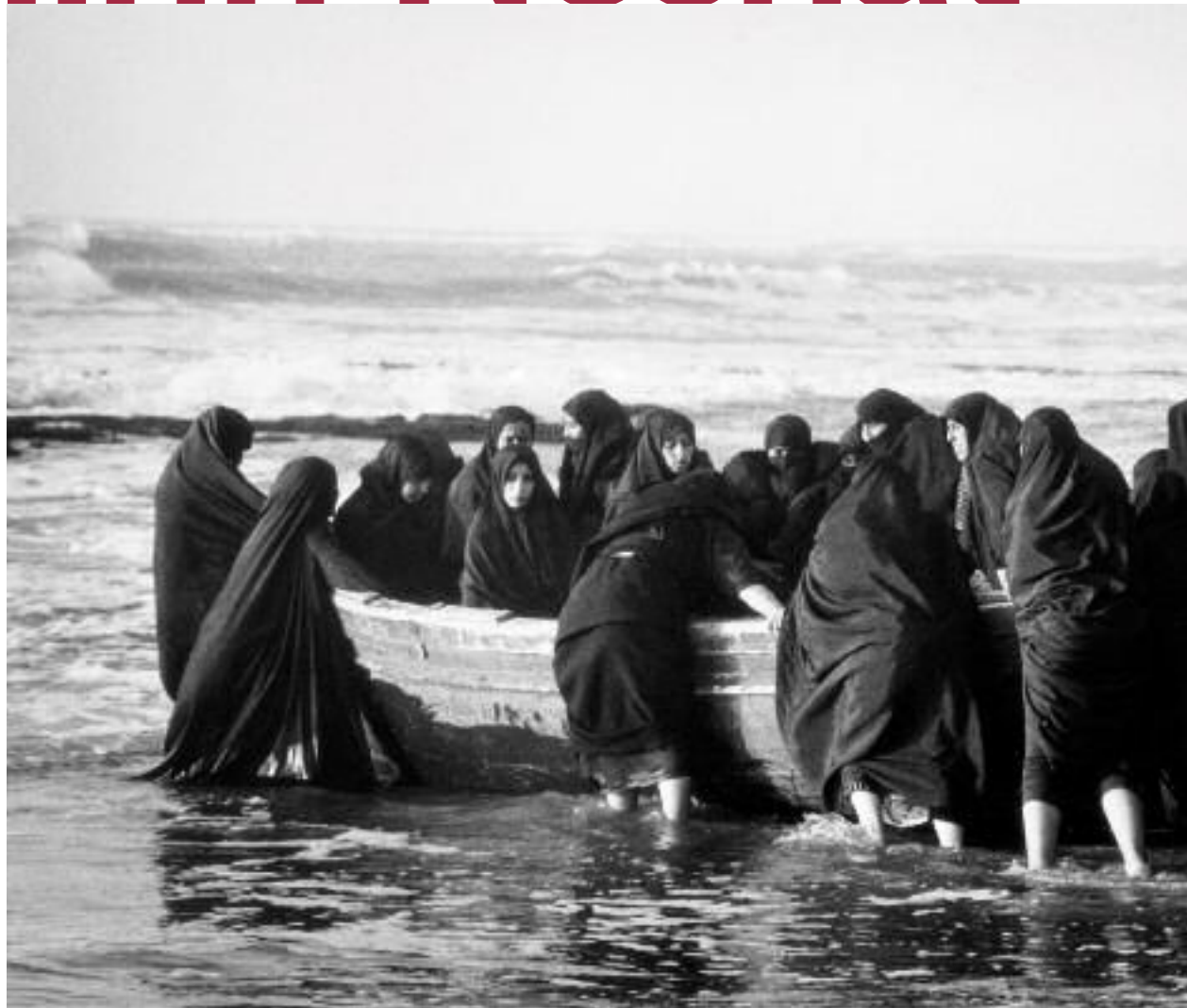
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September 29, 2001 to January 13, 2002

# Shirin Neshat

Cover:  
*Soliloquy Series*, 2000  
Colour photograph  
Photo: Courtesy of the Barbara  
Gladstone Gallery, New York



*Rapture Series*, 1999  
Gelatin silver print  
Photo: Courtesy of the Barbara  
Gladstone Gallery, New York

This presentation is the first major solo exhibition in North America by Shirin Neshat, who was born in 1957 in Qazvin, Iran, and is now based in New York. Her work over the past decade has concentrated on two forms of expression: film and photography. She has made a name for herself in the past five years, however, with her video-and-sound installations on the status of Muslim women.

