

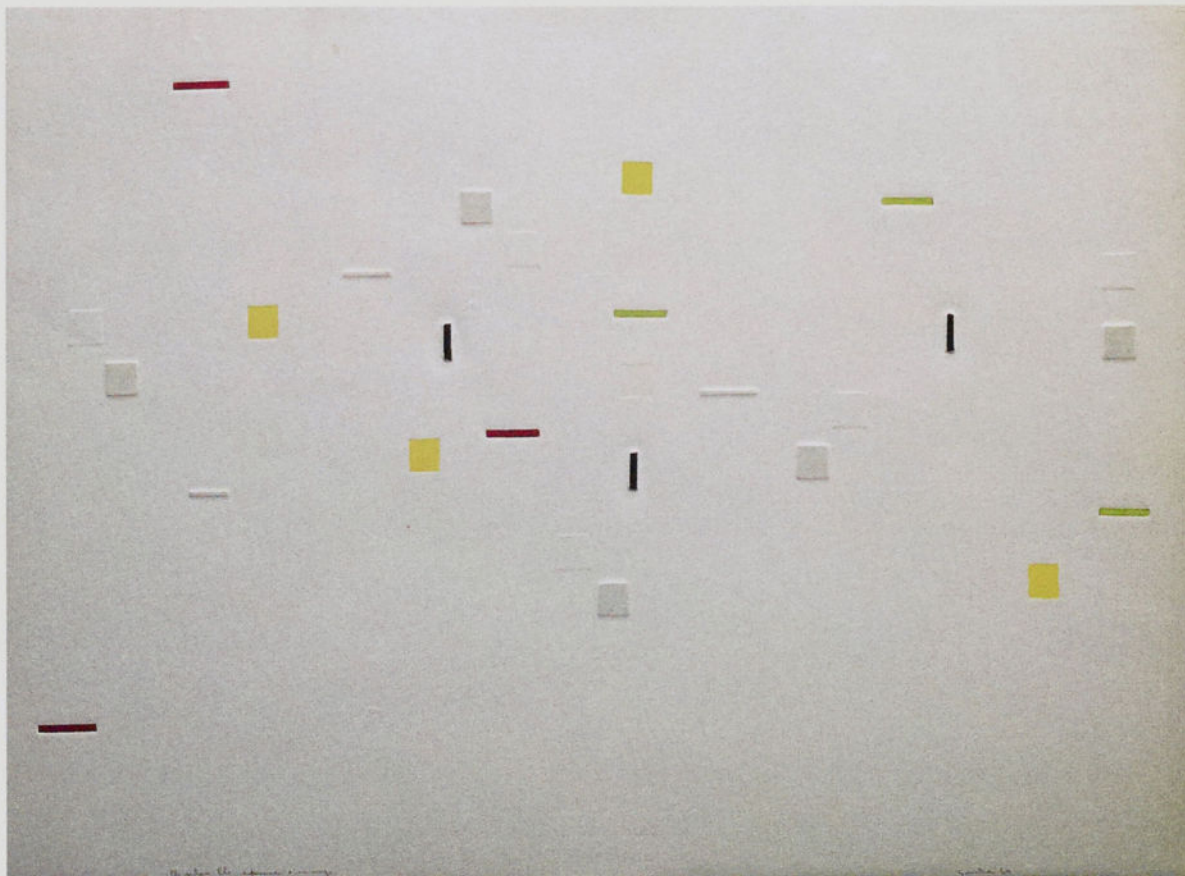
Volume 14
Number 2
October, November,
December 2003
and January 2004

le journal

≡ MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec ≡

Contents

- 2 Yves Gaucher
- 4 Recent Acquisitions
- 6 Lively Arts
- 8 Nicolas Baier
- 9 Michel Boulanger
Publications of the MACM
- 10 Tonic Effects
- 11 Didactic Exhibitions
- 12 Musée Foundation Art Auction
- 14 Lecture for the French
Chamber of Commerce
- 15 The Musée d'art contemporain
de Montréal in Venice
- 16 Symposiums



Yves Gaucher

October 10, 2003 to January 11, 2004

This major exhibition is intended as a tribute to one of the leading figures in abstract art in Québec and Canada. The first posthumous retrospective devoted to Yves Gaucher, it offers visitors a survey of a remarkable body of work made up of rhythm, structure, space and time. From his first experiments with printmaking in the late 1950s to the works on paper produced in 2000, the year of the artist's death, the presentation reflects the dialogue between artistic media that was a constant source of inspiration to Gaucher, and reveals the affinities and parallels that emerged over a span of more than forty years.

