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MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
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Cover page:
Janet Cardiff and George Bures Miller
The Muriel Lake Incident, 1999
Multimedia installation
Photo courtesy of Luhring Augustine
Gallery, New York



May 25 to September 8, 2002

A Survey of Works Including Collaborations with George Bures Miller

Janet Cardiff



Janet Cardiff's *A Survey of Works Including Collaborations with Georges Bures Miller* was organized by P.S.1 Contemporary Art Center, Long Island City, New York, an affiliate of The Museum of Modern Art. The exhibition is curated by Carolyn Christov-Bakargiev.

The exhibition is made possible through the generous support of the U.S. National Endowment of the Arts, The Department of Foreign Affairs and International Trade Canada, The Canadian Consulate General, New York, The Canada Council for the Arts, The James Family Foundation, Plug-In Gallery, Winnipeg, and BZ and Michael Schwartz. Special thanks to Berlin, and Luhring Augustine Gallery, New York, and Galerie Barbara Weiss, Berlin.

Janet Cardiff and George Bures Miller
The Dark Pool, 1995
Multimedia installation
Photo: Eileen Costa

Janet Cardiff
Playhouse, 1997
Multimedia installation
Photo: George Bures Miller

Organized by P.S.1 Contemporary Art Center of New York, this exhibition is the first major international survey of the work of Janet Cardiff. This Canadian artist with a growing worldwide reputation has gained recognition mainly for her audio installations and her *Walking Pieces* produced since 1991, in both Europe and North America.

This exhibition, which offers a unique opportunity to discover one of the most compelling figures on today's art scene, consists of a selection of works illustrating the last 10 years in the artist's career. It presents such major installations as *To Touch*, 1993, *The Dark Pool*, 1995, *Playhouse*, 1997, *The Muriel Lake Incident*, 1999, and *Forty-Part Motet*, 2001. It also provides documentation on Cardiff's most important site-specific works – her *Walking Pieces* – including *Louisiana Walk #14*, 1996, *Walk Münster*, 1997, and *Villa Medici Walk*, 1998. The presentation is rounded out by a new Walk specially designed for the occasion and for the Musée site itself.

Cardiff's works could be said to place us somewhere between reality and fiction, between the experiencing of objective facts and our own mental projections. One of the strengths of her art is this ability to insinuate itself into viewers' imaginations by upsetting their usual perceptions of the world or of their environment. In her earlier installations, she created interactive environments in which the viewer was immersed in a complex narrative. Since then, with her *Walking Pieces*, she has opened up the presentation space and led the viewers outside, where they wander according to the twists and turns of a story – and the various information transmitted through the headsets they are equipped with and which make them drift, physically and mentally, through time and space.

Suggesting connections with the Gothic novel, *film noir*, science fiction or even computer games, all at once, Cardiff's works explore the complexity and disconcerting nature of subjectivity in today's highly technological world, at the same time as they confront private and public space, physical and psychological experience, direct knowledge and recollection.

Cardiff recently won the *Millennium Prize* awarded in 2001 by the National Gallery of Canada, as well as the Special Award at the *Venice Biennale* for her work there with George Bures Miller. A native of Brussels, Ontario, the artist is based mainly in Lethbridge, Alberta, and is currently living and working in Berlin. In the past few years, she has participated in several prestigious international events including the *São Paulo Biennial* in 1998, *The Carnegie International* (Pittsburgh) in 1999, and *The Museum as Muse* at the Museum of Modern Art, New York, the same year.

Réal Lussier



Janet Cardiff
To Touch, 1993
Multimedia installation
Photo: Eileen Costa



Lyne Lapointe

The career of Lyne Lapointe dates back to the early eighties, when she quickly made a name for herself as one of the most promising artists of her generation. Then, following her crucial encounter with critic and artist Martha Fleming, one of the most remarkable artistic projects of current times developed over the next fifteen years or so. Not long ago, Lapointe gave up collaborative work and returned to the solo practice that marked her beginnings. The exhibition *The Blind Spot* now at the Musée is the first of this scope to be devoted entirely to recent work by this artist.

Made up of some thirty works – in which drawing, collage and painting feature prominently – the exhibition first reveals the expression of a highly personal world created by the extraordinary craftsmanship of the pieces (and their remarkable physical qualities), and the singularity and complexity of the themes developed (the blind spot, the constellations, the target, etc.), as well as by the use of uncommon, carefully chosen images and motifs associated with them. Next we notice the plant and animal imagery, optical games and graphic peculiarities, side by side in the work, expressing the artist's varied interests freely developed at the same time and in complementary fashion within each of the pieces.

Quatuor et spectre, 1999-2000
 Graphite and oil on paper mounted overall
 on plywood, small wood frame, painted
 wood frames
 Polyptych (5 panels)
 197.5 x 232.5 x 4.5 cm (overall)
 Collection of the Musée d'art contemporain
 de Montréal

May 25 to October 13, 2002

In these works, which occasionally give rise to unexpected juxtapositions (popular and learned culture) or couplings that seem unusual at first glance (insect and musical instrument), surprising connections are sometimes formed that leave us wondering and baffled. As well, through the fragment, which prompts a particular type of visual and conceptual development in most of the pieces, Lapointe in a way extols fracture and instability, while endeavouring to produce a work on transcendence. The notion of metamorphosis then seems to emerge as a fundamental element of the meaning; it crystallizes a large part of the artist's varied interests and concerns, in an expression of her vision of the world and her generous way of embracing its entire complexity.