Infused with a unique sensibility and poetry, Neshat's art sheds light on a subject whose references are drawn from a political, social and psychological reality. Her work deals with themes related to desire, freedom, solitude, exile and death, and consequently, confinement and alienation. It gives rise to an intensive search for what it means to be a human being, through an art that expresses a code of behaviour and, more specifically, that touches on the role of the imagination in Muslim women's quest for identity. The artist taps new sources of thought and invites the public to share an opened-up vision of this Islamic culture.

In addition to fifteen large photographs, the exhibition contains six video-and-sound installations: the trilogy *Turbulent*, 1998, *Rapture*, 1999, and *Fervor*, 2000; *Soliloquy*, 1999; and two recent works entitled *Pulse*, 2001, and *Passage*, 2001. Neshat's art reached a new level of accomplishment in 1998 when she produced *Turbulent*, a face-to-face projection of black and white images expressing the difficulty of being a woman in Islam, and signalling a certain rift in the psyche, the soul and its secret realities. The second installation in the series, *Rapture*, also a split-screen installation, suggests disappearance and exile, while *Fervor*, the third work in the trilogy, produces an intense feeling for the separation of male and female territories as it examines the meeting of two distinct beings and of sexuality and desire. In this trilogy, Neshat focuses mainly on the structures on which the forms of men's power over women are based. Next, in *Soliloquy*, solitude appears most strongly. The dramatic aspect is ever present in this work that prompts reflection on loss, exile, memory and the deep-seated sense of being human.

The two latest works, *Pulse* and *Passage*, go well beyond the debate over the status of women in Islam to broach issues of a universal nature. The intimate scene in *Pulse*, in which a woman seated in her bedroom is listening to a love song over the radio, offers a glimpse of the complex interweavings of an apparently innocuous situation in which two voices seem to communicate. The work *Passage*, in contrast, questions life and death. Metaphor and narration are central to the conceptual process here. The repetitive aspect is associated with the spiritual dimension and, as in *Soliloquy*, the use of colour magnifies the sensory experience of the work. The soundtrack intensifies the notions of movement and passage that are formed between humans, and the gestures and sounds in this spectacular, arid setting.

Through the importance of its metaphorical content, and its narrative qualities in harmony with the deep-seated, authentic expression of a human being, the work of Shirin Neshat is a brilliant example of creative art today.

Paulette Gagnon





# France the Focus of a Season in Québec

This fall, the various forms of creative art in France today will be the focus of attention throughout Québec. After enjoying a season in France with the *Printemps du Québec*, Québec will now play host to its historical cousin and highlight the richness of the art of France.

The Musée d'art contemporain de Montréal will play a large part in this undertaking by presenting three major events: a dance performance, an exhibition and a symposium.

## Dance

*Good Boy*, by Alain Buffard

November 15, 16, and 17, 2001

Organized in collaboration with the Agora de la danse and Usine C, the Danse 3 project will feature the solo piece *Good Boy*, whose choreographer and performer Alain Buffard is sure to surprise us with the wealth of human metamorphoses and metaphors he manages to suggest.

## Symposium

*Textualities and New Technologies*

October 24, 25 and 26, 2001

This symposium, which will bring together writers, philosophers and sociologists from France and Québec, will look at the exponential acceleration of history, a phenomenon that may be due to the constant design and production of new technological tools, among other factors. Our relation to time and space has consequently been altered, with the result that the very concept of humankind has changed drastically. The assembled researchers will take stock of these issues and share their thoughts on them.



Alain Buffard  
*Good Boy*  
Photo: Marc Domage

## Visual Arts

*La Collection du FRAC des Pays de la Loire*

November 8, 2001 to March 2002

In cooperation with the director of the regional contemporary art fund (FRAC) for the Loire region, Jean-François Taddei, the Musée's Curator of the Permanent Collection Josée Bélisle has perused the major works in the FRAC collection and selected those whose aesthetic has had the greatest impact on Québec culture—either to point up differences or to underscore similarities. Works by such internationally respected French artists as Fabrice Hybert (chosen to represent France at the 1999 *Venice Biennale*), Ange Leccia, Jean-Luc Vilmouth and Sophie Calle, to name only a few, will be presented. A major collection, yours to discover!

Sussan Deyhim  
Composer and performer  
Photograph from the work *Turbulent*, 1998,  
by Shirin Neshat  
Photo: Courtesy of the Barbara  
Gladstone Gallery, New York



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## The Lively Arts at the Musée

This fall, the Musée will inaugurate a new platform dedicated to presenting the lively arts. The Musée, which is well aware of the interest shown by the public and artists alike for new forms of expression and the fertile overlapping of different disciplines, has decided to open up a new space to explore, monitor and understand the contemporary creative endeavour in its interdisciplinary relations and its ties with the performing arts.