A selection of some ninety works, grouped and interrelated according to successive or overlapping cycles, attests to Gaucher's exemplary consistency and illustrates the extent of the thematic intertwining that characterized his art. The sequence of paintings, prints, drawings and collages in the exhibition therefore does not adhere to a strictly chronological approach, but rather focuses on nuances and constants, in addition to defining the effects of the series which Gaucher favoured throughout his career.

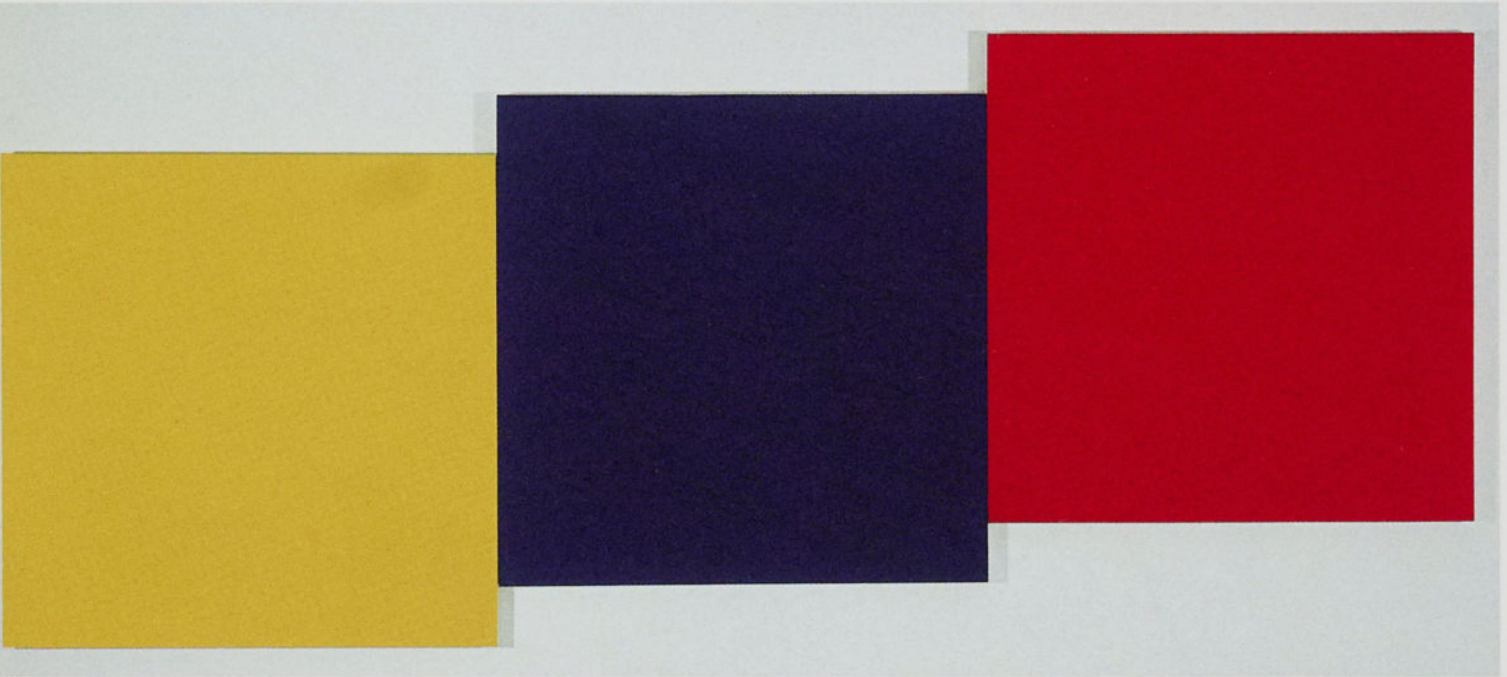
Pivotal series, such as *En hommage à Webern*, from 1963, the album *Transitions*, 1967, *Phases*, 1981, *Trinôme*, 1996, and the set of collages and acrylics on paper from 1998-2000, indicate key perspectives in the evolving process of Gaucher's art. They testify to his desire to state clearly and simply what only the most refined means would manage to attain, and open onto later paths, often sublime, which they helped trace. The *Square Dances*, from 1964-1965, the *Signals/Silences*, from 1966-1967, the *Ragas*, from 1967, the *Grey on Grey Paintings*, from 1967-1969, the *Jericho* series, from 1978, the *Square Paintings*, from 1983-1986, the *Dark Paintings*, from 1986-1988, and the *Pale Paintings*, from 1988-1992, all bring out the magnificence of a pictorial *oeuvre* rooted in the elemental experience of Gaucher's work, that of "rhythmics as a universal essence."