Gilles Godmer

Tigre, 1999
 Oil and collage on marbled paper mounted
 overall on plywood, painted wood frame,
 7 small painted wood frames with collage,
 10 wood arrows
 171.3 x 204.5 x 23.5 cm



Alain Laframboise
Untitled, 1989
 Notte oscura series
 Silver print, 27.8 x 34.4 cm
 or 34.4 x 27.8 cm
 Gift of the artist
 Collection of the Musée d'art
 contemporain de Montréal



April 30 to September 2, 2002

The Collection

Three Series

At first glance, the three groups of mural pieces featured in this exhibition of works from the Collection could make us dream of imaginary travels, either the more familiar foray into the Québec countryside, the more “exotic” or even romantic tour of Italy, or else the fairly unlikely prospect of a leap into the fictional past of an unfinished statuary. Laid out in an accumulation and juxtaposition of images in black and white, these works could be considered sequences or series; they reflect both the lasting and the ephemeral at the same time as, like a snapshot or freeze frame, they embody the passage of time.

In this series of 26 charcoal drawings produced in 1970, the last year of his life, Albert Dumouchel offers a touching interpretation of his travels along the Richelieu River, among other places – a personal geography for which he felt a deep attachment. Concise, swift and spirited, the hand of the man who has been rightly called “the father of Québec printmaking” managed to grasp, in all its immediacy, our elemental relationship with the landscape.



Albert Dumouchel
Untitled, 1970
 Charcoal on paper
 65 x 50.2 cm or 50.2 x 60 cm
 Gift of François Beauchamp
 Collection of the Musée d'art
 contemporain de Montréal

From one odyssey to the next – whether physical, topographical or metaphysical – on visits to Rome, Florence, Milan and Venice, Alain Laframboise's *Notte oscura* portrays, in the tessitura of Italian culture, certain moods and emotions contained in the mere evocation of time spent in these places full of connotations and symbolic references to centuries of history, art history and architecture. In all, 39 photographs borrow here from the tradition of still life, interior scenes, landscapes, chiaroscuro, and so on, freezing in a specific space-time the thread of a poetic, private narrative.

Christiane Gauthier has chosen, instead, to present close-ups methodically capturing her gradually evolving explorations of a lump of clay which recall fabulous icons emanating from the darkness of the Middle Ages or the excesses of the Baroque. Outside all time and standards, the frieze of 38 fleeting apparitions, taken from the series *Furtifs, série XXV du 10/07/1994* (1994-1996), reveals mythical features, timeless archetypes, that have arisen out of the collective unconscious. Variations on the truthfulness of the transient, these sculptural memories, shaped and moulded, belong to universal memory. **Josée Bélisle**

Christiane Gauthier
Furtifs, série XXV du 01/07/1994,
 1994-1996
 38 silver prints
 58.4 x 58.4 cm (each)
 Collection of the Musée d'art
 contemporain de Montréal



August 29 to October 20, 2002

Atom Egoyan

Artist in Residence at the Musée



Photo: Lousnak

Atom Egoyan is the prolific creator of a body of work that extends well beyond the world of film, which first brought him to public attention, and encompasses theatre, opera, television and, since 1996, contemporary art. In their many different forms, his works show a thought that attempts to infuse private space, personal traumas and the impact of recording techniques on our lives – his favourite subjects – with a degree of awareness such that we will no longer see things as they were before. Atom Egoyan has entered the contemporary art scene, attracted by its physical spaces where, in his own words, “you’re encountering screens and what it means to watch an image in a contemplative setting.” The hall at the Musée becomes, in this sense, the site of an “installation of consciousness” by the artist, where he passes on to the visitor “the responsibility of introspection.”

Notable among Egoyan’s most recent projects are his participation in the *Venice Biennale* with an installation titled *Close*, created in collaboration with Julião Sarmento, and the installation *Steenbeckett*, commissioned by Artangel and presented this winter at the Former Museum of Mankind in London. He has also just completed his latest feature film, *Ararat*, which will have its world premiere at the 2002 Cannes Festival. Since his first short film, which he made in 1979 at the age of 19, Atom Egoyan has produced a significant body of cinematic work, including the feature films *Next of Kin*, *Family Viewing*, *Speaking Parts*, *The Adjuster*, *Calendar*, *Exotica*, *The Sweet Hereafter*, *Felicia’s Journey* and, of particular relevance here, the screen adaptation of the Samuel Beckett play *Krapp’s Last Tape*.

