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# le journal



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
Québec



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Paintings 1992-2002

*Rue Charlot, Variations,  
Paris : 68 rue Charlot /1, 1997*  
Montage, 3 gelatin silver prints  
mounted on board  
50.8 x 50.8 cm

February 22 to April 28, 2002

# Melvin Charn



*Parabole n° 9... ainsi soit-il: les usines ferment,  
les musées ouvrent, 1992*  
Wood construction, partially painted and varnished,  
lacquered aluminum and acrylic paint on gelatin  
silver prints, mounted on wood panels  
400 x 1219 x 410 cm  
Collection of the Musée d'art contemporain  
de Montréal  
Photo: Denis Farley

*Grain Elevator No. 2, Port of Montreal  
(with Marché Bonsecours, St. Paul Street), 1969*  
Gelatin silver print  
23.4 x 34.8 cm  
Collection of the Canadian Centre  
for Architecture, Montréal



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Melvin Charney's art displays a keen critical eye, revealing the patterns underlying the organization and representation of space. Informed by the history of ideologies and social relations as well as that of artistic and architectural movements, his work, which he began in the sixties, brings together apparently heterogeneous realities and, in so doing, leads the viewer to a different way of seeing.

Whether in photographs taken by the artist himself or in others drawn from the media, the photographic image is an integral part of most of Charney's projects. It acts as an element of historical reality (the photograph as both witness and participant in the twentieth century) as well as a means of reference, a formal component and, above all, a trigger and catalyst of a critical thought process.

This exhibition examines the essential role played by photography in the multidisciplinary approach of Melvin Charney. It brings out the strength of his strictly photographic works along with the various ways this medium is integrated into his practice. At the same time, it highlights the close relationship between the artist's choice of this discipline and his desire to incorporate art into the built environment. In addition to photographs produced since the mid-fifties, the show includes a number of pieces using different techniques produced in the last ten years, thus providing an overview of Charney's output since the beginning of the nineties.

The exhibition presents four main groupings of works. Part one features photographs, most of them not previously shown, made by Charney since the mid-fifties and depicting a variety of places: Old Montréal and its port facilities, different Mediterranean sites, and "ordinary" constructions (particularly in Québec) that reveal generic traits of built form. Part two contains photographic montages created since the early nineties which combine montage and (re)framing to simultaneously deconstruct and reinvent a given site, whether landscape or architectural. Part three comprises "painted photographs," also produced in the last decade (*Parable Series, In Flight, The American City* and other series). These photographic enlargements, which Charney has partially covered with pastel and acrylic, use references to the history of art or of societies to create remarkable visual and semantic convergences. Lastly, part four presents drawings and sculptures related to different projects planned during the nineties based on specific urban settings.

A native of Montréal, where he still lives and works, Melvin Charney is a major figure on the contemporary art scene. He represented Canada at the 42nd *Venice Biennale*, in 1986, and at the 7th *International Exhibition of Architecture at the Venice Biennale*, in 2000. Among other distinctions he has earned, in 1996 he won both the Prix Paul-Émile Borduas, awarded by the Québec government, and the Canada Council for the Arts' Victor Martyn Lynch-Staunton Award.

Pierre Landry

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Musée d'art contemporain de Montréal • 185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 3X5 • Tel.: (514) 847-6226 • Media Centre website: <http://media.macm.org> • Musée website: [www.macm.org](http://www.macm.org)



*Les Aveugles, fantasmagorie technologique*  
(detail), 2001  
Photo: Richard-Max Tremblay

# Denis

Denis Marleau wrote *Cœur à gaz et autres textes dada* in 1981 and staged it in the small theatre at the Musée d'art contemporain de Montréal, then located at Cité du Havre. Presented as part of the retrospective *Sonia Delaunay*, the work brought Marleau's talent to public attention. *Cœur à gaz et autres textes dada* is a collage of writings by Tzara, Breton and Picabia which interweaves literature, painting and theatre. Following the success of the play, which was quickly reprised by La Polonaise and the Théâtre de Quat'Sous, Marleau founded Théâtre Ubu in March 1982.

