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# le journal



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
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The photographs of James Casebere are at once fascinating, intriguing and seductive. Though his images initially seem realistic in nature, their lasting impression is of a strangely surrealistic atmosphere.

Over the past 20 or so years, this American artist has commanded attention with a body of work intermingling a variety of influences: film, architecture, sculpture and conceptual art. One of the major postmodern artists who have transformed photographic expression through their predilection for fabricated images, Casebere has developed a distinctive approach that has left a perceptible mark on the work of younger photographers.

While his work reveals numerous concerns – including his ongoing investigation of architecture and its history, his affinity for cinematic ambiances and his interest in pure, simple structures and forms – what stands out, above all, is his remarkable ability to endow light with an evocative quality. Producing his photographs from architectural models he builds himself, Casebere displays in his work a very particular preference for enclosed, deserted, interior spaces, as well as for their symbolic value which he somehow amplifies through his treatment of light. In so doing, he gives his subjects a mysterious luminosity that suggests both solemnity and uneasiness, and that in a way renders them timeless.

# James Casebere

This exhibition, which contains a selection of large-scale photographs produced between 1994 and 2002, offers an appreciation both of the artist's chosen subjects and of his subtle mastery of light. More specifically, viewers will encounter enclosed spaces which give off a prevailing sense of seclusion and confinement, from tunnels and monastic or prison cells to Thomas Jefferson's former home, Monticello.

February 14 to April 20, 2003

Although Casebere's work has already been the subject of a great many presentations in Europe and the United States, most recently at the Museum of Modern Art in Oxford, England, and the Centro Galeco de Arte Contemporanea in Santiago de Compostela, Spain, this exhibition organized by the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, North Carolina, is the first Québec showing of the artist's work.

Réal Lussier

Cover page:

*Four Flooded Arches from Right with Fog*, 1999

Dye destruction print

243.8 x 195.6 cm

Photo: Courtesy of the artist and the Sean Kelly Gallery, New York

*Tunnel*, 2002

Digital chromogenic print

121.9 x 152.4 cm

Photo: Courtesy of the artist and the Sean Kelly Gallery, New York





*Self Portrait, 2000*  
C-type colour print  
172 x 172 cm  
Photo: Courtesy of Maureen Paley  
Interim Art, London

# Gillian Wearing

## Mass Observation

February 27 to April 20, 2003

Gillian Wearing's video installations and photographs focus on the psychologically loaded aspects of everyday existence, and often feature ordinary people from Britain who voluntarily participate in the creation of the work. Wearing follows in a long tradition of documentary photographers and filmmakers in her approach to capturing real-life situations. She frequently introduces strange and unfamiliar elements into these scenes – people wearing masks to conceal their identity or adults speaking with the voices of children – to make the sometimes troubling nature of her subject matter more affecting and unsettling. Her works often present ordinary people discussing or writing about their real-life experiences, thereby creating their own forms of personal expression. The subtitle of the exhibition, *Mass Observation*, alludes to a group of British social scientists from the 1930s and 1940s who encouraged the subjects of their studies to “speak for themselves” as a way to record everyday life in the modern era. Wearing's work does not study human behaviour so much as reconfigure it, prompting us to consider the many social and emotional issues that we face every day and share with those around us.

Born in Birmingham, England, in 1963, Gillian Wearing lives and works in London. Her work, begun in the early 1990s, has been the subject of numerous solo and group exhibitions, both in Britain and elsewhere. *Gillian Wearing: Mass Observation* was organized by the Museum of Contemporary Art, Chicago. This exhibition is generously supported by Margot and George Greig, Robert and Sylvie Fitzpatrick, The Elizabeth Firestone Graham Foundation and The British Council.

To follow up *C'est à trente ans que quoi déjà?*, a performance that emerged from an encounter between actress Manon Brunelle and dancer/choreographer Estelle Clareton, both of whom are drawn to the interconnections between dance and theatre, the *Turbulences* series continues with three other creative get-togethers.