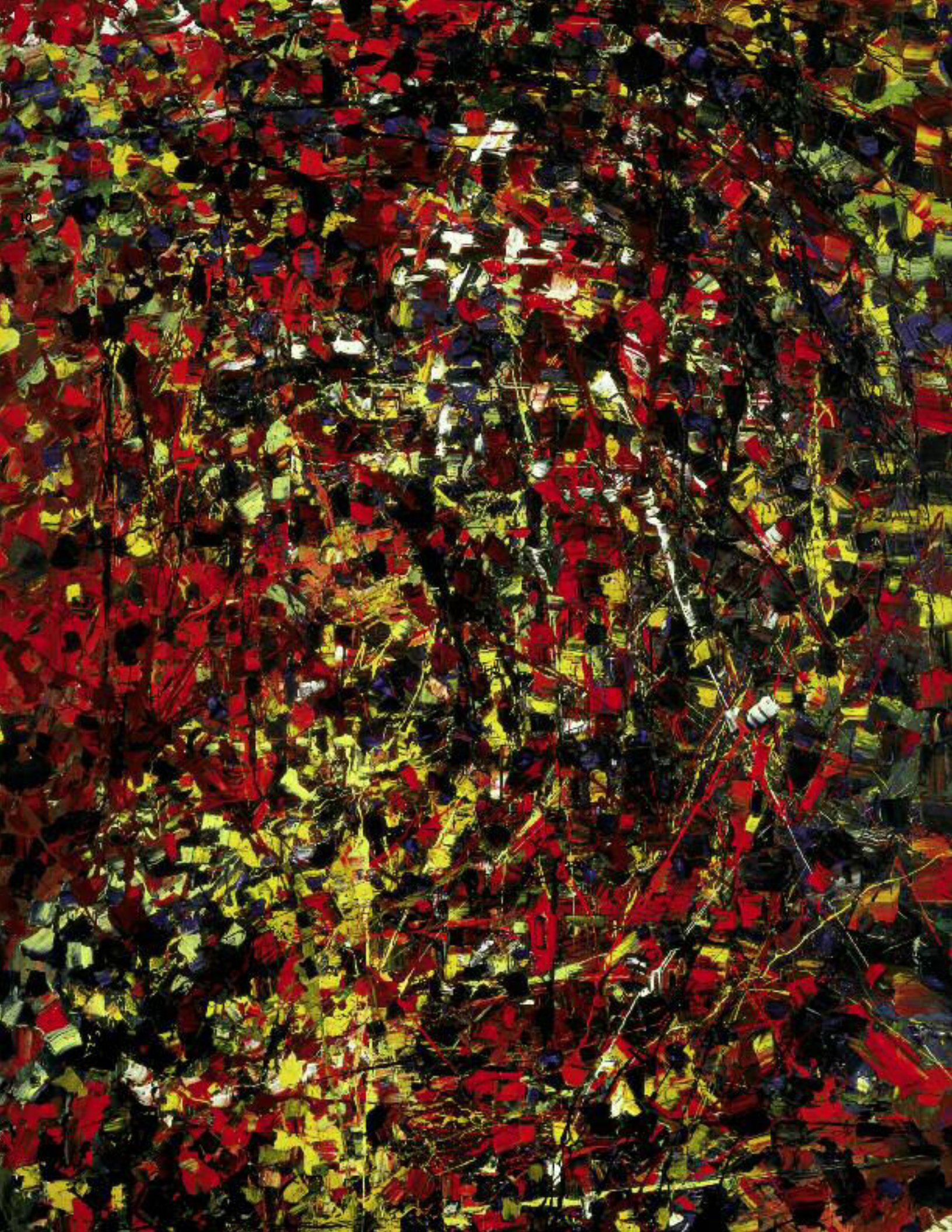
As artist in residence at the Musée, Atom Egoyan has chosen to explore the impact of technology on our memory. Inspired by the experience of the character of Krapp in the Beckett play, he is producing an installation called *Hors d’usage (Out of Use)*, which will, in his words, be “a mausoleum that commemorates the technology of reel-to-reel tape machines.” He goes on to say: “As digital technology overtakes our world, I see this project as a memorial to the more physically vulnerable properties of analogue recording.” In his view, *Out of Use* is a project that calls on the public and cannot be carried out without the active participation of a specific community, in this case the community of Montréal. Last fall, Egoyan issued an appeal to locate vintage reel-to-reel tape recorders that might have been kept by some families. Egoyan’s request, addressed to those who still have this type of machine somewhere at home, was actually twofold: It was a matter not just of loaning this old equipment to help create this work, but also of remembering the circumstances that surrounded its last use, and of attributing the memory of that event to the machine. *Out of Use* will thus present stories of the final moments of a technology which, with the installation at the Musée, will emerge from the individual and collective oblivion to which the digital transformation had relegated it for good.

Louise Ismert

Photo: Laura Beaulieu Morin



We are happy to inform you that the project *Les Aveugles, fantasmagorie technologique*, based on the Maurice Maeterlinck play and staged by director Denis Marleau as last year’s artist in residence at the Musée, will be presented at the Festival d’Avignon in France, from July 8 to 25, 2002, at the Edinburgh International Festival in Scotland, from August 24 to 30, 2002, and thereafter at the Festival des arts technologiques in Bruges, Belgium, from October 10 to 19, 2002, and the Festival des arts technologiques in Compiègne, France, from May 13 to 17, 2003.



The Forties, Fifties and Sixties in Québec

Place à la magie!

Since its new building opened in May 1992, the Musée has regularly changed the presentation of its collections, highlighting some 1,000 works in 24 different hangings. At the conclusion of these successive new groupings, and on the occasion of the 10th anniversary of the Musée downtown, it seems appropriate to offer our visitors a new permanent installation of the collection based on its historical foundations. The exhibition *Place à la magie!* will feature 90 major works produced by the leading figures who left their mark on Québec in the forties, fifties and sixties.

