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# le journal



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
Québec

## Contents

- 2 Sam Taylor-Wood
- 4 Body and Absence
- 6 Alexandre David
- 7 I'm Available. And You?
- 8 What Did You Say Happens at Thirty?
- 10 Lucette Bouchard
- 11 Techno Lab
- 12 The Musée d'Art Contemporain de Montréal Goes to Venice!
- 13 Fall Package  
Top5
- 14 Foundation of the Musée d'Art Contemporain de Montréal
- 16 Lecture Series

Since the early nineties, British artist Sam Taylor-Wood has developed a body of work focusing mainly on the vulnerability of individuals and the ambiguity inherent in human relations, and characterized by great emotional and visual depth. Her works – whether large-scale photographs or video installations consisting of multiple projections – suggest situations whose form (open, fragmented, multiple) and content (confrontation, fantasy, visions combining sacred and profane) arouse fascination coupled with uneasiness.

This exhibition offers a survey of Taylor-Wood's work to date. It highlights the interconnected themes (emotional isolation, fragility, indifference to others) and processes (diptychs or large panoramas, fragmented narratives, references to the history of art) employed by the artist. It thus brings out the dynamic behind much of her work, a dynamic that conveys, most effectively, the impact of a highly refined presentation and the expression of conflicted psychological states, in which the carefree and the excessive are often found side by side.

The pieces gathered here are representative of the main groups of work produced so far by Taylor-Wood. In addition to several video installations, the exhibition presents a number of photographic works, including selections from the series *Five Revolutionary Seconds*, 1995-2000, and *Soliloquy*, begun in 1998.

The first is made up of panoramic photographs showing often opulent interiors in which people are posing for the camera or, alternatively, seem to be ignoring it in order to better indulge in a variety of sometimes innocuous and sometimes frenetic activities. Produced using a technique developed by the Royal Air Force that allows a camera to pan 360 degrees around a room during a five-second exposure, these works imbue a certain everyday, apparently carefree, reality with an unquestionable dramatic tension.

# Sam Taylor-Wood

October 11, 2002 to January 12, 2003



*Soliloquy I*, 1998  
C-type prints  
211 x 257 cm  
Photo: Courtesy of Jay Jopling /  
White Cube, London



*Soliloquy VII*, 1999  
C-type prints, 4/6  
222 x 242 cm  
Purchased through the generosity of  
Ann and Barrie Birks  
Collection of the Musée d'art contemporain  
de Montréal  
Photo: Courtesy of Jay Jopling /  
White Cube, London



*Noli Me Tangere*, 1998  
Video installation (2 projections)  
Photo: Courtesy of Jay Jopling /  
White Cube, London

The works from the *Soliloquy* series are presented as photographic diptychs that borrow freely from art history in terms of iconography (Taylor-Wood claims inspiration from such Italian masters as Fra Angelico, Paolo Uccello and Andrea Mantegna) as well as form (elements arranged in a manner reminiscent of traditional altarpieces, with the lower part of each piece suggesting a predella). The impact of these works derives from a set of opposing relations. The large size and unified character of the top photograph contrast with the smaller scale and panoramic view of the bottom element, an arrangement that reflects the artist's desire to create a dynamic recalling the connection between conscious and unconscious.

Of the video installations featured in the exhibition, *Third Party*, 1999, stands out because of its scale, among other reasons. Consisting of seven video projections spread over four walls, this work shows seven fragments of the same party which highlight, in different ways, the behaviour of the guests and the atmosphere of the evening. Through its structure, which offers a vision that is divided (in space) yet unified (in time), *Third Party* places viewers right in the middle of a situation they cannot apprehend in its totality and in the face of which they feel like both observers and potential participants.

A similar fragmentation of the "subject" (or multiplication of viewpoints) characterizes the installation *Noli Me Tangere*, 1998, which consists of two upside-down projections depicting the efforts made by an athlete doing a handstand. Representing the athlete's body from front and back, and projected on either side of the same free-standing wall, these two sequences condense a series of references (to religion, mythology, art history, architecture, and so on) that demonstrate Taylor-Wood's skill in expressing the sacred and profane dimensions inherent in a situation.