February 14 and 15, 2003, are the dates set for the *Occident-Orient* concert, a collaborative effort by artists of different cultures who are open to one another's experience and interested in forging links between their musical worlds. *Occident-Orient* is a new joint undertaking for flutists Guy Pelletier and Kohei Nishikawa, this time in a work for two duos of flute and percussion: the Traces duo, made up of Guy Pelletier and percussionist Julien Grégoire, and the duo of Kohei Nishikawa and percussionist Takinijo Mochizuki. Conceived in a spirit of exchange and openness, *Occident-Orient* will present four pieces for double duo, one commissioned from Québec composer Hugues Leclair and the other, from Japanese composer Hiroyuki Yamamoto.

# *Turbulences* Series

## Artists Coming Together

February 26 and 27, 2003, will feature *Portraits*, the latest creation by Toronto dancer/choreographer Sarah Chase. With her remarkable stage presence, Chase is one of the most prominent young choreographers on the European contemporary dance scene. She adopts a very personal approach to movement, music and language in creating captivating narratives, childhood stories and family memories which she unveils to the audience as if in confidence. Words, which are closely related to her gestures, take up as much space as dance, which follows her mood while maintaining all its choreographic force. For this new work, *Portraits*, Chase has drawn inspiration from the Flemish painters. She studied eight people living in Germany, Belgium and Canada, and "the symbols, patterns and stories that spiral through their lives," in order to develop a gallery of portraits revealing their memories, dreams and passions.

Finally, on February 28, 2003, *Turbulences* invites you to a unique encounter with American artist and director Robert Wilson.

Louise Ismert

Photo: Marc Hoflack



# A Unique Encounter with Robert Wilson

Robert Wilson will be in Montréal this coming February 28. Alone on stage, in a remarkable performance, he will invite us into his artistic world, as he goes back to his sources of inspiration and the early influences on his art. He will trace the development of his principal works to date, with the help of more than 200 slides of his production designs, performances, sculptures and drawings. “I can’t talk without a pencil in my hand,” he says.

Already in the late 1960s, Wilson was considered one of the dominant figures on the avant-garde Manhattan theatre scene. In 1970, he gained international acclaim for his *Deafman Glance*, and a few years later, *Einstein on the Beach*, 1976, written with composer Philip Glass, revolutionized operatic conventions and achieved worldwide success. Over the last 30 years, Wilson has staged both original works and productions from the standard repertoire. He has created powerful, sometimes controversial, pieces whose treatment of the scenic space and light, and whose fragmentation of time and space, defined a postmodern aesthetic and influenced an entire generation of artists, here as elsewhere. Especially noteworthy are *Ka Mountain*, a 168-hour meditation performed in Iran, on the hills of Shiraz, in 1972; *the CIVIL warS*, staged on three continents between 1983 and 1985; his version of Strauss’s *Salome* at La Scala in Milan, 1987; Wagner’s *Parsifal* in Hamburg, 1991; Mozart’s *The Magic Flute* at the Opéra de Paris, 1991; *The Black Rider*, 1993, an opera created in collaboration with musician Tom Waits and writer William S. Burroughs; Bartók’s *Bluebeard’s Castle* at the Salzburg Festival, 1995; and Wagner’s *Lohengrin* at the Metropolitan Opera in New York, 1998. In 2000, Wilson directed an adaptation of *Woyzeck*, with music by Tom Waits, for the Betty Nansen Theatre in Copenhagen; this production has since toured internationally. Also in 2002, he completed Wagner’s *Ring* cycle for the Zurich Opera and directed Strauss’s *Die Frau ohne Schatten* for the Paris Opéra-Bastille.

Robert Wilson is very active on European stages, and a number of his productions have been mounted in New York, but his work has seldom been seen in Montréal. Some of us will recall his *Doctor Faustus Lights the Lights*, put on in 1993 as part of the Festival de théâtre des Amériques, and an excerpt from *Deafman Glance* presented in the arts section of a symposium entitled “Multidisciplinary Aspects of Performance: Postmodernism” held in Montréal in fall 1980. The lecture/performance *1. Have you been here before? 2. No, this is the first time...* offers us a unique opportunity to enter Wilson’s aesthetic world. This remarkable encounter with Robert Wilson will take place at Théâtre Maisonneuve, Place des Arts, on February 28 at 8 p.m., in collaboration with the Montréal High Lights Festival.