Since that time, Denis Marleau has put together an impressive repertory — Tzara, Schwitters, Queneau, Calvino, Beckett, Kroutchonych and Malevich, Büchner, Thomas Bernhard, Normand Chaurette, Lessing, Gaétan Soucy, Maurice Maeterlinck, etc. — always seeking to further examine the question and meaning of the theatrical performance of a dramatic text or other literary work. Over the years, he has formed artistic collaborations with contemporary visual artists and composers, and has worked extensively to push the envelope in theatre, which he likes to interconnect with other art forms.

Twenty years after *Cœur à gaz et autres textes dada*, this time as artist in residence at the Musée, Denis Marleau has to pursue his exploration of the double and the spectre in theatre. He began this investigation of the use of video to serve the character with *Les Trois Derniers Jours de Fernando Pessoa*, 1997, and continued it in *Urfaust, tragédie subjective*, 1999. "In fact," he says, "in both these works — and unlike most of the cinematic devices used in current theatrical performance — video is not included as a descriptive or narrative component of a stage design, but is employed exclusively to serve the character and its textual 'score.'"<sup>1</sup>

At the Musée, Denis Marleau has chosen to take this investigation to the extreme, to the limits of theatrical practice. To accomplish this, he has decided to mount *Les Aveugles*, by Maurice Maeterlinck, a play that shook up dramatic conventions in the late nineteenth century and prefigures the modern experiments of Beckett, Ionesco and Artaud.

# Marleau at the Musée

*Les Aveugles* (*The Blind*) dates from Maeterlinck's early period when he explored "static drama." The play, written in 1890, features twelve characters — six men and six woman — lost in a forest and waiting in vain for their guide to return. One of the play's revolutionary aspects lies in its extreme reduction of the characters as individuals. Maeterlinck calls into question the embodiment of the dramatic text by the actor, "a trivial body," who detracts from the effectiveness of the text. "When a man enters a poem," he writes, "the immense poem of his presence extinguishes everything around him." He contemplated the possibility of completely sidestepping the actor on stage and sought a form of replacement. "Will humans be replaced by a shadow, a projection of symbolic forms or some being that would give the appearance of life without having any life? I don't know; but the absence of man seems indispensable to me."<sup>2</sup>

Maeterlinck's *Les Aveugles* is a play constructed around the principle of reduction: no action, movement reduced practically to immobility, and the characters' individualization reduced in the extreme. Denis Marleau takes this principle of reduction even further. He has chosen to work with only two actors — Céline Bonnier for all the female roles, and Paul Savoie for the male roles — and to use only a filmed image of each actor's face. In this way, he reduces each character to its facial features, whose presentation on stage forms a composition from which he makes twelve faces emerge in the darkness of a space with no set.

*Les Aveugles, fantasmagorie technologique*, devised and produced by Denis Marleau, will be presented in Beverley Webster-Rolph Hall from February 28 to March 24, 2002, Tuesday through Sunday at 2 p.m. and 5 p.m. and on Wednesday evenings at 7:30. Louise Ismert

1 Translated from Denis Marleau, "Les Aveugles et l'utopie," *PUCK*, Éditions de l'Institut international de la marionnette, No. 13 (2000), p. 82-85.

2 Translated from Maurice Maeterlinck, *Menus propos sur le théâtre* (Liège: 1962, original edition printed in 40 copies), 15 p.



Denis Marleau  
Photo: Gilbert Duclos

February 28 to April 21, 2002

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Organized jointly by the Centre d'exposition de Val-d'Or and the Musée d'art contemporain de Montréal, this exhibition developed out of a desire to take a look at certain specific characteristics of current abstract painting.

It could be said that the “new” abstract painters work in a critical way, beginning from the pictorial fact—in other words, the very vocabulary inherited from modernism—to show that even if the linear history of abstract painting is over, its resources are far from having been fully explored. One distinguishing feature of their work is the importance of heterogeneity and a certain un-preconceived aspect. The pictorial system that they develop in their works depends essentially on the very act of painting, and does not set itself up as a dogmatic discourse, but rather proposes an open alternative.

In this regard, the three artists, Lise Boisseau and Michel Daigneault of Montréal and David Urban of Toronto, were chosen for the concerns they demonstrate and for their attitude towards a comparable questioning of abstract painting and its constituent parts. While the aesthetic solutions they arrive at are different, the artists maintain the same distance relative to the modernist tradition and raise the issue of pictorial space in a similar way.