Born in 1967 in London, where she lives and works, Sam Taylor-Wood ranks as one of the most prominent British artists of her generation. Since she graduated from Goldsmith's College in London in 1990, her work has been the subject of many solo exhibitions, notably at the Fundacio La Caixa (Barcelona, 1997), the Fondazione Prada (Milan, 1998), the Hirshorn Museum and Sculpture Garden (Washington, 1999), the Centre national de la photographie (Paris, 2001) and the Hayward Gallery (London, 2002). This exhibition is her first solo show in a Canadian museum.

Pierre Landry



*Third Party – Ray and Pauline*, 1999  
C-type print  
135 x 107 cm  
Photo: Courtesy of Jay Jopling /  
White Cube, London





# Body and Absence

Dominique Blain  
*Untitled*, 1987-1989  
 7 figures, 20 photographs, felt, wood and  
 wire mesh  
 Figures: 95 cm (height); Photographs:  
 60.9 x 60.9 cm (each)  
 Purchased through the generosity  
 of the Foundation of the Musée d'art  
 contemporain de Montréal  
 Collection of the Musée d'art contemporain  
 de Montréal  
 Photo: Patrick Altman, Musée du Québec

Representation of oneself and of others has always been at the very root of artistic expression, whether in antique statuary or allegorical frescos, the great tradition of portraiture in painting or, more recently, the photographic portrait. Personal effigies and images of our ancestors and our contemporaries constitute tangible, irreplaceable historical references; they are important for the knowledge they impart to us, and they lay out a symbolic path towards immortality. However, despite all the care and attention we may give it, our bodily envelope remains fragile and temporary. The twenty or so works from the Collection, by as many artists, brought together in the thematic exhibition *Body and Absence* focus mainly on the paramount importance attached to the body as a manifestation of being, appearing and disappearing. Some raise the question of identity, while others allude either directly to materiality or, indirectly, to perpetuity.

November 6, 2002 to March 2003

5

The body, as a whole or in each of its parts, and seen as both conveying and revealing experience, personifies the totality of our being. The fragmented depiction of a hand or hands, as in Barbara Steinman's *L'Écoute*, 1992, and John Coplans' *Self Portrait (Hand, Two Panels, Vertical)*, 1988-1990; of a leg, in Sarah Stevenson's *Long Leg Exposed*, 1994; the breasts, in Stephen Schofield's *Mère obscure, père ambigu, fils accompli: Agathe*, 1994; the face, in Angela Grauerholz's *Raymonde*, 1989; the body seen from behind, in Micah Lexier's *Double Portrait (Vanderburgh Brothers 1)*, (*Vanderburgh Brothers 2*), 1995; the imploded, liquefied body in Marc Quinn's *Coaxial Planck Density*, 1999; or else the spectral or schematic suggestion of the individual and the throng in Sylvia Safdie's *Notes from my Journal* pg. 491, 1997, and *Earth Marks No. 1*, 1997, sets the person on existential paths that are differentiated and yet generic. Paradoxically, both the human scale – *Lamento*, 1987-1988, by Roland Poulin; *Untitled*, 1987-1989, by Dominique Blain; and *Rotform Schwarzform*, 1983, by Franz Erhard Walther – and the discontinuous scale, magnified in the works by Steinman, Coplans and Blain, and miniaturized in Safdie's works, ultimately heighten the narrative, empathetic dimension of these works.

In *Red Room (Child)*, 1994, Louise Bourgeois succinctly defines and summons up in a predominance of red the world of a very particular childhood, the search for and loss of the love of the Other. Geneviève Cadieux's installation *Broken Memory*, 1995 reveals, through the glass walls of a sarcophagus/mausoleum, both absence and disappearance, as well as the reflected image of the viewer listening to an aural series of sobs and moans. The direct association between universal suffering and personal experience is also at the core of Roland Brener's sound sculpture *Hello Mister Roland*, 1999. The hospital dialogue, the plays of light and the sound effects emphasize the impression of emptiness and "nowhereness" that characterizes the

mental space recreated. In addition to the works that use photography – those by Blain, Steinman, Lexier, Grauerholz, Coplans, and others – several also employ sound and speech, like those of Cadieux and Brener. In her first audio work, *Bound Voices*, 1997-1998, Betty Goodwin makes use of four voices, including her own, to recite the same text by Samuel Beckett. The structure of the piece, a rudimentary vertical device, vaguely recalls a human skeleton, a disembodied relic attempting heroically to escape solitude and people's inability to communicate. The image of the body, though not part of the making of the work itself, can also be found in virtual form in Alexandre Castonguay's interactive video installation *Générique*, where the visitor's silhouette becomes literally embedded in pre-recorded images of nature (or effects of nature). From interior spaces devoid of human presence to works that make direct reference to death – *Rat Poison Suicide*, from Andres Serrano's series *The Morgue*, 1992, Marc Quinn's recumbent figure, Roland Poulin's tomb – we observe, in "slow time," a transitory state, the instant of a possible passage to the beyond.