The *Turbulences* series consequently suggests a new approach to contemporary art. It invites the public to share, in a spirit of discovery, a decompartmentalized vision of the creative process. Through their practices, many artists are forging links with other creators — responding to certain thoughts, and sparking other, new ones. The *Turbulences* series will be open to works by artists invited to exhibit at the Musée, and to the connections that emerge from them. Events will be planned around the topics explored, and more performances will be presented in conjunction with specific exhibitions.

The first *Turbulences* event will take place from November 1 to 24, 2001 in response to the exhibition by the Iranian-born American artist Shirin Neshat. November 1 is the date of the Montréal début of singer Sussan Deyhim, a close collaborator of the artist. Born in Iran and now living in New York, Deyhim has conceptualized and composed soundtracks for several of Neshat's works. On November 8, Roger Bellemare will offer musical evocations of the thirteenth-century Sufi poems of Jalal-al-din Rumi. Dance will also be featured in this inaugural series, with Alain Buffard and his solo piece *Good Boy*, "both a choreographic solo and a living pictorial work." A highly talented interpreter of contemporary dance, and active in the art world as well, Buffard is engaged in a choreographic investigation of the "heterogeneous body." His solo *Good Boy* is a powerful, disturbing work. Finally, music, dance, theatre and film come together in *Cash*, the latest creation by two Montréal musician/composer/actors: Jerry Snell and Nadine Thouin. Their *Snell-Thouin-Project* premiered in Paris in 1996; since then, they have performed in more than 34 cities in 18 countries. Their return to the Québec stage is an eagerly awaited event.

Each *Turbulences* series, spanning a four-week period, will invite viewers to a meeting of the creative arts in a succession of four performances — four events held on Thursday evenings at 8 p.m. Our next series is scheduled for April 18 to May 9, 2002.

Louise Ismert

## Lecture by Anne-Marie Ninacs

Anne-Marie Ninacs will give a lecture, in French, on the art of intervention and relational aesthetics in connection with the work of Sylvie Laliberté, on September 19, 2001, at 6:30 p.m. The lecture will be held in the exhibition gallery and will be followed by the launch of the catalogue. Free admission.

August 23 to October 21, 2001

# Sylvie Laliberté

## Polite Art

Once again, Sylvie Laliberté shows up where we didn't expect her. Known first as a performance artist, and then as a video artist, printmaker, photographer, and even singer, she has held a place all her own on the Québec visual arts scene for the past fifteen years or so. In all her work—in which words are always of vital importance—she uses humour and mockery, as well as delicacy and a good deal of candour and poetry, to point out certain aspects, flaws and incongruities of our civilization.

For her first solo exhibition at the Musée, Sylvie Laliberté has chosen to tackle what is for her a new form of artistic intervention, in which visitors are entitled to every consideration. In this work of welcome and affability, which the artist has created especially for them and which forms a part of their tour of the Musée, visitors are offered “a place to stop, linger, hang about and, most importantly, sit down!” Here, the notion of contemplation definitely comes in for re-evaluation, along with our customary relationship with the museum object. In addition, in the space thus created, the furniture (which visitors can arrange at will) unexpectedly becomes the support for phrases, thoughts and aphorisms, in the light and somewhat sardonic tone that has long been the artist's prerogative. The work evidently borrows from the “rest area,” revised and corrected with a hint of irreverence, and stamped with a casual, whimsical approach. In this timely stopping place, everything becomes possible: rest, relaxation, amused distraction, joyful meditation, discussion, and more.

Gilles Godmer



# BGL

## In the Shelter of the Trees

November 8, 2001 to February 10, 2002

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Under the collective heading BGL, artists Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière of Québec City have produced installations since 1996 that offer a scathing commentary on the consumer society. Reconstructed objects or places make up monumental works that transform the architectural space around them and define unusual sites, which visitors may view from the perspective of the cultural and subjective references suggested therein.

The artists of BGL have created a new installation for the Banque Laurentienne Gallery. Entitled *In the Shelter of the Trees*, it examines our increasingly artificial relationship with nature. With its “Earth’s crust” built using recycled materials, it comprises two levels, allowing visitors to explore the picturesque panorama of a cardboard forest at the same time as the cramped space of an underground world—the invisible side of things which we know exists but which we don’t see, or don’t want to see. The image of the immensity of the forest, the illusion of this inexhaustible natural resource, is counteracted by that of its economic exploitation, of waste burial, pollution, communications networks, etc. This contrast between the natural world and human interventions in nature prompts viewers to consider their own relations to the environment, and elicits a feeling of turmoil in this simultaneous experiencing of antinomic realities.