Louise Ismert



Photo: Leslie Leslie-Spinks



Alain Paiement  
*F3 (Living Chaos)*, 2001  
 Digital print on Duraflex mounted  
 on plastic, 2/2  
 256.2 x 379.7 cm (overall)  
 Collection of the Musée d'art contemporain  
 de Montréal  
 Photo: Alain Paiement

### Alain Paiement

Since the early 1980s, Alain Paiement has explored the broad issue of how to represent the world we live in, through painting, installation, photography and sculpture. Very early on, he turned to cartography and topographical surveys for their mapping techniques and their grid-like rendering of reality with a systematic succession of benchmarks and images. The well-known public places he has photographed this way – amphitheatres, construction sites, the Clock Tower in Montréal, Times Square in New York, the Paris and New York stock exchanges, and so on – are literally subjected to new volumetrics (spheres, semi-spheres, spirals) that counter the planar nature of the photographic image by recreating new spatial matrixes to accommodate the two-dimensional reproduction of three-dimensional realities.

In *F3 (Living Chaos)*, 2001, a work recently acquired by the Musée, Paiement offers an overall, high-angle view of an apartment interior, in a kind of invasion of privacy. Through a meticulous bird's eye scan, the artist captures the fascinating picture of the pervasive disorder of the premises, all in the imperturbable presence of their occupant. Ultimately adopting a frontal view, the representation reveals a metaphorical depth of field and astonishing perspectivist views towards the outside of the building and nearby streets, as well as the organization – structured by the walls and partitions – of the chaotic accumulation, both real and “enhanced,” of the assorted objects and manifold details of daily existence.

In addition to *F3 (Living Chaos)*, the Musée already owns two of the artist's paintings – *Europe géostationnaire*, 1983, and *Wogmeerpolder*, 1985 – and the photo-sculpture *Dead on Time*, 1990-1992.

We should also note that Alain Paiement was named the 2002 winner of the Prix Louis-Comtois awarded by the city of Montréal and the Association des galeries d'art contemporain (AGAC).

Josée Bélisle

# Recent Acquisitions

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## Roberto Pellegrinuzzi

For nearly 20 years, the work of Roberto Pellegrinuzzi has aptly focused on questions related to the specific nature of photography, its history and its discursive potential. With scientific rigour, he applies processes of observation, collection and classification to his artistic practice, allowing him to produce, on different scales, works such as fabricated herbariums, still lifes that look like macro-landscapes, and oversize, fragmented portraits. His keen observation of reality takes concrete shape in a reproduction of the visible represented as fiction.

The Musée recently acquired *Cible/Paysage IV*, 2001, a work that exemplifies the artist's clear vision and ingenuity, and that now joins *Fragments* (from the series *Le Chasseur d'images*), 1991, in the Collection. Revealing, in each of its parts, the organic tessitura of the infinitely small, the latter work unfolds in space, like a giant facsimile of a leaf cut into squares by macro-photography. Conversely, *Cible/Paysage IV* presents a reduced-scale landscape view resulting from the division of the image into thousands of dots with pins inserted to different depths. Somehow reminiscent of the fragile beauty of the world, this fragmentation of the image literally incorporates the successive planes and recreates, from the poetically "pixelized" photographic surface, the relief of reality.

Roberto Pellegrinuzzi was awarded the 2001 Prix Louis-Comtois by the city of Montréal and AGAC.

Josée Bélisle



Roberto Pellegrinuzzi  
*Cible/Paysage IV*, 2001  
Silver print and specimen pins  
102 x 156 x 6 cm  
Collection of the Musée d'art contemporain  
de Montréal  
Photo: Richard-Max Tremblay

# Gift of Dr. and Mrs. Francisco Lazaro-Lopez

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The Musée was the recent recipient of a remarkable gift, courtesy of Dr. and Mrs. Francisco Lazaro-Lopez. The couple donated their collection of more than a dozen works by Québec, Canadian and international artists including Jocelyne Allouche, James Brown, Lynn Hughes, Naomi London, Michael A. Robinson, Carolee Schneemann, Colette Whiten and Irene F. Whittome – nearly half of them (Hughes, Robinson, Schneemann and Whiten) not previously represented in the Musée's Permanent Collection.

American performance artist Carolee Schneemann is known internationally for the provocative use she makes of her body (body art). Her outstanding series of 16 photographic images entitled *Unexpectedly Research*, 1962-1992, forms a catalogue of the most significant performances she has given over the course of her career. A leading exponent of the sexual liberation and feminist movement of the 1960s and 1970s in the United States, Schneemann has worked with such artists as Robert Morris, John Cage, Claes Oldenburg, Robert Rauschenberg and Jim Dine.