From carnal plenitude to its recollection or trace, a wide array of impressions take their inspiration from statuary, monuments, the portrait, shelter, clothing or the archetype. Two works presented at the entrance to the exhibition – Michael Snow's *A Coat of Blue*, 1962, and Serge Lemoyne's *Untitled*, from his 1965 series *Dessins bobos* – predate the rest of the works by a few decades and provide a timely suggestion of the irresistible attraction of the female figure as a pretext for a strictly pictorial treatment, in the former case, and the obvious symbolism of the addition of bandages to a collage drawing in which the gesture and the accident are mastered together, in the latter.

Marc Quinn  
*Coaxial Planck Density*, 1999  
Lead  
186 x 52 x 12 cm  
Collection of the Musée d'art contemporain  
de Montréal  
Photo: Courtesy of Jay Jopling, London



*Untitled, 2002*  
Photo: Richard-Max Tremblay

September 19 to November 3, 2002

# Alexandre David



Alexandre David began his career in sculpture, painting, drawing and photography in the early 1990s. He was initially identified with painting, in which he used synthetic felt with camouflage patterns. These were subtly subverted, cut out and reconfigured so as to create disruptions and tensions that emerge, in various ways, from slight shifts in design, from their transposition to a pictorial context, from the landscape effect produced and from the meeting of the planes thus created (two-dimensional space / illusionistic space). In recent years, his photographic works have come to the fore. In them – as, indeed, in each of his new photographic series – drawing is a strong presence, or even the very root of the process by which he produces the works. He also attaches great importance to his sculptural practice, although only a few works in this medium have been seen to date.

Against this backdrop, the current exhibition at the Musée presents a set of new works, made up of three monumental sculptures and five photographs. It is designed above all to shed light on the various directions followed by the artist's creative output in general and, more specifically, in his recent work, as well as to reveal possible convergences within these different approaches.

In the exhibition, the visitor is led to experience the works in different ways that are specific to each of the groups presented, but that reveal a common, recurring interest in the subtle plays between the various parts or components of a work. The concept of indetermination is a particular unifying factor, on a number of levels, in all of these works. It is evident, for example, in overlaps between different disciplines (the sculptures refer to drawing, painting and architecture, and the photographic works, to drawing and photography), and the intersecting of various genres: image, object and space, in the sculptures; and landscape sketches, promotional illustrations and architectural drawings, in the photographic representations.

Gilles Godmer



For the past ten years or so, Toronto-born artist Nadine Norman, who now lives in Montréal and Paris, has produced multimedia projects (performance, installation, Internet, etc.) that explore the roles and functions assigned to women. Focusing on the interaction with visitors and a specific social reality, these works examine the factors that shape female identity and underlie its perception. Norman's projects invite us to question the sociocultural context, communication codes and the realms of private and public. *Darlings*, 1997, proposed a dialogue between prostitution and labour; *DIY Woman*, 1999, allowed viewers to construct their own image of the ideal woman; *Call Girl*, 2000, looked at the sex industry and the notion of exchange; *I'm available* (01) – *Lyon*, 2001, dealt with the phenomenon of singles clubs; *Pierre, lèche ma vitre*, 2001, examined submission and domination. Norman's new inter-media and performance-based project *I'm available. And you?*, created for her first solo exhibition at the Musée d'art contemporain de Montréal, explores the ambiguities and polemics surrounding the notion of a woman's "availability" and elaborates on the relation between communications and desire.

# I'm Available. And You?

November 21, 2002 to January 26, 2003

*I'm available. And you?* presents a series of social and aesthetic situations and propositions incorporated into an installation in the Banque Laurentienne Gallery. Like the artist's earlier works, this multimedia project (ads, interactive website, videos, photographs) is based on various strategies for infiltration, collaboration or simulation that emphasize the process (development in real time and in social space) rather than the production of objects. The project offers the possibility of meeting and conversing, in which the blending of fiction and reality challenges our expectations with respect to our own availability and our conditioning about interpersonal communications.