# Dialogue(s) Lise Boisseau, Michel Daigneault, David Urban

In particular, the work of these three artists may be seen to reveal a combination of audacity and discretion which is evidenced as much in the complexity of the composition as in the treatment of surfaces and the chromatic choices. Through a kind of “interweaving” between the plane of the canvas and perspectivist space, the artists invite us into a place that is neither real nor virtual, but rather one of the mind, a space that is purely the product of an intellectual construction.

Giving themselves all the necessary freedom, but also fully accepting painting as a practice, these artists focus their intelligence and sensitivity on making the painting a space for deliberation, a place of experimentation that does not lead to resolution, but that encourages dialogue.

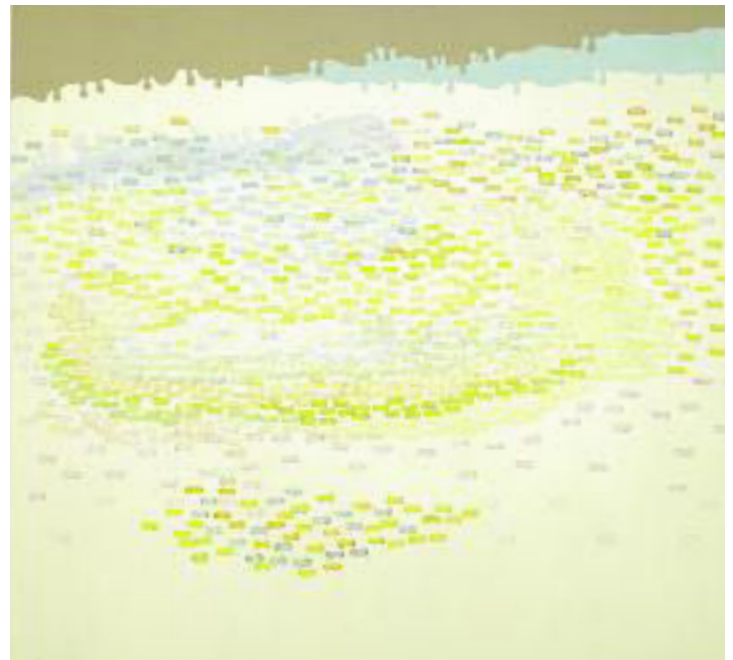
This exhibition, which was first presented in Val-d'Or this past October 11 to November 18, was planned following an initial collaborative undertaking with the Musée régional de Rimouski. The goal of these partnerships is to expand each institution's scope of investigation and evaluation by sharing experience and knowledge of the art being produced today.

Réal Lussier



◀ Lise Boisseau  
*Damier n° 17, 2001*  
Acrylic on canvas  
165 x 165 cm  
Photo: Richard-Max Tremblay

Michel Daigneault  
*groupement ayant une fonction propre, 2001*  
Acrylic on canvas  
188 x 203,5 cm  
Photo: Richard-Max Tremblay



David Urban  
*Lost, 2001*  
Oil on canvas  
236,5 x 198 cm  
Photo: Richard-Max Tremblay

# Gift to the Musée from the Robert-Jean Chénier Collection

Robert-Jean Chénier recently presented the Musée with twenty-eight works from his collection. We wish to pay tribute to the generosity and significance of this exceptional gesture. He made the following remarks in conversation with Josée Bélisle.

**Where did your taste for art, and the resulting desire to collect, come from?**

I developed a taste for art on my own, by visiting museums, which held an interest for me from an early age. I still have a vivid memory of my first visit to MOMA, of what I saw there and exactly where I saw it, as if the brief moment when I discovered a work remained embedded in my memory. My awareness of the way I readily recall these moments of experiencing a work was the trigger that sparked my interest in contemporary art.

I conceived of the plan of living at home with powerful, disturbing, difficult works which I would like to confront. Making works like this a part of my private world was my way of daring, of expressing my independence of mind by sharing in the freedom of expression which art represents, of showing my rebel nature, you might say.

**Did you decide to give a tone, a specific orientation to your collection?**

It used to be that painting was meant as a window on the world, but I thought that works of art should exist in their own right, have their own personality, shout out their individuality by being provocative and stimulating, rather than just fitting in with the decor by being attractive. I have always kept Michel Goulet's *Table du travail* in my front hall; it greeted me and saw me off every day. Raymonde April's particular photographic eye and the way Dominique Blain's images immediately refer to the object are the kind of characteristics that appeal to me.