Like previous productions by BGL, *In the Shelter of the Trees* boldly and even humorously combines the simplicity of its devices, the working of the materials and the ingenuity of the assemblages with the strength of its incisive look at society’s values.

Sandra Grant Marchand



Models of the installation



## The Event of the Season

Since 1987, the Musée's Annual Ball has dazzled and delighted Montréal aficionados of contemporary art. The brilliant 2001 edition, with its clean, white, Zen look, in a way symbolized the Musée's entry into the new century. All in all, it was a most elegant evening, in a relaxed mood.

# The Musée's Annual Ball

**7:30 p.m.**

The Musée rotunda had been buzzing for minutes already with the conversations of the hundreds of guests who had left behind the constraints of everyday life. Against the black background of the men's formal attire, the dashes of colour provided by the women's evening gowns heralded the touch of madness necessary for a successful party. "The Ball is a unique occasion that celebrates the wealth of our imaginations and the talent of our creative artists," says the Honorary Chairman of the 2001 Ball, André Bérard, Chairman of the Board and Chief Executive of the National Bank of Canada. "But it is also an opportunity to celebrate, with the people from the Musée, the presence of contemporary art in our society."

An enormous topiary arrangement of greenery and flowers dominated the foyer. The welcoming committee, made up of André Bérard, Pierre Bourgie, Chairman of the Board of the Musée, Marcel Brisebois, Director of the Musée, Jean Saucier, Chairman of the Board of the Foundation, and Carolina Richer La Flèche, Chairwoman of the Ball's organizing committee, greeted guests and encouraged them to break the ice while savouring the delectable morsels prepared by Denise Cornellier.

Right from the appetizers — dainty duck spring rolls, miniature sushi, spoonfuls of leek mousse and caviar — the Cornellier signature was instantly recognizable, a marriage of treats for the taste buds and the eyes able to please even the most demanding of guests. As the Musée foyer filled up, a delicious tension took hold until the signal was given for everyone to take their seats in the spacious galleries of the Musée's Permanent Collection.



**8:15 p.m.**

"A homage to Philippe Starck, a hint of Zen and a nod to the spirit of Miami's South Beach," say those who thought up the white scheme of the 2001 edition, Gilles Lord and Denis D'Etcheverry, the Ball's co-chair and planner for the seventh year in a row. Briefly put, the décor was spare, immaculate, restful and airy. With simplicity the keynote, the sparkling-white ballroom for this fifteenth edition was also inspired by the Asia de Cuba concept of the Morgan Hotel in New York: walls, chairs and tables, lighting — the whole room was bathed in an atmosphere that brought to mind the fine dining rooms of Manhattan, the quintessentially Asian purity of yang without its yin, or the back-to-the-sources approach of a design that aspires to the strict essentials. Each table sported a white lantern planted in a small patch of green, recalling the increasingly prominent role of nature in contemporary art and design. The overall impression was striking. Guests felt both at home and transported elsewhere, the beauty of such simplicity being that it puts everyone at ease and provides a setting for the true attractions of the festivities: the people, the food and the conversation.

An immense table — new this year — seating nearly a hundred guests stretched down the middle of the room. Decorated with a narrow, dramatic strip of wild grasses, this table was offered as a symbol of conviviality and communication. "The Musée's Annual Ball is the event that brings together different generations of the business and cultural worlds in Montréal," says Carolina Richer La Flèche. "We put a great deal of care into planning a celebration that is elegant yet relaxed. Our goal is to make sure that the guests lack for nothing and look back on their evening as one of the most enjoyable of the year."



**9 p.m.**

The first two courses yielded great surprises. On a square plate, the first entrée consisted of a tartare of bluefin tuna decorated with a spray of vegetables, and a carpaccio of scallops on a bed of crushed salt reminiscent of the seashore. Next came a delicious cream of wild mushroom soup served in a small cappuccino cup; this novel presentation brought a smile to the lips of many a guest. Between courses, the music of Paul Chacra “1945” and the Fundamentals got many guests to their feet, just to make a tour of the dance floor or take the opportunity to greet their friends or neighbours seated elsewhere around the room.

Meanwhile, at the door to the ballroom, a small line was already forming at the studio of photographer Suzanne Langevin. Not for anything in the world would guests want to miss this photo ritual that is now part of the tradition of the Annual Ball. “It’s a perfect opportunity: the women are all beautiful, and men look good in a tux,” Langevin explains. “Most of them want group photographs, with their friends, since it gives them a chance to kid around and not take themselves too seriously.” This year, two first-class passenger seats from Sabena constituted the photo setting and ambience for the fifteenth edition of the Ball.