A series of photographic images and videos portrays the artist as an "available woman" in different situations, based on seven interrelated themes: love, sex, family, work, complicity, solitude and fantasy. Each image integrates the slogan "www.Iamavailable-andyou.net". Distributed like ads throughout the city, these images are linked to the artist's interactive website. In an on-line, agency-like consultation, "www.Iamavailable-andyou.net" clearly indicates that anyone wishing to meet the woman in the ads may submit an application. An expert marketing organization, composed of focus groups, determines which candidates are worthy of meeting the "available" woman artist in one-on-one live encounters in the museum installation. Completing the presentation will be a selection of videos of recent performances and installations by Nadine Norman.

Sandra Grant Marchand

# What Did You Say Happens at Thirty?





To try to answer this question, actress Manon Brunelle and dancer/choreographer Estelle Clareton have embarked upon a creative project combining dance, theatre, music and song, and called: *C'est à trente ans que quoi déjà?*

Essentially, this new work brings together two artists, an actress drawn to dance and a dancer passionately interested in theatre, two women of thirty who wonder: "All our lives, we think that we can fly, that the law of gravity can cease to apply and that everyone can end up floating in space. But where will we land? What is this movement that carries us away... and to what exactly?" Through this creative encounter, Brunelle and Clareton dare to plunge together into the void, eventually to land somewhere else, on stage, where things are bound to happen.

Since graduating from the National Theatre School of Canada in 1995, Manon Brunelle has acted in new works by Wajdi Mouawad, including *Rêves*, *Willy Protogoras enfermé dans les toilettes* and *Littoral*, has performed various *Contes urbains*, and has played in Jean-Pierre Ronfard's *Les Amours*. Estelle Clareton felt the need to choreograph her own works after a performing career of over twelve years, including eight with the O Vertigo company under Ginette Laurin. Since 1995, she has created *Présage de pluie, je pense à autre chose; Je ne m'en souviens pas très bien; Juliette*; and, more recently, *De Julia à Émile, 1949*, a Danse-Cité co-production with Montréal Danse.

Manon Brunelle and Estelle Clareton first met when they were both working on a new piece by Pascal Contamine, *Five Wolf Deavtov Circus*. They next ran into each other in a café, and then again at Madam Voronova's ballet studio at the National Theatre School. Their encounter has now brought them to the stage of the Musée d'art contemporain de Montréal.

*C'est à trente ans que quoi déjà?* is part of the *Turbulences* series dedicated to presenting the lively arts at the Musée. Since the first art "performances" of the 1970s, the Musée has regularly encouraged multidisciplinary events combining the visual arts, music, video, dance and theatre. Because of the interest shown by the public and artists alike for new forms of expression and the fertile overlapping of different disciplines in contemporary artistic exploration, it has hosted new works by Marie Chouinard, Rober Racine, Edouard Lock, Michel Lemieux, Denis Marleau, and others. It is in this tradition that we present *C'est à trente ans que quoi déjà?*, by Estelle Clareton and Manon Brunelle, on November 6, 7, 8 and 9, 2002.



Louise Ismert

Lucette Bouchard, Gilles Lanthier  
and Paulette Gagnon  
at the Annual Ball in April 2002



## Lucette Bouchard: Off to New Horizons

Lucette Bouchard has set off on a new career after working with us for more than twenty years. After earning a Master's in museology, following studies in art history, she applied her talents in the commercial gallery network before joining the team of the Musée d'art contemporain de Montréal.

The first Director, starting in 1991, of the Musée's Education and Documentation Department, which she did a brilliant job of running, Lucette Bouchard contributed her considerable energies to the various Media Centre, education and publishing projects. She initiated, in the pages of the Musée's *Journal* which she founded in 1990, the dialogue she continually advocated between artists and the public. She drew an ever growing audience to the visual arts through her publications and her activities in many different spheres, at the same time as she oversaw the organization of countless events and high-level gatherings of specialists at the Musée.

Lucette Bouchard leaves behind the example of her easy manner, her mastery of communications issues, and her *savoir faire* heightened with a keen sense of humour. We wish her the greatest success in her new duties as Director of Communications Québec for the Estrie region.

Chantal Charbonneau

David Que,  
Alexandrine Béland-Trottier,  
Ariane Hunter-Meunier  
and Karl Malépart-Traversy



Series of four workshops from 1 to 4 p.m.,  
on Saturday, November 2, 9, 16 and 23, 2002.  
Space limited to twelve participants.  
Cost: \$40. Registration required: (514) 847-6239.