I resisted the label of collector for a long time. Just as a parent forges unique, personal bonds with each of his children, I refused to consider the acquisition of art as the mere accumulation of a body of works. However, I came to understand that a collector is above all someone who is passionate about art, and I have now agreed to be one if it is understood that we each do it as far as we are able.



**How do you arrive at the decision to part with what you have accumulated so carefully over the years?**

During the eighties, I had somewhat of a policy of buying high-quality works by young Québec artists who — as it gave me tremendous pleasure to observe — subsequently stood the test of time. I formed the idea of giving them to a museum early in 2000, because these works, which have now reached maturity, should be seen and displayed in public. In a museum, they will have a much better chance of continuing on their path than in my home.

Works of art have a very different connection with time than we humans do. I have had the privilege of being surrounded by the works I have chosen, and of moving through life with them; now they are entering another chapter in their existence. I have to let them leave the nest and take flight on their own. As a collector, with each acquisition, my ambition was to become the adoptive parent of a work that would some day be part of art history. That's a heady dream, and only time will tell if it has been fulfilled...

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Michel Goulet  
*Table du travail*, 1987  
Chairs, books, cardboard box  
and various objects  
94 x 122 x 122 cm  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay

◀ Alain Laframboise  
*Echo II*, 1984  
Mixed media  
132.8 x 118.4 x 78 cm  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay

# Gifts

## Artists who donate works to the Musée: Photography

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When the Musée d'art contemporain de Montréal was created in 1964, an initial nucleus of the Collection was immediately formed by works donated primarily by artists. Notable names include Kittie Bruneau, Lise Gervais, John Lyman, Robert Roussil, Robert Savoie, Yves Trudeau, Armand Vaillancourt and Robert Wolfe, just a few of the very first contributors to the Musée.<sup>1</sup>

To show our appreciation of the artists who built the Musée and its Collection, and who are carrying on the tradition by offering major works that, quite rightly, have shaped the character of its Collection, we are launching in this issue of *Le Journal* a series of articles on these gifts. The articles will proceed by medium, with the first being devoted to photography. Readers should be aware, however, that our intention is not so much to present an exhaustive record of all artists' gifts, by medium, since 1964, as to take note of the most significant acquisitions from artists in the past five years.

Holly King  
*Tundra Divided*, 1990  
Colour print, 1/3  
121 x 156.2 cm  
Gift of the artist  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay

### Raymonde April

Known as one of the leading figures in contemporary Canadian photography,<sup>2</sup> Montréal artist Raymonde April works in black and white, in a private, highly personal way. Her images come from her everyday reality and the people around her.

*L'Arrivée des figurants*, 1997, the largest photographic series the artist has ever produced, constitutes a summary of her world. Consisting of five distinct<sup>3</sup> yet related parts, this exceptional group of photographic works was put together from her repertory of images accumulated over the years. It juxtaposes close-ups and distance shots, and depicts a variety of individuals, things and landscapes. In spite of the heterogeneity of the images, each handled differently, they are linked together seamlessly in a continuous, open flow, as if they were sliding between reality and fiction. The arrival of a few faces at the surface of the world, and the gaze they cast about them, are most affecting because, in a strange way, we identify with them.

### Geneviève Cadieux

The work of Geneviève Cadieux has commanded attention for more than twenty years, and the interest it arouses goes well beyond our borders. Indeed, the artist has taken part in such major international events as the 1987 *São Paulo Bienal*, the 1988 *Sydney Biennial* and the 1990 *Venice Biennale*, as well as prestigious group exhibitions at the Musée national d'art moderne Centre Georges Pompidou in Paris, the New Museum of Contemporary Art in New York, the Gulbenkian Foundation in Lisbon, and others. More recently, the Kunstforeningen, Copenhagen, and the Stephen Friedman Gallery, London, presented solo exhibitions of Cadieux's work. The artist essentially examines the notion of identity via the representation of the human body in cinema-size works, such as the installation titled *The Shoe at Right Seems Much Too Large*, 1986.<sup>4</sup> Made up of two large light boxes showing two female bodies side by side — an image of a skeleton and an image of a blurred silhouette — along with, on a luminous screen, an immense pair of eyes, the work challenges the viewer. The eyes closely observing the two representations of female bodies immerse the visitor in a disturbing relationship between viewer and viewed.