Cocktails in the Musée foyer

Jean Langlais, Christine Lejeune,  
Claudine Renaud and Jean Saucier

Pierre Bourgie, Caroline Barnwell,  
Jean-Claude Poitras, Christiane Ainsley,  
Colette Chicoine and Yves Marcoux  
Photos: Suzanne Langevin



**10:30 p.m.**

Now that the main course was over — a tian of spring lamb — the atmosphere warmed up even more. The dance floor was always full, people were circulating, and the evening was a definite hit. For those who like figures, we can report that the Ball was sold out this year, with a total of 460 tickets bought, allowing the committee to raise \$80,000 for the Musée’s art acquisition fund.

The servers were now offering salad and the cheese tray. In half an hour, they would serve dessert, a delicate pavé of raspberries and chocolate with a black-tea sorbet. Outside the ballroom, a “lounge” had been set up in what is usually *La Rotonde* restaurant. Pianist Robin Chemtov was playing music conducive to late-night confidences and conversations.

**1 a.m.**

It was now Friday, and it was down to the hard core, the tireless party-goers savouring this end of an April evening. The room was taking on a golden hue, the music was growing ever more discreet, all good things must come to an end... “Oh yes, Carolina, it’s a promise — next year, we’ll be back!”

Next Annual Ball: April 11, 2002

Charles Allain

The Foundation presents a cheque for \$130,000 for new acquisitions. Marcel Brisebois, Director of the Musée, Jean Saucier, President of the Foundation and Katie Whitehead, Director of Development and Fund Raising. Photo: Serge Collin



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# Foundation of the Musée d'art contemporain de Montréal

What an exciting spring and summer we have had! Thanks to our many friends, our events surpassed all previous years, and our steadily rising membership numbers have doubled to approximately 2,000 strong.

## Art Auction

First off, we at the Foundation would like to express our sincere gratitude to all the participating artists for their solid support for the Musée, as well as to the Musée personnel who made this event possible. Beverley Webster-Rolph Hall was set up magnificently, with the works prominently displayed in such a manner that people entering the room were awe-struck.

This year's event proved to be a huge international success under the vigorous leadership of committee chair Jean L'Anglais. We were absolutely thrilled to have first-time sponsor Lanvin Perfumes as a strong partner of the Foundation. Together with fellow sponsors Christie's, QUAD, Galerie Art Mûr, Omer DeSerres, the Montreal Museum of Fine Arts Boutique and Bookstore, Pacart Québec Inc., Le Germain, Média Publik, Bégin & Associés Communication Marketing and the MACM Boutique, they made the Auction the most exhilarating to date.

This year, we added a VIP cocktail soirée co-hosted by Ann Birks and Kay Salomon, which attracted approximately 200 people to the Musée and the event itself. As guests entered the Musée, they were greeted by the Sam Taylor Wood acquisition donated by Ann and Barrie Birks. They were able to view all the works up for auction while sipping a glass of wine and tasting delicacies from Restaurant Primadonna, in an atmosphere that was alive with excitement. The unprecedented selection of art on auction included such great works as a Jean-Paul Riopelle worth \$225,000 and a Joan Miro valued at \$60,000.

Under the professional guidance of Duncan McEuen of Christie's, London, the auction started at 7:30 sharp. All seats were filled, with only standing room available when the gavel began pounding. By the time the evening ended at about 10 o'clock, some seventy works of art had been sold. Next year's Auction will take place on February 19, 2002. We are already eagerly looking forward to your continued support!

## Capital Campaign

We are very pleased and excited to announce that both Marie-José Nadeau, Executive Vice President—Corporate Affairs and Secretary General of Hydro-Québec, and Jacques Lamarre, President and CEO of SNC-Lavalin, have agreed to co-chair the campaign. We are well on the way to our official launch in September 2001 and are anticipating great success in achieving our goals.

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**The campaign has been split into three distinct areas. These are:**

- |  |             |
|--|-------------|
| 1. Enriching the Collection              | \$2,500,000 |
| 2. Hosting Exhibitions                   | \$1,500,000 |
| 3. A Museum for All—Educational Programs | \$1,000,000 |

## Microsoft Canada Becomes a Partner in the Campaign

Microsoft Canada has given us the green light to launch an educational program for children nine to twelve years of age. This specific program, planned in conjunction with their national “Mission X” program for children, will be officially inaugurated in November 2001 here at the Musée. It will offer a complete contemporary art workshop which will run for each group on Saturdays over a five-week period. More news on that in the next issue of *Le Journal*.