As is suggested by the title *Place à la magie!*, taken from the *Refus global* manifesto drafted in 1948 by Paul-Émile Borduas, the Borduas Collection and the Paul-Émile Borduas Archives are the focus of particular attention, through an extensive selection from the 122 works (72 paintings, 49 works on paper and one sculpture) and the 302 archival files (notes, manuscripts, correspondence and photographs) that make up these collections.

Place à la magie! illustrates the stimulating, innovative character of the different times in a period of exploration and change. The presentation underscores the essential contribution made by Paul-Émile Borduas and the Automatists—notably Jean-Paul Riopelle, Françoise Sullivan, Fernand Leduc, Jean-Paul Mousseau, Marcelle Ferron, Claude Gauvreau, Pierre Gauvreau and Marcel Barbeau—in the introduction of a non-figurative, gestural form of expression to Montréal. At the same time, it follows the development of an abstract, geometric visual language in the work of Jauran and the early Plasticians as well as those who followed: Guido Molinari, Claude Tousignant, and others.

The exhibition also looks at the evolution of sculpture, as seen in the work of such artists as Robert Roussil, Armand Vaillancourt, Louis Archambault and Charles Daudelin. The reinterpretation of surrealism by Alfred Pellan, Jean-Philippe Dallaire and Albert Dumouchel, as well as the deliberately hybrid, contrasting artistic approaches of Jean McEwen, Yves Gaucher, Paterson Ewen, Jacques Hurtubise and Charles Gagnon, are also in evidence throughout.

In Québec, the forties, fifties and sixties were a time of significant stylistic and visual transformations; they bear the stamp of a “magical harvest” and of that “treasure [that] will be preserved intact for future use,” accumulated by artists whose commitment and vision represent an accepting of “full responsibility.”¹

Josée Bélisle



Fernand Leduc
Delta, 1957
© Fernand Leduc/SODRAC (Montréal) 2002
Oil on canvas, 91 x 75,5 cm
Collection of the Musée d'art
contemporain de Montréal

Jean-Paul Riopelle
Composition, 1951
© Succession Jean-Paul Riopelle/SODRAC
(Montréal) 2002
Oil on canvas, 194,9 x 129,8 cm
Lavalin Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

1 Expressions taken from the *Refus global* in English translation.

Place à la magie! Activities

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Since it was established 10 years ago, the Education and Documentation Department of the Musée d'art contemporain de Montréal has put together the great majority of its activities from works in the Musée's Permanent Collection. Guided tours, art workshops, didactic exhibitions, and research and educational Web sites all draw on this inexhaustible source.

The exhibition *Place à la magie!* will allow us to lay the groundwork for an appreciation of current Québec culture—especially since this long-term presentation will call for maximum deployment of education and research activities. These programs, emanating from the Musée's education division and the Media Centre, are designed for both independent visitors and groups, and for art lovers rather than specialists, although some stimulating avenues of research will be suggested for art students and historians.

As soon as the exhibition opens, programs of documentary videos and guided tours will be offered to Musée visitors. Starting in September, theme tours, meetings, lectures and art workshops will offer art lovers and history buffs an opportunity to learn more about artistic modernity in Québec. The aesthetic issues raised by the work of the Automatists and the Plasticiens will be identified, placed in the socio-political context of the time, and tested out.

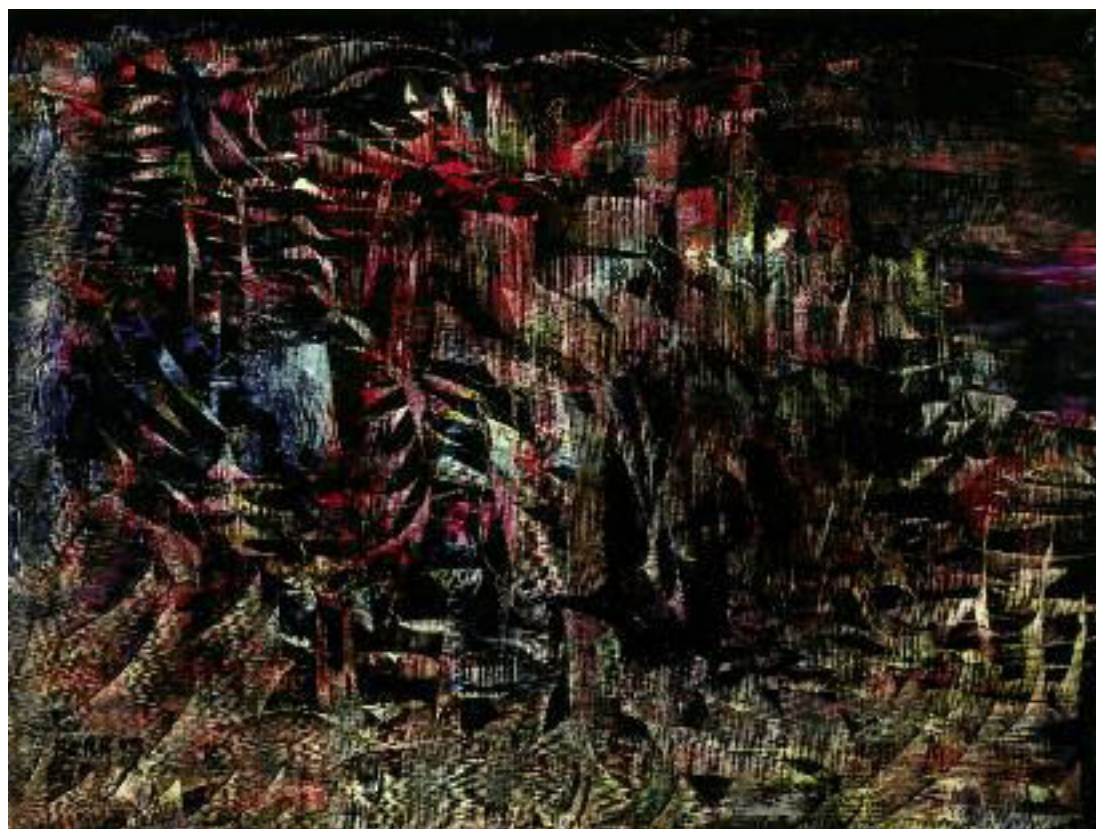
The Media Centre, for its part, is planning a program of research and internships revolving around the works in the exhibition *Place à la magie!*, in cooperation with the archives division. It will produce a standard research model, to be followed by those wishing to document a lesser-known work in the Collection. The Media Centre will set aside a section of its research site to house the results, which will be updated regularly, starting in January 2003.