11

# Techno Lab

## A Technological Leap at the Art Workshops

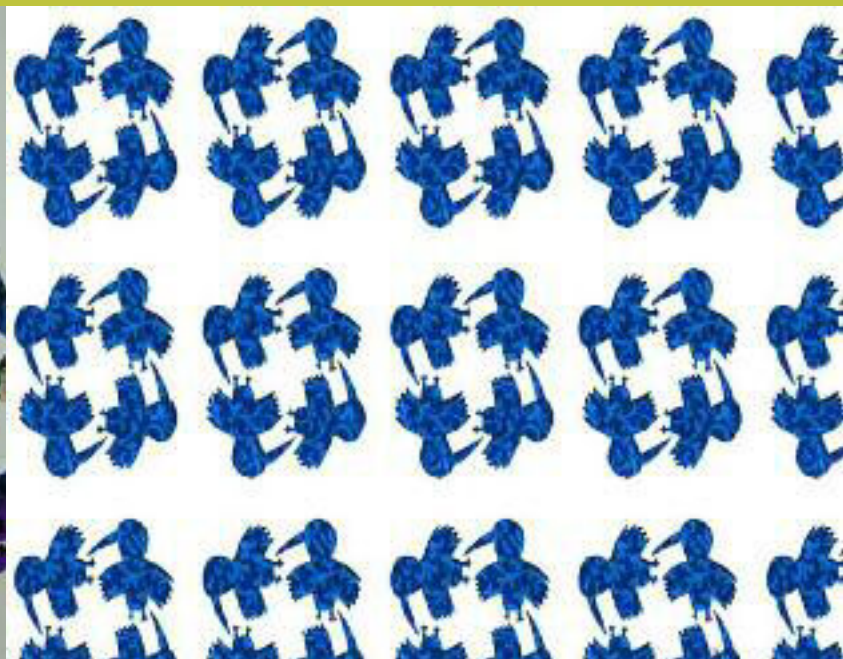
Digital images and their many variations are revolutionizing the forms of expression used in visual culture and transforming our representations of things at a frenetic pace.

The media arts lab set up in the Pratt & Whitney Canada art workshops at the Musée in summer 2002 is no exception to this trend. Experiments in the media arts, along with those in the visual arts offered at the day camp, allowed young people aged twelve to fifteen to discover some of the techniques and media that have emerged from the new technologies. The participants became acquainted with computer-based image processing as they mastered a new, concrete approach to the creative process. It goes without saying that this new avenue of exploration sparked lively interest. The adventure will continue in November with a program combining visual and media arts activities for twelve and thirteen-year-olds.

Luc Guillemette



Activity: *Head to Tail*, 2002



Ariane Hunter-Meunier  
Activity: *Bird-Patterned*, 2002



The *Venice Biennale* is considered one of the most prestigious international events in the contemporary art world. The Musée d'art contemporain de Montréal will have the honour of representing Canada at the 50th edition of the Biennale next year. Artist Jana Sterbak will produce a new work for the occasion, which she will install in the Canadian Pavilion. The Castello Gardens site, dedicated to the Biennale, first opened in 1895. Each participating country has its own exhibition pavilion there. The addition of the Arsenale site, renovated and launched in 1999, now provides artists with more space. Many countries exhibit on the official sites, while others share some of the city's palazzos.



# The Musée d'Art Contemporain de Montréal Goes to Venice!

To help celebrate the museum's exceptional role in this major gathering, why not come along with us on a cultural voyage that ventures off the beaten path? After attending the opening ceremonies and various other events, we will tour Venice, visiting some of its celebrated yet lesser-known sights. We will have a chance to appreciate the unique features of the City of the Doges: its hidden urban structure, the Eastern influences which it owes to its trading history, the palace-museums that have opened with successive restorations and, of course, the vibrant city life – its markets, its empty-looking yet definitely inhabited backstreets, its boats constantly coming and going under every bridge...

After that we will head over to the islands of the Venetian lagoon: Burano, famous for its lace, Murano, a flourishing glass-blowing centre, and Torcello, a historical rival to Venice. The itinerary will also take in the less well-known art centres of the Veneto: Padua, Vicenza and Verona, cities that have too often remained in the shadow of "La Serenissima." The journey will end in the romantic harmony of Lago di Garda and picturesque Bergamo. You will enjoy receptions in magnificent villas, the splendid architecture, the beauty and decor of the surroundings and, of course, the free time you will have for your own discoveries!