In *Fresh Blood: A Dream Morphology*, 1990, a woman (Schneemann) appears at the bottom of the image as if she were emerging from a menstrual flow, from the immense pool of blood colouring nearly the entire the surface. The brilliance of the photograph adds intensity to this feminine reality.

English-born Colette Whiten, who has lived in Toronto since 1954, made a name for herself with embroidery pieces using petit point to reproduce the political figures and events dominating the news headlines (Tiananmen Square, Mikhail Gorbachev, Saddam Hussein, etc.). By representing world leaders (mainly male) on a typically female support, the artist highlights

Carolee Schneemann  
*Fresh Blood: A Dream Morphology*, 1990  
Cibachrome print  
100 x 161.5 cm  
Gift of Dr. and Mrs. Lazaro-Lopez  
Collection of the Musée d'art contemporain  
de Montréal  
Photo: Richard-Max Tremblay



the shocking imbalance that exists between the two sexes. The work donated, *Blind Word/Mute Vision*, 1991, does not depict an image, but words (the words of the title), which offer food for thought. Stitched in white thread on white cloth, this work forces the viewer to come close to it, and thus attains a certain sacred dimension.

In a tone of both humour and denunciation, Montréal artist Naomi London produced the 1990s series *Sweater Project*, a group of drawings of non-functional sweaters (too large, sleeves too long, no opening for the head, and so on). The sweater is the main element of this project and plays the lead role, as well: It may conceal, as in *Garment for Two Way Reciprocal Embrace with Enclosed Compartment for Privacy*, 1997, in which we can just make out a couple embracing beneath the red garment; or it may reveal, as in *Study for Garment for Mother and Daughter...*, 1993, in which the inordinately long sleeves of one sweater join another, without a break, like the direct, reciprocal relation between mother and daughter. Perhaps there is an equally strong link between the Musée and the many donors who enrich its collection in such a wonderful way...

Suzanne Lemire

Naomi London  
*Study for Garment for Mother and Daughter...*, 1993  
 Watercolour and graphite on paper  
 62.5 x 88.5 cm  
 Gift of Dr. and Mrs. Lazaro-Lopez  
 Collection of the Musée d'art contemporain  
 de Montréal  
 Photo: Richard-Max Tremblay

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Colette Whiten  
*Blind Word/Mute Vision*, 1991  
 Thread, cloth and box  
 22.9 x 27.9 x 7.2 cm  
 Gift of Dr. and Mrs. Lazaro-Lopez  
 Collection of the Musée d'art contemporain  
 de Montréal  
 Photo: Richard-Max Tremblay

**List of Works**

Jocelyne Allouche  
*Trois dessins d'ombre*, 1995  
 Graphite, charcoal, ink and gouache  
 on paper  
 76.5 x 73 cm (each element)

James Brown  
*Untitled (Indian Series)*, about 1995  
 Collage on canvas  
 83.7 x 67 cm

Lynn Hughes  
*Binary System*, 1996  
 Acrylic and oil on canvas  
 31.2 x 47.3 x 5.7 cm

Naomi London  
*Garment for Two Way Reciprocal Embrace with Enclosed Head Compartment for Privacy*, 1997  
 Pastel on paper  
 153.5 x 112.5 cm

Naomi London  
*Study for Garment for Mother and Daughter...*, 1993  
 Watercolour and graphite on paper  
 62.5 x 88 cm

Naomi London  
*Study for Rocking Chair Project (N° 346 Berceuse rustique...)*, 1993  
 Pastel and graphite on paper  
 78.5 x 54.5 cm

Naomi London  
*Untitled*, about 1993  
 Collage on stamps  
 15.5 x 7.8 cm

Michael A. Robinson  
*Party Favors*, 1996  
 Plaster and aluminum, 8 elements  
 45.8 x 45.8 cm (each element)

Carolee Schneemann  
*Fresh Blood: A Dream Morphology*, 1990  
 Cibachrome print  
 100 x 161.5 cm

Carolee Schneemann  
*Unexpectedly Research*, 1962-1992  
 16 Ilfochrome prints, 3/35  
 41.5 x 28 cm (each element)

Colette Whiten  
*Blind Word/Mute Vision*, 1991  
 Thread, cloth and box  
 22.9 x 27.9 x 7.2 cm

# Untitled My Eye!

Inspired by the colourful titles of the various activities organized by the Musée, we would like to summon up some of the highlights of the Pratt & Whitney Canada art workshops. Since 1992, more than 200,000 people have participated in more than 300 activities.