Lucette Bouchard



Paul-Émile Borduas
Cheminement bleu, 1955
© Succession Paul-Émile Borduas/SODRAC
(Montréal) 2002
Oil on canvas, 147.5 x 114.5 cm
Gift of Dr. Max Stern and Mrs. Iris Stern
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Marcelle Ferron
Cerce Nacarat, 1948
Oil on canvas mounted on cardboard
52 x 68.4 cm
Collection of the Musée d'art
contemporain de Montréal





Alfred Pellán
Mascarade, 1942
© Succession Alfred Pellán/SODRAC
(Montréal) 2002
Oil on canvas, 130.5 x 162.2 cm
Collection of the Musée d'art
contemporain de Montréal
Photo: Denis Farley

Theme tours

Thursdays and Saturdays at 1 p.m. in French, and at 3 p.m. in English
Starting September 19, 2002, in the exhibition galleries
Tour free with Musée admission

Meetings on art

A series of three meetings with art historians and artists
Wednesdays from 6:30 to 8:30 p.m.: October 16, 23 and 30 in French; November 13, 20 and 27 in English

In the Gazoduc TQM Room

Free admission. Space is limited: registration required
Call (514) 847-6239

Lectures

Given by specialists in Québec art, the lectures will be offered on Wednesday evenings at 7 p.m.: September 25 and November 6, 2002; February 5 and March 5, 2003

In Place des Arts, 5e Salle. Free admission

September 25: Nicole Dubreuil, art historian. *Penser l'histoire de la modernité artistique... ici, maintenant*. In French.
November 6: Guy Rocher, sociologist. In French.

Art workshops

Special visual-arts courses for seniors will introduce participants to the techniques used by Québec artists of the forties and fifties. Part One, on the pre-Automatist period, will cover Alfred Pellán's favourite techniques.

Series of three workshops, including a tour of the exhibition and a coffee break. Tuesdays from 1:30 to 4 p.m.: September 10, 17 and 24, 2002. In the Pratt & Whitney Canada art workshops and the exhibition galleries