The Foundation and the Musée are very excited about this chance to work closely with Microsoft and the youth of our city. Thank you Microsoft Canada and, especially, Paula White of Microsoft Canada for her vision and remarkable enthusiasm.

## Other News

The Musée and the Foundation recently had the great opportunity of welcoming Mr. and Mrs. Jacobs, Mr. and Mrs. Strauss and Mr. and Mrs. Foster from the San Diego Museum of Contemporary Art. En route to Europe, they stopped in Montreal and enjoyed a private viewing of the Musée with Mr. Brisebois, followed by a private luncheon. It was a treat, and we look forward to getting down to view their magnificent museum as well as welcoming other patrons of the contemporary art world.

## Departure of André Lussier

It is with sadness that we bid André farewell after ten years with the Foundation, and wish him the best of luck in his new position with the iSci centre in Old Montréal. We owe him a tremendous debt of gratitude for all his achievements in his time with us. He knew every inch of the Musée and was a vital part of the Foundation.

Cocktail reception for André Lussier's departure, held in the Musée Sculpture Garden.  
Photo: André Michel

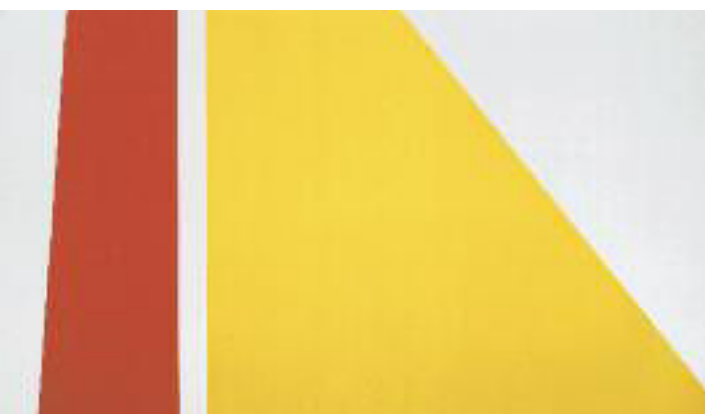


# Gifts

## Works by Yves Gaucher

Thanks to the generosity of some major donors, the Collection of the Musée d'art contemporain de Montréal recently acquired four important paintings by Montréal painter Yves Gaucher, who died in September 2000. A painter, printmaker, and professor at Montréal's Concordia University for more than thirty years, Yves Gaucher was one of Canada's leading exponents of geometric abstraction.

François Beauchamp, of Montréal, presented the Musée with a painting entitled *Espace étranger*, 1965. This work is read like a musical score: against a monochrome white background, a few yellow lines punctuate the surface by defining squares that echo the initial format. Hanging the picture by one of its corners reinforces the rhythmic dynamics and gives the composition a sense of movement. In this way, with a visual vocabulary of just a few strokes, Gaucher manages to make the surface vibrate in an original, poetic manner.



Yves Gaucher  
*Jericho: A Variation*, 1978  
 282 x 487.7 x 4 cm  
 Acrylic on canvas  
 Gift of TransCanada Pipelines Limited, Calgary  
 Coll.: Musée d'art contemporain de Montréal  
 Photo: James Chambers and Larry Ostrom,  
 Art Gallery of Ontario



Yves Gaucher  
*Brun, Rouge, Orange, Jaune et Vert*, 1974  
 Acrylic on canvas  
 244 x 304.5 x 4.3 cm  
 Gift of the Toronto-Dominion Bank, Toronto  
 Coll.: Musée d'art contemporain de Montréal



Yves Gaucher  
*Espace étranger*, 1965  
Acrylic on canvas  
91.3 x 93.3 cm  
Gift of François Beauchamp  
Coll.: Musée d'art contemporain  
de Montréal  
Photo: Richard-Max Tremblay

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Similarly, the two fine paintings offered as a gift by the Toronto-Dominion Bank of Toronto, *Brun, Rouge, Orange, Jaune et Vert*, 1974, and *Jaune et Ogres*, 1975, are orchestrated in such a way as to create an awareness of the dynamics of perception. The bands of bright colours call for active participation by the viewer. Visual stimulants indeed, Gaucher's paintings are not confined to what is formally depicted, but rather proceed from the intimate, personal relationship which the viewer enters into with the work.

This assertion is borne out specifically by *Jericho: A Variation*, 1978, which, like a movie screen, literally embraces the viewer with its monumental dimensions. This painting donated by TransCanada Pipelines Limited of Calgary is an exceptional work that is well known in the art world, having illustrated the catalogue for the major retrospective *Yves Gaucher 1963-1978* organized by the Art Gallery of Ontario (AGO) in spring 1979.