First off, we reinvented the world. Once we had drawn our self-portrait in silhouette, we dove into Goodwin's Red Sea. At a masquerade, we spied a very distinguished *Dame au castor* playing hide and seek with Canis Major. Then, in a nocturnal landscape, we ran into all kinds of mural animals. Among them was the panther Laura who, nestled under a blue neon light, repeated over and over: "Down with brushes! Down with brushes!"

Splat! Dazed by Paterson's swirl of stars, bowled over by Archambault's sunburst and struck by Jolliffe's thunderbolt, we saw nine paintings in one. Staggered by these multiple images, we turned to the symmetry of a Gri-gri and the asymmetry of a Tolitoli. We soon got the ball rolling again and were able to calmly do some Jenkins Surfing. You had to see the funny faces on those giants with stripes when, with the tangible line, we caught the famous *poisson d'avril* that must have escaped from the Aquamuseum. It's fun to tickle the imagination, isn't it?

In the space of two vroom vrooms, we reached the frontier of the anachronistic Americas. On a street of bungalows built piece by piece, we met the inventor of the painting machines. Face to face, he untangled the secret, which was knot to be missed. These intriguing machines certainly made a lasting imprint, and a great big noise!

Out of the corner of our eye, we could see little bits of worlds in every part of town, busy putting down roots. Of course, we always believed in flower power. Lines this way and that formed a blue progression making a gesture in painting. Having reached a vintage age, we stopped making faces, put on a holiday hat and danced till we were breathless doing the millennium twist. At midnight, we safely counted down 5,4,3,2,1, Bug!

Bye bye rectangle!

It's a wrap! We have to leave you now, because the world still needs reinventing.

Which way to the art workshops?

Luc Guillemette





## Another Modernity. The Concept of City, 1920-1950

January 25 to May 26, 2003

In the visual arts, the history of modernity generally overlaps with that of abstraction, the culmination of artistic explorations that set out to break with tradition and academicism. However, in the same vein as some recently published research, this exhibition proposes a different look at a modernity that is concerned less with the formal issues of visual language than with the question of the subject represented.<sup>1</sup> As is shown by a number of works in the Collection produced between 1920 and 1950, certain artists display a keen interest in the phenomenon of urban modernization: the economic boom experienced by the Port of Montréal, a subject dealt with by Adrien Hébert and Mabel Henrietta May; urban architecture, as seen by Berenice Abbott, Paul Citroen and Goodridge Roberts; the world of the city with its social inequalities, movingly revealed by the photography of Lisette Model; and the world of labour, such as that of the street paver caught by the camera of Irena Blühová, the garbage man colourfully and expressively suggested by Pegi Nicol MacLeod or the industrial worker rendered by Fritz Brandtner.

Adrien Hébert  
*Dans le port de Montréal (S. S. Montcalm)*, 1925  
 Oil on canvas  
 118 x 152.5 cm  
 Collection of the Musée d'art contemporain  
 de Montréal

<sup>1</sup> See, for examples, Esther Trépanier,  
*Peinture et modernité au Québec 1919-1939*  
 (Montréal: Éditions Nota bene, 1998).

# Didactic Exhibitions



*Corps machine*  
 Secondary 4 and 5 students  
 École Chomedey-de-Maisonneuve  
 Photo: Richard-Max Tremblay

## Arrimage 2003

*In My Image*

April 9 to 27, 2003

Spring returns this year with a new presentation of the project *The Student Artist*, in which hundreds of young people visited the Musée d'art contemporain de Montréal in order to become better acquainted with current artistic practices. Inspired by their observations and guided by a specific artistic approach and topic, the students produced their works back at school, under the supervision of their art specialists or student teachers from the Université du Québec à Montréal.

Always perceptible in the abundance of materials and techniques seen in the exhibition is the theme of identity, of self-image and image of the other, conveyed by the representation of the body as a tangible, existential, physical presence and revealed metaphorically as well as outlined in the material or suggested by fragments.