Geneviève Cadieux  
*The Shoe at Right Seems Much Too Large* (detail), 1986  
Colour transparencies, boxes, fluorescent tubes  
285.5 x 105 x 29.3 cm; 285.5 x 173.2 x 29.2 cm (light boxes),  
244 x 305 x 183 cm (screen)  
Gift of the artist  
Collection of the Musée d'art contemporain de Montréal

### Angela Grauerholz

Since the early eighties, Angela Grauerholz has produced photographic works filled with remarkable evocative power. Contemplating these images unlooses a flood of immediate associations in the viewer and gives rise to the persistent, disconcerting impression of *déjà vu*. Tackling the traditional genres of portrait, landscape and interior scenes, the artist captures the lasting yet evanescent impression of the banal and the sublime. Angela Grauerholz has given the Musée two major works: *Crowd*, 1988, and *Sunbather*, 1992. Each of these pieces, in its own way, demonstrates an interest in daily life which generates a poetry of the present moment. They derive their strength from the fact that they suggest something beyond the obvious. Suffused with a sensual luminosity, Grauerholz's photographs make viewers ponder the passage of time.



### Holly King

For nearly fifteen years, Montréal artist Holly King has constructed models made of wire and papier mâché which she transforms into photographs of mysterious landscapes. In all the manipulations she applies to her models, the artist never lets us forget that this sea breaking on a rock is nothing but a small heap of crumpled cellophane. In so doing, as she explains herself, Holly King renders palpable our experiencing of landscape. In this spirit of fabrication, *Tundra Divided*, 1990, suggest an apocalyptic rocky landscape in which everything seems to have been destroyed. These bare expanses where no vegetation can grow brusquely throw us back to intimacy with ourselves and bring us face to face with our responsibility towards the environment.

### Denis Farley

Denis Farley also endeavours to create photographic landscapes, in which he shows himself, seen from behind, dressed in a red-and-white checked costume. In *Paysage étalonné, Saint-Jean-Port-Joli, Québec*, 1997, to emphasize the immensity of the plain and the extent of Québec's wide-open spaces, Farley appears as a tiny dot in the very centre of the composition, between earth and sky. The red-and-white checkerboard pattern thus seems to be the keystone underlying his message. This work donated by the artist was previously included in his exhibition *On Compagnonnage*, presented at the Musée d'art contemporain de Montréal in summer 1999.

### Alain Laframboise

Initially associated with the emergence of a new kind of painting, through his canvases enclosed in boxes, Alain Laframboise's work has evolved towards photography. The artist has presented the Musée with a set of thirty-nine prints, *Notte Oscura*, 1989, which suggests a kind of drift through Italian landscapes. A reading of these photographs allows viewers to invent journeys and narratives according to their own imagination, as the artist has carefully avoided providing any precise points of reference in his images.

### George S. Zimbel

The American-born George S. Zimbel came to Canada in 1971 and settled in Montréal in 1980. Zimbel has pursued a career as a documentary photographer since the late forties in the United States, and was a regular contributor to such publications as *Life*, *Look* and the *New York Times*.

The work *Kennedy-Nixon TV Debate*, 1960, donated by the artist, consists of five images showing Kennedy and Nixon, in turn, during a televised debate between the two political leaders. The final image ends with a man with two heads, in a double exposure of both models. No previous American election had drawn so many voters, and the duel between Richard Nixon and the young senator from Massachusetts, John Fitzgerald Kennedy, was the first debate broadcast on television. With this work produced on the night of the debate itself, George S. Zimbel manages to capture, through his camera lens, this memorable media moment with its electric atmosphere.

We must note, in closing, that other photographic artists have given the Musée major works which we cannot mention because their authors prefer to remain anonymous. One thing that is certain is that the Musée has been able to considerably enrich its Collection over the years thanks to artists' generosity. It is also quite apparent that, out of their desire to be represented by strong pieces, the artists have often contributed their finest works to the Musée.

Suzanne Lemire

1 To mark the 30th anniversary of its inauguration, the Musée presented an exhibition, from April 28 to October 29, 1995, of works selected from among those donated by artists at the time of its founding.