The trip to Italy is scheduled for early June 2003 and can accommodate twenty people. Further details will follow in the next edition of the *Journal du Musée*. Until then, you can reach us at (514) 847-6233 or visit [http://www.macm.org/devenir\\_membre](http://www.macm.org/devenir_membre).



# Fall Package Brimming with Images and Music!

On Wednesday, October 30, 2002, Canadian singer Corey Hart will perform with the Orchestre symphonique de Montréal. The concert will take place at Salle Wilfrid-Pelletier, Place des Arts, at 8 p.m.

For this occasion, we are offering a special package for \$95. It includes a night at the Wyndham Hotel, a ticket to the concert and a visit to the Musée d'art contemporain de Montréal. You can take this opportunity to tour the exhibition devoted to Sam Taylor-Wood, a prominent young artist on the international scene who uses large-scale photographs and video installations to explore the vulnerability of individuals and their communication difficulties.

For more information, contact the Musée's Communications and Marketing Department at (514) 847-6233.



Jana Sterbak  
*Generic Man*, 1987-1989  
Durastran display transparency and light box  
213.4 x 152.4 x 15.3 cm  
Acquired through the generosity of the employees of the Musée d'art contemporain de Montréal  
Collection of the Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay



Photo: Martin Vigneault

## Top5

### My Ticket to the Arts

In cooperation with the Société du Centre Pierre Péladeau and the Admission Network, the Musée d'art contemporain de Montréal is pleased to announce its participation in a new program allowing adolescents aged twelve to eighteen to buy show tickets at a top price of \$5.

Through Admission, the young people will have the opportunity of buying any of the ten tickets set aside for them at performances in the *Turbulences* series as well as for all the lively-arts events to be held at the Musée during the year.

The Musée has joined in this program in recognition of the importance of the next generation of museum-goers, and in the hope that ticket prices will no longer be an impediment to young people's attendance at contemporary art events.

So don't put it off any longer, come to the Musée, and bring along a friend!

# Foundation of the Musée d'art



Nicolas Baier, Emmanuel Galland  
and René Blouin

Yves Jean Lacasse and Christiane Gauthier

VIP cocktail in the gallery housing the  
Melvin Charney exhibition

Robert-Jean Chénier and Diane Lussier

## Annual Ball 2002

This was a record year for the Ball! Under Honorary Chairman Claude Séguin, President of CDP Capital-Placements privés, the museum welcomed 465 people for this exciting evening. Mr. Séguin went beyond all expectations by securing many more VIP tables than we have ever had in the past. The Foundation would like to thank Mr. Séguin and his office, especially Diane Alary, for all their work on this event.

The decor ingeniously created by Gilles Lord of Flore was practically the opposite of last year's crisp, cool elegance. This year the walls were turned a warm red through electric lighting and hundreds of candles both suspended from the ceiling and assembled in magnificent centrepieces. There was even a huge log hung down the middle of the main ballroom. A profusion of round and square tables laid with chequered tablecloths added to the festive atmosphere.

The evening started with the VIP cocktail party, which was held in the galleries. A martini bar was set up, and delicious hors d'oeuvres were served while our VIPs wandered through the exhibitions and started their evening on a high note. The gowns swooshed in, while photographers galore flashed their cameras to capture the ambience of an evening like no other.

After cocktails, the VIPs moved down to the foyer where all the other guests were arriving and being welcomed by Pierre Bourgie, Chairman of the Musée Board, Marcel Brisebois, Director of the Musée, Jean Saucier, Chairman of the Foundation Board and Katie Whitehead, Director of the Foundation.

**The Foundation Board**  
Stéphane Brisebois  
Michel Brunet  
Denis D'Etcheverry  
Jean Langlais  
Josée Lacoste Lépine  
Jean Saucier  
Carolina Richer La Flèche  
Hubert Sibre  
Anik Trudel  
Manon Blanchette

We would like to express our heartfelt appreciation to our organizing committee, co-chaired by Anik Trudel and Denis D'Etcheverry. It is through their efforts that this year was the most successful yet, making a net profit of approximately \$100,000. Thank you both!