This exhibition has been organized under the program *Supporting Montréal Schools – Access to Cultural Resources* implemented by Québec's Ministère de l'Éducation in partnership with the Ministère de la Culture et des Communications. The Musée is proud to be involved in this cooperative effort. We also wish to note the recognition earned by École Chomedey-de-Maisonneuve, which won the Essor regional first prize for its project presented at the Musée d'art contemporain de Montréal in May 2002, as part of the exhibition *Arrimage 2002, Body + Machine* Marie-France Bérard

# Education and Documentation Appointment

Since last September, Claude Guérin has been the new Director of Education and Documentation. Mr. Guérin is not new to the Musée, as he has worked here for the past 15 years. A graduate of Université Laval (M.A. in political science), he has met a variety of challenges over his career, mainly in communications in a number of organizations in the public and private sector, including the Ministère de la Culture et des Communications, the Salon du livre de Québec and various school boards in the Montérégie region. He has played an active part in the Board of Montréal Museum Directors since its very beginnings; recently, for example, he chaired the organizing committee for Montréal Museums Day. Mr. Guérin is known for his vision emphasizing change, versatility and innovation, which he will no doubt bring to his multidisciplinary team, much appreciated for their outstanding expertise and energetic community outreach. A number of major education and research projects are anticipated in the near future under his leadership.

Chantal Charbonneau



Photo: Serge Collin

## Symposiums and Lectures

### *David contre Goliath?*

*New images (technologies, advertising, virtual reality) and the contemporary creative endeavour*

Wednesday, February 5, 2003, from 1 to 4 p.m. and 6 to 9 p.m. Free admission

#### **Presentations in French**

This event organized in cooperation with the Department of Philosophy of the Université de Moncton will examine the current situation of art in the context of the new information and communications technologies.

“Technological developments affecting the representation of reality and the manipulation of images have now reached such a high level of perfection and exert such a spectacular appeal that we are entitled to wonder what place and interest there may still be, in such a context, for more traditional or conventional artistic ‘images’ (painting, photography, film).” (Marie-Noëlle Ryan)

### *Public session of the general assembly of Montréal museums*

Wednesday, March 5, at 6 p.m.

For information and registration, call: (514) 845-6873

The Musée is organizing an evening of deliberations, in cooperation with the Board of Montréal Museum Directors.

### **Partnership between the Musée and McGill University**

For the third year in a row, the Musée is offering a course in Museum Studies in cooperation with McGill University’s Department of Art History and Communication Studies. This year, *Museum Studies (ARTH 421B)* will be given on Tuesdays, from January to April 2003, to students completing their B.A. in art history. The course will cover current theories on topics related to contemporary art and its visual display. Discussions will revolve around works from the Permanent Collection. The theoretical component will include readings in museum studies as well as in art history, cultural studies, visual theory, postcolonial theory, feminist theory, deconstruction and poststructuralism.

Christine Bernier

The Foundation is proud to announce the appointment of Jean Philippe Bolduc as its new Administrative Director. Mr. Bolduc brings a wealth of experience in this field and has already made a welcome addition to our team. Please join us in offering him a warm welcome.

#### **Annual Events**

Even though we did not host a Monster Ball in 2002, we are considering reinstating it for 2003. Our other regular events will be taking place, as usual. These are the Annual Ball, on May 1, and the Art Auction, on May 21.

# Foundation of the Musée d'art contemporain de Montréal

#### **Special Reception**

The internationally celebrated artist Sam Taylor-Wood paid us a visit on October 10, 2002, for the official opening of her first solo exhibition in Canada. Musée curator Pierre Landry was in charge of selecting the works, which offered a highly representative panorama of the British artist's career. A number of Friends of the Musée joined Director Marcel Brisebois to celebrate this auspicious event. A sumptuous dinner was served in the foyer, and all those present had a chance to meet the artist who had come from England specially to inaugurate the exhibition.