2 Her reputation earned her an entry in the *Dictionnaire mondial de la photographie* published by Larousse in 1994.

3 The Musée purchased parts one and two of *L'Arrivée des figurants*, 1997; parts three, four and five were a gift of the artist.

4 The work *The Shoe at Right Seems Much Too Large* was first shown in the exhibition *Lumière, Perception-Projection* as part of the Cent jours d'art contemporain event organized by the Centre international d'art contemporain de Montréal in 1986.

# The Media Centre's New Web Site

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## Favourites (or mini-sites)

<http://media.macm.org/e/rep>

The best contemporary art sites catalogued by the Media Centre research department, presented in a thematic hierarchy to facilitate consultation.

<http://media.macm.org/e/rep/nouv>

New sites catalogued during the current month and grouped together for those who want to keep a regular eye on the latest developments in the directory.

<http://media.macm.org/e/fonds>

Collections of the Media Centre and CUBIQ, its online catalogue.

<http://media.macm.org/e/prod/expos>

Comprehensive listing of MACM exhibitions since the museum was established.

<http://media.macm.org/e/prod/biobiblio>

All biobibliographies compiled by the Media Centre research department for public events produced by the MACM since 1992, made available to researchers in PDF format.

<http://media.macm.org/e/prod/presse>

A current research project, to which the public can contribute by submitting suggestions for entries and corrections. The object of *The MACM in the News since 1964* is to list and index all mentions of the Musée since it was established.

<http://media.macm.org/e/veille>

The archives of the experimental Thematic Scan project conducted at the MACM from 1996 to 1999.

The full site exists in French (illustrated here) and English versions.

### Researchers in Residence

To encourage research on subjects connected with the sphere of activity of the Musée d'art contemporain de Montréal and facilitate access to the museum's expertise, the Media Centre now offers its services to a new category of users: researchers in residence. Art historians, curators, critics, independent researchers and other professionals who work in the field of visual arts and museology or in related disciplines in the social sciences and who hold a master's degree are invited to apply. They will remain autonomous and personally responsible for the research they carry out or publish during their time at the Media Centre, since access to the installations naturally does not constitute an endorsement by the MACM of their work. Unfortunately, no financial support can be provided for researchers in residence, beyond the facilities offered. The number that can be accommodated is limited to the space available at the Media Centre.

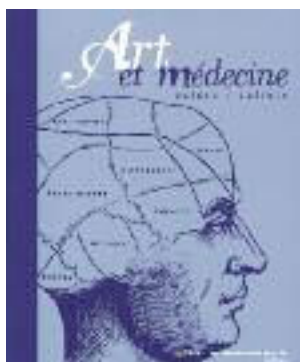
Researcher-in-residence status includes the following privileges: access to the Media Centre Monday through Friday from 8:30 a.m. to 4:30 p.m., and a study carrel in the reading room, for a period of one to four months. Some additional services are offered, as well:

- Reference:** in person; by telephone, mail or fax; by e-mail; SDI (selective dissemination of information)
- Loans:** regular loans; interlibrary loans (ILL)
- Training:** introduction to research; presentation of services; Internet use; software use, CD-ROMs/databases
- Periodicals:** current description
- Other services:** photocopies; document purchase

For ILLs and document purchases, researchers in residence must cover the costs incurred. The Media Centre also offers other chargeable services specifically designed for these users' needs.

Those wishing to apply for researcher-in-residence status may contact :

Lucette Bouchard, Director of Education and Documentation  
e-mail: [lucette.bouchard@macm.org](mailto:lucette.bouchard@macm.org)



### Conference Proceedings

The proceedings of the *Art and Medicine* symposium, volume eight in the "Conférences + Colloques" collection, are now available. They may be purchased at the Musée's Olivieri bookstore and from other booksellers for \$9.95. This 80-page publication contains essays by the following speakers: Christine Bernier, Aleida Assmann, Henri Atlan, Joël Des Rosiers, Nicole Jolicoeur and Christine Ross.

## MACM Day Camp, Summer 2002

Registration: Sunday, February 24, 2002,  
from 9 a.m. to 12 noon, at the Musée.

First come... first registered.  
For information, call: 847-6253.