In spite of the heroic dimensions of the work, one of the largest Gaucher ever painted, a truncated triangular form remains in the top part, so that the vanishing point lies outside the actual boundary of the canvas, as if Gaucher had wanted to paint even larger than the size of his studio allowed. Dramatic tensions arise from this attempt to reconcile the "Gestalt" of the triangle.

The Musée is most encouraged by these four gifts of significant works, especially since a major retrospective devoted to Yves Gaucher is already planned as part of our coming exhibition program.

Suzanne Lemire



Yves Gaucher  
*Jaune et Ogres*, 1975  
Acrylic on canvas  
203 x 366 x 4 cm  
Gift of the Toronto-Dominion Bank, Toronto  
Coll.: Musée d'art contemporain de Montréal

# Symposium

14 October 5 and 6, 2001

## Globalization and Postcolonialism

This international symposium brings together writers and artists who will examine the relationship between art, politics and ethics. More specifically, it will look at the questions of power and exclusion in the light of postcolonialist theories, as well as the notions of cultural hybridity and centre/periphery in this age of globalization. Guest speakers will be Homi Bhabha, Gerardo Mosquera, Coco Fusco, Maximilien Laroche, Susan Douglas, Pierre Ouellet and Ryan Rice.

With the exception of Homi Bhabha's lecture, which will encompass as many issues as possible, the papers will focus chiefly on the cultural and geopolitical context of the Americas. Now at Harvard University, Homi Bhabha held the Chester D. Tripp Chair in the Humanities at the University of Chicago until last spring. Educated at the University of Bombay and the University of Oxford, he advises key arts institutions such as the Institute of Contemporary Arts in London, the Whitney Museum of American Art, New York, and the Rockefeller Foundation. He is the author of *The Location of Culture* (1994) and editor of the essay collection *Nation and Narration* (1990).

Artist, critic and curator Ryan Rice was born in Kahnawake in 1965. He is a founding member of *Nation to Nation*, a collective of native artists, and Curatorial Assistant at the Indian Art Centre, Indian and Northern Affairs Canada, in Ottawa.

Pierre Ouellet is a professor in the Department of Literary Studies at the Université du Québec à Montréal and heads up the project *Le soi et l'autre*, an interuniversity research program studying identity-related phenomena in French-speaking North America, in the context of postcolonial societies characterized by cultural hybridity.

Art critic, historian and writer Gerardo Mosquera is based in Havana, Cuba, and is a curator at the New Museum of Contemporary Art in New York. He is the author of *El diseño se definió en Octubre* (1989) and the editor of *Beyond the Fantastic. Contemporary Art Criticism from Latin America* (1995).

A writer and curator, Susan Douglas teaches modern and contemporary art and theory in the School of Fine Art and Music at the University of Guelph. Her area of specialization is contemporary Latino/Latin American visual culture, transgressive art practices and theories of vision and visuality.

Maximilien Laroche is Associate Professor in the Department of Literature at Université Laval. He is the author of *Dialectique de l'américanisation* (1993), *La Découverte de l'Amérique par les Américains* (1989) and *L'Avènement de la littérature haïtienne* (1987).

Coco Fusco, a New York-based interdisciplinary artist, teaches at Columbia University's School of the Arts and is Director of Graduate Studies for its Visual Arts Program. She is the author of *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995) and the editor of *Corpus Delecti: Performance Art of the Americas* (1999).

The fifth symposium in the *Definitions of Visual Culture* series, *Globalization and Postcolonialism* follows *Memory and Archive*, at which several speakers discussed issues related to Europe. This time, it is the culture of the Americas that will form the main subject of the presentations.

Christine Bernier

# Didactic Exhibitions



## Rhythm and Cadence

Omer DeSerres Gallery, October 6, 2001 to January 6, 2002

The *Visual Language* series of didactic exhibitions continues with the presentation of works from the Musée's Collection whose composition revolves around *repetition, inversion or alternation*. We can discover these three elements of visual language in works by Denis Juneau, Marcel Lemire, Jacques Hurtubise, Guy Montpetit, Kosso Eloul, Luc Béland, Roland Poulin and Dominique Blain.

Denis Juneau  
*Mobiles en couleurs, 1967*  
Acrylic on canvas  
142.6 x 142.6 cm  
Coll.: Musée d'art contemporain  
de Montréal

## Visitors at Work

As spectacular as ever, the exhibition *Visitors at Work* will be held in Beverley Webster-Rolph Hall from December 9, 2001 to January 13, 2002. For the ninth consecutive year, the Musée is devoting a gallery to works produced by the participants in its art workshops. Many different techniques, many different sizes, but above all, many different artists... a hundred or so! This year's theme is *The Human Body*. The opening, which is sure to be very lively, will take place on December 9 at 2 p.m.