Sam Taylor-Wood reception held at the Musée d'art contemporain de Montréal on October 10, 2002  
Pierre Landry, curator; Sam Taylor-Wood, artist;  
Marcel Brisebois, Director of the Musée  
Photo: Caroline Hayeur



#### **Governors Program**

The following individuals took part in our special events as part of the benefits created specifically for our "Governors of the MACM Foundation" program: Vincent Joli-Cœur, Anna Mainella, Nicole Parisien, Lino Ferrera, Frederic Porte, Jean François Sauv , Valier Boivin, Jean Langlais, Francine Constantineau, David Creighton, Michael Goodman, Allan C. Federer, Carolina Richer La Fl che, Louise Houde and Serge Paquette.

For further details, please call Katie Whitehead at (514) 847-6271.

#### **Campaign News**

Under the leadership of our Campaign team (Marie-Jos  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, Campaign Treasurer), along with Pierre Bourgie, Chairman of the Musée Board, Marcel Brisebois, Director of the Musée, and Jean Saucier, Chairman of the Foundation, we have reached the halfway mark in achieving our \$5-million target.

A detailed list of amounts contributed will be reported in the next edition of the *Journal*. A sincere thank-you to all our partners.

#### **Barrie Birks**

On behalf of the Musée d'art contemporain de Montréal and the MACM Foundation, we offer Ann and Kimberlie Birks our heartfelt sympathies for the loss of a truly wonderful man. Barrie, Ann and Kimberlie's consistent support of the Musée and its mission has been great inspiration to many. Barrie's memory will live on with us all.



# Venice Biennale

## An Important Gathering of Friends of the Musée in June 2003

Venice, a city that has so much to offer, will welcome you this coming June 11 as part of its *Biennale* of contemporary art, at which Jana Sterbak, the artist officially representing Canada, will present a new work at the Canadian Pavilion.

So why not come join us in celebrating this remarkable event? Our group of around 20 will be invited to meet the artist and other dignitaries at the official opening of the Biennale and at a private reception to be given in a palazzo in Sterbak's honour.

Accompanied by lecturers specializing in both ancient and contemporary art, you will then discover a region of Italy, the Veneto, that is sure to leave you with a delightful memory of romantic harmony. You will also be charmed by other inspiring sites – Verona, Bergamo, Lake Garda, Vicenza and Milan.

The package includes: round-trip air transportation, transfers by private boat, a *vaporetto* pass good on all lines throughout your stay, accommodation at the magnificent four-star Bellini, and at other equally attractive hotels in the Veneto, several meals in top restaurants offering local cuisine, an excursion by private boat to the islands of Murano, Burano and Torcello, a private motor coach for the rest of the tour, entrance and booking fees to all sites and museums visited, an epicurean tasting, and more!

For further details on the trip, ask for the brochure and reservation form from the Communications and Marketing Department, at (514) 847-6233. But call soon; the number of participants is limited.

Manon Blanchette

André Laurin, Chairman of L'Opéra de Montréal, and  
Marcel Brisebois, Director of the Musée d'art contemporain  
de Montréal  
Photo: Caroline Hayeur



## An Evening of Art and Opera

While specialists in contemporary art have taken considerable inspiration from fields outside the realm of art to analyse and present today's art works, the works themselves have always acknowledged and incorporated classical forms of various origins. The Sam Taylor-Wood exhibition recently held at the Musée, and particularly the 1994 work *Killing Time*, provided an opportunity to bring together opera lovers and present the exhibition to them, with opera acting as a counterbalance to the images in this case. On November 14, more than a hundred donors and special guests of L'Opéra de Montréal and the Musée d'art contemporain de Montréal had the pleasure of discovering that contemporary art and standard opera repertoire can be successfully combined.

Manon Blanchette

Since it moved downtown in May 1992, the Musée d'art contemporain de Montréal has opened its doors to some very special activities. Whether to entertain a group of 20 or 500, hold a corporate meeting or host a media event, the Musée offers a unique venue for event organizers.

# The Art of Living



Photo: Stéphane Cocke

Indeed, the Musée is unquestionably one of the most favourable sites in Montréal for get-togethers of all kinds: The foyer is an impressive space, with its copper-clad columns standing 15 metres high; the atrium is distinctive for the quality of its natural light; the highly versatile Beverley Webster Rolph Hall lends itself equally well to a banquet or a circus performance; and the Sculpture Garden harbours a secret charm.