## Our Events

On Saturday, October 27, 2001 we hosted our 8th annual Monster Ball, welcoming close to 600 creatively disguised partiers. The dancing started at 10 p.m. and continued well into the wee hours to 3 a.m. It was an evening unlike any other in the city! This year's Monster Ball was presented by Telus Mobilité in coordination with Molson Dry and Solotech. Our other generous sponsors included Pepsi Canada, Mobilia, Mix96, Boutique Marie Saint Pierre, Publicité Martin, Mont-Tremblant, New Ad Media, Luxika Design, Dubuc Mode de Vie and LCC Clos des Vignes Vins et Spiritueux.

As in other years, all proceeds from the Foundation's events are donated to the museum's art acquisition fund so that it can continue to enrich one of the most important contemporary art collections in the country.

# Foundation of the Musée d'art contemporain de Montréal



## Annual Art Auction February 18, 2002

We are thrilled to announce that Jean L'Anglais will be back this year to chair the Auction. Christie's have gone one step further than last year and have offered their assistance on the organizing committee to ensure an even more successful event. We have invited artists from all over to submit their works. We once again plan to host a cocktail reception before the auction to introduce the works to collectors and soon-to-be collectors. Altogether, a most worthwhile event!

## Annual Ball April 11, 2002

The Honorary Chairman of this year's Ball, scheduled for April 11, 2002, is Mr. Claude Séguin, President, CDP Participants, Caisse de Dépôts et Placements du Québec. The efforts of the organizing committee, run by Anik Trudel and Denis D'Etcheverry of the Foundation Board, are sure to uphold the event's reputation as Montréal's most unique, fun ball of the year.

## A New Collectors Club

The Foundation and the Musée have decided to launch a program aimed at individuals who may want to get started in collecting contemporary art. We are forming a new “club” where members will be invited to attend wine and cheese evenings with various artists and curators to widen their scope of knowledge and appreciation of contemporary art. Our first such event will be held prior to the Auction.

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Photos: Véronique Vigneault



## Capital Campaign

We are delighted to announce that our Capital Campaign Executive Board is now complete and is filled with some of Montréal’s most important corporate leaders. These are:

Co-Chairs:	Marie-José Nadeau – Hydro-Québec Jacques Lamarre – SNC-Lavalin
President of Major Donations:	Guy Marier – Bell Québec
President of Important Donations:	Jacques Nadeau – Yorkton Securities Inc.
President of Special Donations:	Pierre Jean – Albert Jean Construction
Treasurer:	Pierre Sécarecia – Price Waterhouse Coopers

With such strong support from our Board, we anticipate success in raising the much-needed \$5 million (\$2.5 million to go towards our educational programs and department, and \$2.5 million towards acquisitions and exhibitions).

# François Lacasse

February 22 to April 28, 2002

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## Paintings 1992-2002

This show, François Lacasse's first solo exhibition in a museum, is of particular interest because of the overview it provides of the work of this Québec painter. Although he is not yet widely known by the general public, Lacasse has steadfastly developed a remarkable, rigorous body of work for over a decade now.

The exhibition presents a selection of some thirty paintings produced over the last ten years, offering a look back at the main stages that have marked the artist's pictorial development, and reveals the essence and consistency of his production.

Lacasse began his career in the late eighties, but it is really since 1992 that he has established the parameters of his pictorial approach. His initial concern is the readability of the image, and in his work he explores the different ways the representation is organized and their effects on how we experience perception. In this regard, the figurative aspect emerges as a material just like all the other components that go into producing a painting.

In his use of the fragmentation and superimposition of various images from the repertory of the history of art, Lacasse has, over the years, added complexity to the process of developing the painting's organizational framework, eventually producing an art on the brink of illegibility. Colour consequently takes on greater importance from the standpoint of its aesthetic qualities, ultimately forming the actual subject of an exploration of its material effects through veils and drips of paint.

François Lacasse stands out today as an exemplary figure, in terms of the path he has followed thus far and the pictorial undertaking he still continues. His painting appears highly thought-out, yet can equally well be seductive and surprising.

Réal Lussier



*Grande tache orangée*, 2001  
Acrylic and ink on canvas  
180 x 115 cm  
Collection of the artist  
Photo: Richard-Max Tremblay

*Schize*, 1993 ▶  
Acrylic on canvas  
180 x 235 cm (diptych)  
Collection of the Musée d'art  
contemporain de Montréal  
Gift of the artist  
Photo: Richard-Max Tremblay