Series of three: \$20

Space is limited: registration required. Call (514) 847-6239

The Musée Downtown



1992-2002

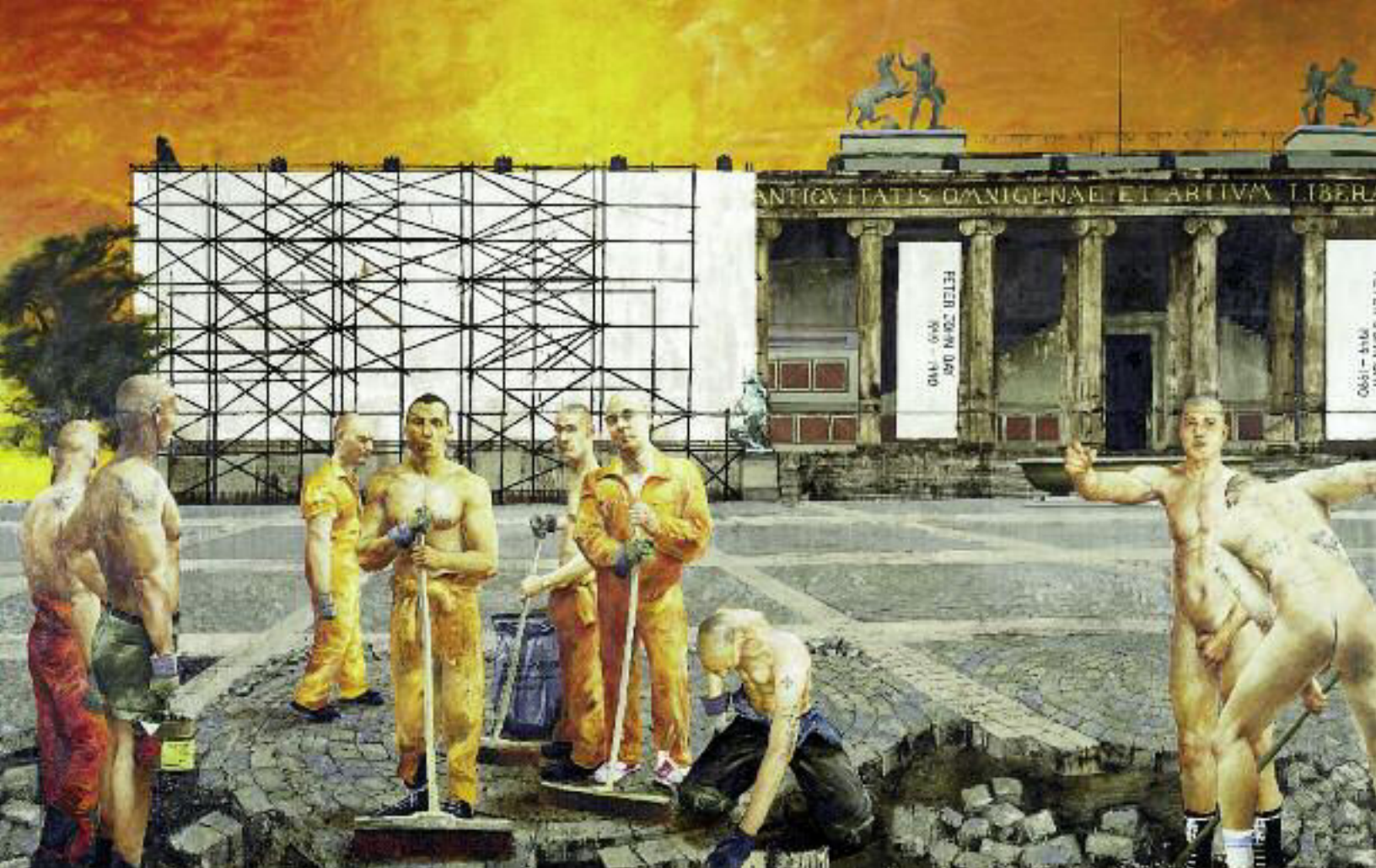
In 1992, the Musée d'art contemporain de Montréal left its old premises at Cité du Havre and moved into a brand-new building next to Place des Arts. In less than 10 years, the Musée has won the hearts of Quebecers with exhibitions, performances, international symposiums and travelling exhibitions. We cannot list all 600 events organized by the Musée, but we will mention some landmarks that garnered public favour: the *Alfred Pellan*, *Robert Doisneau*, *Guido Molinari* and *Marcelle Ferron* retrospectives; the 50th anniversary of the *Refus global* manifesto and the tribute to the Automatists; the video installations of Shirin Neshat and Bill Viola; and the “virtual immersion” of Char Davies, not to mention William Wegman’s *Fay’s Fairy Tales*, Jean-Jules Soucy’s *Tapis stressé* and BGL’s *In the Shelter of the Trees*. Works created by artists in residence include *La Paresse* by François Girard et *Les Aveugles, fantasmagorie technologique* by Denis Marleau. Countless unforgettable lectures, symposiums and meetings with artists have been held, in particular the *Definitions of Visual Culture* series, in which the symposium *The New Art History – Revisited* alone drew a crowd of 800. Other important events have punctuated the past decade: the major acquisition of the Lavalin Collection, the creation of the Musée’s Web site and the Media Centre’s research site, awards including an Ulysse for the Mousseau exhibition, an Orange for Artcity, a prize in 1997 for the catalogue *The Eye of the Collector*, and more.

To celebrate its 10 years of involvement with the public, the Musée is presenting a world first: the three photographs taken here by artist Spencer Tunick. Readers will recall that this event sparked international interest and propelled the Musée onto front pages around the world. The three photos will be on display in the foyer from May 25 to September 8. On May 24, the artist will be present throughout the day to meet models and visitors.

Since the Permanent Collection is at the very heart of the institution’s identity, the Musée has included in its 10th anniversary festivities a major reorganizing of its galleries, and has mounted the exhibition *Place à la magie!* (to use Borduas’s expression), a panorama of works from Québec art history of the forties, fifties and sixties in a new hanging for the coming years. In keeping with its mandate to promote Québec and Canadian artists, the Musée has also planned summer presentations of paintings by Québec artist Lyne Lapointe, under the title *The Blind Spot*, and the audio installations of artist Janet Cardiff, who represented Canada at the 2001 *Venice Biennale*. The Musée’s outdoor gallery – the Sculpture Garden – will spotlight a selection of representative works from the Collection. To conclude the celebrations, the exhibition *Visitors at Work*, in December, will feature work from 10 years of art workshops and didactic exhibitions that have been enjoyed by a steady stream of school groups and families.

Danielle Legentil

Spencer Tunick
Montréal 3 (Musée d'art contemporain de Montréal), 2001
 Chromogenic color print sealed between plexiglass
 180 x 227 cm. Edition of 6
 Courtesy of I-20 Gallery, New York



Attila Richard Lukacs
This Town, 1990

The Collection

The Collection of the Musée d'art contemporain de Montréal has expanded considerably in the last 10 years, thanks to the growing generosity of our donors. Since 1992, in fact, 866 works have been given to the Musée, adding to a collection that now totals more than 6,000 works.¹ The contribution of art patrons and collectors, as well as artists themselves, has been vital to the history of the Collection. Moreover, without them, our collective heritage would be bereft a number of outstanding works, such as the two large paintings by Yves Gaucher, dating from 1974 and 1975, offered by the Toronto-Dominion Bank, the nine charcoals on paper by Paul-Émile Borduas, from 1928, which were a gift of Jacques Lapalme, or the 39 works on paper by Albert Dumouchel, dating from 1946 to 1970, a gift of François Beauchamp.