Their committee also deserves our recognition for its tireless efforts to ensure that the event was such a success. Its members were Manon Blanchette, Nancy Cleman, Martha Franco Taschereau, Josée Lacoste Lépine who also sponsored the photographers, Luisa Lisio, Carolina Richer La Flèche and Danièle Patenaude, who merits a special mention for her contribution to the Ball's success with her experience and all-round energy. Thank you all for your hard work!

# contemporain de Montréal

We are also very grateful to the VIPs for their ongoing support for the museum and the event. This group included Société Financière Bourgie, National Bank, Hydro-Québec, Bombardier, CGI, BMO Nesbitt Burns, Multigroup/Algo, Société financière Desjardins-Laurentienne (SFDL), National Bank Financial, Loto-Québec, Stikeman Elliot, Power Corporation, Tyringham Investments Limited, Ann and Barrie Birks, Sam Abramovitch, René Blouin, Caisse de dépôt et placement du Québec, Mr. and Mrs. Robert-Jean Chénier, Cossette Communication, Macdonald-Stewart Foundation, Le Groupe Stewart, Monique Parent, Pierre François Ouellette, François Taschereau and Tourisme Montréal.

Our events would not be nearly as successful without our sponsors, to whom we are much indebted. Our sponsors for this year's Ball were Air Canada, BOS, Celebrations Bench and Table, Flore, Integria, M&H, SAQ, CDP Capital, Kodak, Max Abadian Photographer, Josée Lépine and Denise Cornellier, who created a delectable feast. Again a big thank-you to you all.

Next year's Annual Ball is scheduled for Saturday, April 26, 2003.

## **Campaign**

The campaign is well under way. The efforts of Guy Marier, President of Bell Québec, have been nothing short of stupendous. He has created a concept of pooling the resources of "Quebec Inc." to offer students throughout the province an opportunity to experience the Musée for a day. This very exciting program, scheduled to run for five years, is being warmly welcomed in corporate circles.

We would also like to thank the whole Board of the campaign for the efforts and successes to date. The Board is made up of Marie-José Nadeau and Jacques Lamarre, Co-Chairs; Guy Marier, President of Major Donations; Jacques Nadeau, President of Important Donations; Pierre Jean, President of Special Donations; and Pierre Seccareccia, Treasurer. The museum is very fortunate to have such a strong team.

## **General**

We are thrilled to announce that we have doubled Foundation membership in the past year and, as reported at our annual meeting, also succeeded in raising more funds than last year. Thank you all for your continuing support and generosity! It is because of you that the Foundation is in a strong position to support the museum.

The "Collectors'/Governor's" Program is off to a successful start. A list of this exciting group of people and a schedule of the events specially planned for them will appear in our next newsletter.



Photo: Anne-Marie Rocher

# Lecture Series

## Re-examining Artistic Modernity and Québec Culture

In connection with the exhibition of works from the Permanent Collection *Place à la magie!*, which will run until March 2007, the Musée is holding a new lecture series where the speakers will discuss various facets of the history of modernity in Québec. They will comment on events or works, present key artists or other figures, and analyze what contributed to the advent and building of modernity in Québec in the years from 1940 to 1960.

The series will begin on Wednesday, September 25, 2002, at 7 p.m., with a talk by Nicole Dubreuil (*Penser l'histoire de la modernité artistique... ici, maintenant*), professor of art history and vice dean of the Faculty of Graduate Studies at the Université de Montréal.

The second lecture will be given on Wednesday, November 6, 2002, at 7 p.m., by Guy Rocher (*Deux projets de modernité pour l'enseignement des arts dans les années 1960 au Québec: le rapport Parent et le rapport Rioux*), sociologist, researcher at the Centre de recherche en droit public and professor in the Department of Sociology at the Université de Montréal. It will be preceded, at 6 p.m., by a screening of the documentary film by Anne-Marie Rocher, entitled *Guy Rocher. Un sociologue militant*. As the director explains: "The documentary is a portrait of sociologist Guy Rocher, an internationally respected academic, a keen researcher, a highly regarded teacher and a prolific author. Guy Rocher is a humanist and 'social militant,' as he likes to define himself, who has remained faithful to the ideals of his youth. Over the course of his long and brilliant career, he has been both a watchful witness and an active player in the evolution of modern Québec. He has been involved in a number of the major reforms that have shaped this society.... Guy Rocher casts a clear, optimistic, open-minded eye at Québec as he has observed it for close to five decades."

The next two lectures will be offered to the public, also on Wednesday evenings, in spring 2003. In French. Free admission.

Christine Bernier

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