In conjunction with various private activities, several prestigious gatherings took place at the Musée in 2002. These include the gala dinner held in honour of Bill Clinton during his visit to Montréal, the awarding of the Ordre du Québec to Gérard Depardieu by Premier Bernard Landry, and the *Envers* show given by designer Yves Jean Lacasse as part of Montréal Fashion Week – all of them events that attracted international media coverage. What's more, such activities allow some 12,000 privileged guests to visit our exhibitions every year.

In spring 2003, an original new space will open up for Musée clients: the second-floor terrace. This area decked with flowers, just next to the Friends Lounge, affords an unobstructed view of the Place des Arts promenade and downtown Montréal. It is well suited to cocktail parties for up to 50 guests, or private dinners for 20 or 30 guests.

Information: (514) 847-6234

Danièle Patenaude

## Highlighting the MACM

This year, escape the winter snow and cold by taking part in the Montréal High Lights Festival. In connection with the 2003 edition, scheduled to run from February 13 to March 2, the Festival will present *Carvalho Cuisine Montalban* in the Musée's Beverley Webster Rolph Hall. This dinner/performance concocted by the Festival's Catalan guest chef and prepared at the Musée restaurant La Rotonde will take place from February 19 to 23.

As well, in collaboration with the Festival and its Performing Arts section, the Musée is pleased to present a performance by Robert Wilson. For this event, you can take advantage of the Montréal High Lights theatre package which includes the following four shows: *Les Manuscrits du Déluge* at Théâtre du Nouveau Monde, on February 18; *L'Homme de la Mancha* at Théâtre Olympia, on February 20; *Robert Wilson* at Théâtre Maisonneuve, on February 28; and *Montréal brûle les planches* at Théâtre Maisonneuve, on March 2 – all for \$119, plus tax. On top of the 30% savings you enjoy with this theatre package, you get a 50% discount on admission to the Musée. The Musée Boutique also offers a 15% discount on all your purchases, along with a gift when you come and visit.

But don't delay; quantities are limited. For reservations, call Admission: (514) 790-1245.

Marie-Julie Archambault

# Betty Goodwin

## Selected Works from the Collection

Any body of work that leaves a mark on its time must first be sincere, true and honest, produced without concessions, and reveal implicitly, or sometimes even explicitly, the profound expression of an individual existence.

For some 30 years, Betty Goodwin has stood in the forefront of the contemporary art scene with a singular corpus characterized by vulnerability and complexity, or indeed mystery, an always moving work that is founded on memory and examines the fragility of the human condition.

The artist reached full maturity in the early 1970s, when she produced a remarkable series of prints that quickly commanded attention and that spoke of both a great inventiveness and a fascinating sensibility. Next came the collages, gouaches, drawings and installations which gradually established their mark and revealed the originality and richness of her approach, and ultimately made her one of the most significant figures in recent Canadian art.

We may state, beyond the shadow of a doubt, that Goodwin's concerns and sources of inspiration are abundant and manifold. While interpreting her iconographic and symbolic vocabulary remains relatively difficult, it is nonetheless possible to distinguish numerous recurring themes in her work which demonstrate her interest in the human figure and things associated with it –

clothing, bed, habitat – as well as the torments of time and the violence the body is subjected to. By extension, we may also find allusions to the individual with respect to the search for identity and relations with others and nature.

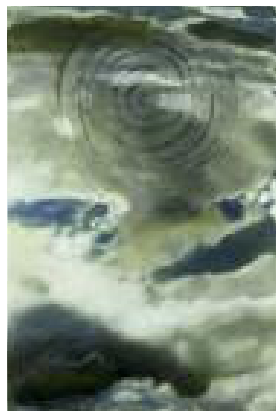
Comprising over 20 works from the Musée's Permanent Collection, this exhibition traces the main stages in Goodwin's artistic practice and highlights some of the subjects she has favoured over her career.

February 14 to April 27, 2003

Réal Lussier



*Je suis certaine que quelqu'un m'a tuée*, 1985  
Wash, pastel on paper  
51 x 65 cm  
Lavalin Collection of the Musée d'art contemporain de Montréal  
Photo: Centre de documentation Yvan Boulerice



*Beyond Chaos, No. 7*, 1998  
Oil stick and charcoal over gelatin silver print on translucent mylar film  
171.5 x 115.5 cm  
Collection of the Musée d'art contemporain de Montréal  
Photo: Courtesy of Galerie René Blouin

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