To celebrate the 10th anniversary of its move downtown, the Musée wishes to pay tribute to the 10 most important gifts of the past decade. Some of these works are notable for their extraordinary scope, such as the remarkable collection of Robert-Jean Chénier (29 works) or the group of 32 works by Louis Comtois. As for the works themselves, they were selected either for their historical significance, or for the fact that they complete the Musée Collection in an exemplary way.²

It proved an arduous task to keep the list to 10 works or groups of works whose acquisition has marked the Musée's 10 years downtown, namely from 1992 to 2002: It is impossible to compare works by so many different artists, or such varied aesthetic languages. Instead, the Musée has simply tried to present, year by year, the 10 gifts that seem the most significant.

Suzanne Lemire

¹ It should also be noted that the Musée d'art contemporain de Montréal acquired the extensive Lavalin Collection on June 22, 1992, thanks to a substantial government grant. The acquisition of some 1,400 works in the Lavalin Collection brought the number of works then in the Musée's Permanent Collection to 4,800, for a "spontaneous" increase of about 40%.

² We would like to take this opportunity to express our sincerest thanks to the artists Raymonde April, Dominique Blain, Pierre Blanchette, Pierre Bruneau, Roland Brener, Geneviève Cadieux, Graham Cantieni, Melvin Charney, Thomas Corriveau, Carol Dallaire, François Dallegret, Paterson Ewen, Denis Farley, John Francis, Christiane Gauthier, Raymond Gervais, Peter Gnass, Angela Grauerholz, Gary Hill, Jocelyn Jean, John Francis, Christian Kiopini, Ilya and Emilia Kabakov, Holly King, François Lacasse, Richard Lacroix, Alain Laframboise, Jean Lantier, Al McWilliams, Gilles Mihalcean, Guido Molinari, Monique Mongeau, Dennis Oppenheim, Guy Pellerin, Roland Pichet, Roland Poulin, Richard Prince, Paul Smith, Sarah Stevenson, Richard-Max Tremblay, Serge Tousignant, Yves Trudeau and George S. Zimbel, along with a great many other artists who wish to remain anonymous.

10 gifts that have marked the Musée's 10 years downtown

1992 (total: 36 works)

Claude Tousignant
Horizontale rouge, 1958-1976
Acrylic on canvas
122 x 244 cm

Transformateur, 1965
Acrylic on canvas
130.3 cm (diameter)
Both gifts of René Després

1993 (total: 30 works)

Attila Richard Lukacs
This Town, 1990
Oil, enamel and tar on canvas
389.8 x 608.8 cm
Gift of Mrs. Helen and Mr. Joseph Lukacs

1994-1995 (total: 38 works)

Geneviève Cadieux
La Voie lactée, 1992
Light panel: aluminum case, computerized ink-jet printing process
on transparent, flexible canvas, printed on both sides, 1/2
183 x 457 cm
Gift of the artist

1995 (total: 63 works)

32 works by Louis Comtois
Gift of the artist and Reiner Schürmann, through the cooperation of the American Friends of Canada

1996 (total: 63 works)

Roland Poulin
Des ombres dans les angles, 1981-1982
Aluminous cement
42 x 96 x 352 cm
Gift of the artist

1997 (total: 60 works)

David Rabinowitch
Conical Plane of Four Masses Round, 1971
Cor-Ten steel
183 (diameter) x 13 cm (width)
Gift of Marielle and Paul Mailhot

1998 (total: 97 works)

Guido Molinari
Quantificateur bleu 12/93, 1993
Acrylic on canvas
274.3 x 366 cm
Gift of the artist

1999 (total: 142 works)

Charles Gagnon
Espace aveulge avec espace écran / vert (Blind Space with Blind / Green), 1966
Oil on canvas
204 x 235 cm (overall)
Anonymous gift

2000 (total: 211 works)

Ilya et Emilia Kabakov
We Were in Kyoto, 1997
Wooden bridge, plastic, motors, confetti, silk petals, electrical supplies, plaster and cement rocks
Variable dimensions
Gift of the artists

2001 (total: 126 works)

Collection of Robert-Jean Chénier
Made up of 29 works by Québec, Canadian and international artists including David Bolduc, Pierre Granche, Michel Goulet, Jacques Hurtubise, Loïc Le Groumellec, Jean McEwen and Laurie Walker
Gift of Robert-Jean Chénier



Guido Molinari
Quantificateur bleu 12/93, 1993

Capital Campaign

As you are aware, our Campaign Board has been formed, and strategies have been set for us to accomplish our goal of raising \$5 million by September 2002. We are well on our way! Thanks to the strong Board, some \$1.5 million was raised even before the campaign was officially launched.

Guy Marier, President of Bell Quebec and President of Major Donations for the campaign, is hosting “Quebec Inc.” events to secure the support needed for our educational programs, which represents 50% of the campaign. The remaining 50% is earmarked for acquisitions and restoration. We’ll keep you updated on our successes!