Florence Dufour

## Documentary Videos

Starting this fall, the new arts and culture channel ARTV will offer repeat broadcasts, until the fall of 2004, of six documentary videos co-produced by the Musée d'art contemporain de Montréal with the Groupe de recherche en arts médiatiques. Viewers will have a new chance to see the documentaries on Kim Adams, Marcelle Ferron, Gilles Mihalcean, Jean-Paul Mousseau, Marc Séguin and Jacques de Tonnancour which the Musée premièred on the occasion of the exhibitions devoted to the work of these artists.

## Recent Publications

*Shirin Neshat*. Catalogue of 128 pages published for the artist's exhibition at the Musée. This publication contains essays by Paulette Gagnon, Chief Curator of the Musée, Atom Egoyan, filmmaker, and Shoja Azari, also a filmmaker, and presents six video installations and fifteen photographs. It is illustrated by 8 reproductions in colour and 40 in black and white.

*Sylvie Laliberté. Œuvre de politesse*. Text (in French and English) by Gilles Godmer, curator at the Musée. 24 pages.

*BGL. À l'abri des arbres*. Text (in French and English) by Sandra Grant Marchand, curator at the Musée. 24 pages.

*Dialogues. Lise Boisseau, Michel Daigneault et David Urban*. Texts (in French and English) by Marie-France Beaudoin, director of the Centre d'exposition de Val d'Or, and Réal Lussier, curator at the Musée. 48 pages.

# Message from the Director

To launch its tenth year in downtown Montréal, the Musée has decided to give its periodical a makeover. *Le Journal du Musée d'art contemporain de Montréal* will doubtless remain what it has been from the start, a link between the Musée and the public. But the new presentation will convey a more dynamic image of the activities that punctuate the life of the Musée and contribute to its vitality and impact.

A major event of the fall season will be the exhibition of photographic and videographic works by Iranian-born artist Shirin Neshat, an award-winner at the 1999 *Venice Biennale* and the subject of a recent *New York Times* article that ran several pages. Alongside this exhibition, the symposium *Globalization and Postcolonialism* will bring together eight speakers, including Professor Homi K. Bhabha of Harvard University, to examine the relationship between art, politics and ethics.

Current Québec art will also be in the spotlight this fall. First Sylvie Laliberté and then the BGL collective will occupy the Banque Laurentienne Gallery. Beverley Webster-Rolph Hall, for its part, will welcome a new component of the multimedia events program, *The Lively Arts at the Musée*: four performance events presented under the heading *Turbulences* will be staged in addition to other shows, the products of collaboration between various partners on the Québec cultural scene.

The Musée has also agreed to be one of the partners in a major cultural event this fall, *France au Québec / la saison*. In this connection, the Musée will show some twenty works from the regional contemporary art fund (FRAC) for the Loire region, a dance performance and the symposium *Textualities and New Technologies*.

As we know, but can never say too often, the Collection lies at the very heart of the Musée's life, and is its primary reason for being. It grows through purchases, of course, but more importantly, in these times of budget austerity, through gifts made by friends. Thanks to them, the Musée recently acquired, among other pieces, four major works by Yves Gaucher, who will be the subject of a major retrospective in 2003. A Montréal collector, François Beauchamp, and two Canadian firms, the Toronto-Dominion Bank and TransCanada Pipelines Limited of Calgary, are the source of these gifts.

Another driving force in the life of the Musée is its activities related to research and the dissemination of knowledge. All users of the institution realize the importance of its Media Centre and research site. They also appreciate its publications of print and video works, which form a substantial part of its programming. *Le Journal* will keep its readers informed of these numerous productions, such as the didactic exhibitions which the Musée organizes in the Omer DeSerres Gallery and which it hopes to make available soon to many other museums that would like to receive them.

A link between the Musée d'art contemporain de Montréal and its Friends, *Le Journal* will provide prime coverage for the Foundation of the Musée, the activities it organizes, and the projects it develops. The current issue reports on the Annual Ball which inaugurated the year 2001-2002 and which gathered some 500 people from the artistic community as well as the business world. *Le Journal* will also present the highlights of the capital campaign which the Musée has launched with the generous support of Marie-José Nadeau and Jacques Lamarre, who are acting as co-chairs of this operation that is vital to its development.

I hope that the Friends and a growing readership will find, in the information provided in *Le Journal*, reasons for being proud of their museum and for lending it their support. **Marcel Brisebois**



Photo: Caroline Hayeur

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