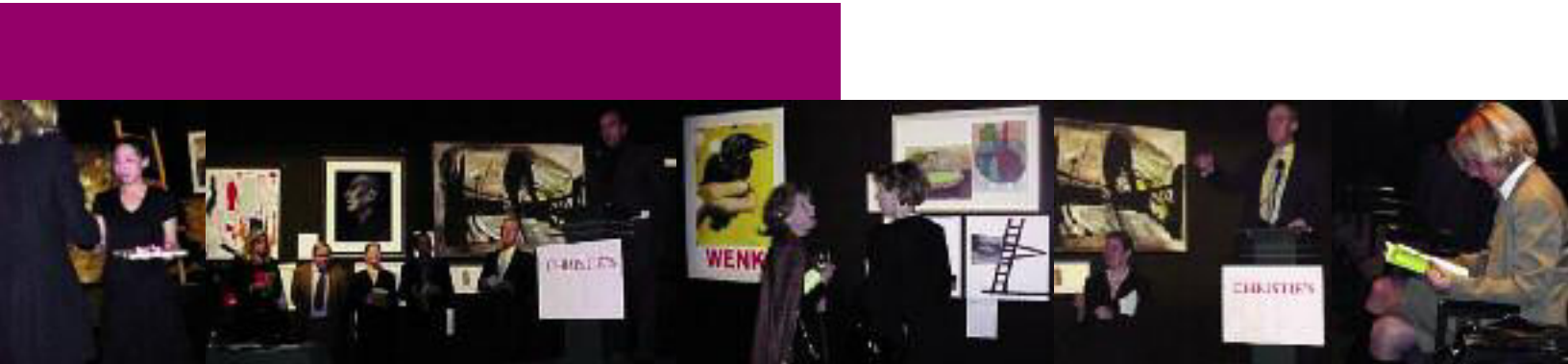
Foundation of the Musée d’art contemporain de Montréal



Art Auction

This year's auction, held February 19, 2002 under the leadership of Honorary Chairman Roland Poulin, winner of the Prix Bordeas 2001, proved to be even more exciting than last year's – quite an accomplishment! We welcomed some 2,000 people to the preview of the magnificent works, which were laid out in style in Beverley Webster Rolph Hall from February 13 to 18 by the Musée's great technical team. On the night of the Auction, about 230 collectors, Friends of the Musée and artists gathered in the Hall to sip wine and nibble on delicious hors d'oeuvres before Duncan McEuen of Christie's stepped up to the podium. As the works were announced for bidding, our wonderful volunteers removed them from the walls and brought them to the front. We boasted a record number of works this year: 55 for the live auction, and 20 for the silent auction.

By the end of the evening, we were all feeling elated by the support and the crowd present. We sold some wonderful art, for a total of approximately \$60,000. The evening would not have been nearly as successful or well supported if it had not been for our sponsors. These included Christie's, who flew Mr. McEuen in from London, QUAD Printing, who have always supported this event and the Musée as a whole, Pacard, renowned for their expertise in packing and delivering pieces of art, Bégin & Associés, who created the catalogue, and the Hotel Le Germain. Our heartfelt appreciation goes to them all, as well as to our volunteers, without whom the event would simply not be possible. Thank you all on behalf of the Foundation and the Musée.



Governor's Program

The leaders of this group have been named (although there's still room for more!); they will each be bringing in 10 friends or contacts to form this new club at the Musée. The official launch will take place in May 2002 in conjunction with the Musée's 10th anniversary celebrations. Four separate receptions will be held at the Musée with specific themes and special guests (artists, gallery owners, collectors etc.), who will enjoy wine and cheese, and all sorts of other surprises. The club was developed to allow potential collectors to develop a better understanding of contemporary art, have an opportunity to meet some of the artists represented at the Musée (such as Spencer Tunick this May), and make new acquaintances in an atmosphere that can only be created here at the MACM. A list of collectors will be printed in our next issue.

Arrimage 2002



Body + Machine

For the fifth year in a row, through the project *The Student Artist*, more than 400 young people visited the Musée d'art contemporain de Montréal in order to become better acquainted with current artistic practices. Back at school, under the guidance of their art specialists or student teachers from the Université du Québec à Montréal, the young artists then produced their own works based on their observations and inspired by a particular artistic practice or theme.

In offering a place for reflections on the real and imaginary impacts of the relations between the human body and the machine, the exhibition *Arrimage 2002* illustrates several of the issues involved. Some projects explore the concept of identity, now that technologies can change our appearance, transform our bodies, alter the way we relate to the world and raise the question of human cloning. Others take a critical look at the consequences of the new technologies on our perception of time and their effects on our senses as mediums of communication. Yet other works take a more playful approach to the parallels between body and machine: the human body with its functions, its internal mechanisms and its ability to produce energy.

This exhibition has been organized by the Education and Documentation Department under the program *Soutenir l'école montréalaise. Accès aux ressources culturelles*, established by Québec's Ministère de l'Éducation in partnership with the Ministère de la Culture et des Communications. The project is part of the *Corps et Machine* event, in which the Montréal Science Centre, the School of Visual and Media Arts at the Université du Québec à Montréal and the Galerie de l'UQAM are also partners.

Marie-France Bérard

May 25 to June 16, 2002

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