The sensory experience of Gaucher's work and the knowledge it bids us share become, beyond the various media and materials, the very substance of his art, this space of contemplation in which we are invited to partake, the spaces of silence that are formed by the visual rhythms, the lines, colours and structures, and that reveal the echo, deep down, of a silent presence. Gaucher's imposing paintings, and his works on paper of similarly ineffable grandeur, make considerable demands on our perception. Each one is constructed in the experience it reveals, the experience of the rhythmic relations that imply an absence of discourse, symbols or narrative. Each work draws visitors into the duration, pulsations and expansion of colour, inviting them to experience what Gaucher called "the state of trance that you can be put into by the work."

Sandra Grant Marchand

Pli selon pli, 1964
Impression in relief and enhanced
embossing on Moriki paper laminated
on Arches paper
Ink proof
56.5 x 76.2 cm
Musée d'art contemporain de Montréal
Collection
Photo: Richard-Max Tremblay
©Sodart 2003

Jaune, bleu & rouge IV, 1999
3 elements
Acrylic on canvas
122.5 x 122.5 cm (each)
Private collection
Photo: Richard-Max Tremblay
©Sodart 2003



Le Journal du Musée d'art contemporain de Montréal is published three times a year by the Direction de l'éducation et de la documentation. • Editor: Chantal Charbonneau • English translation and proofreading: Susan Le Pan • Design: Fugazi • Printing: Quad • ISSN 1180-128X

The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the Ministère de la Culture et des Communications du Québec. The Musée receives additional funding from the Department of Canadian Heritage and the Canada Council for the Arts.

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

November 15, 2003 to March 28, 2004

Recent Acquisitions

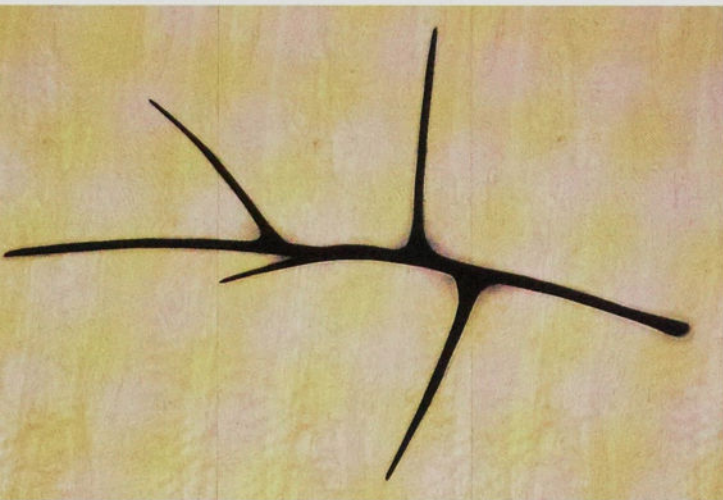
Developing the Collection: A Twofold Recognition Process

Monique Mongeau
Acacia, 1996
Oil and wax on plywood
242.5 x 361.8 cm
Gift of the artist
Musée d'art contemporain de Montréal
Collection
Photo: Richard-Max Tremblay
©Sodart 2003

Roland Brener
Houses of Digital – House of Bloat, House of Pinch,
House of Blinch, 1997-1999
Wood, plywood and paint
117.7 x 416.6 x 76.2 cm (overall)
Gift of the artist
Musée d'art contemporain de Montréal
Collection
Photo: Richard-Max Tremblay

The development of the Collection is one of the Musée's main concerns. Accordingly, a certain number of carefully chosen works are added to its holdings every year, thanks to the combined efforts of collectors, dealers and artists who submit proposals for purchases and gifts for consideration by the curators and the Acquisition Committee. They are all studied – more than 250 each fiscal year – and, eventually, those that correspond to the Musée's priorities in terms of its mission are accepted. This mission is to consolidate its representation of major Québec artists, reflect the diversity and range of disciplines, register the emergence of innovative practices and attest to the essential contribution made by some of the leading figures on the international scene, while keeping within any applicable budget limits.

In the past decade, the Musée's Collection has nearly doubled, from 3,400 works to close to 6,400. On top of the acquisition of the 1,324 pieces in the extensive Lavalin Collection in June 1992, the Musée gained some 1,350 works, of which 1,070 were generously donated. Additions to the Collection adhere to a specific balance between purchases and gifts. To date, 66 percent of the works (more than 4,100) were purchased, and 34 percent (more than 2,200) were donated. In the latter group, 320, or 5 percent overall, were gifts of the artists. In addition, a total of 480 donors have contributed to creating this legacy.



Of the 1,570 artists represented in the Collection, more than 1,230, or nearly 80 percent, are living. Québec art accounts for 65 percent, Canadian art, 13 percent, and international art, 22 percent. The proportions in terms of artists' origins are much the same, for both purchases and gifts.

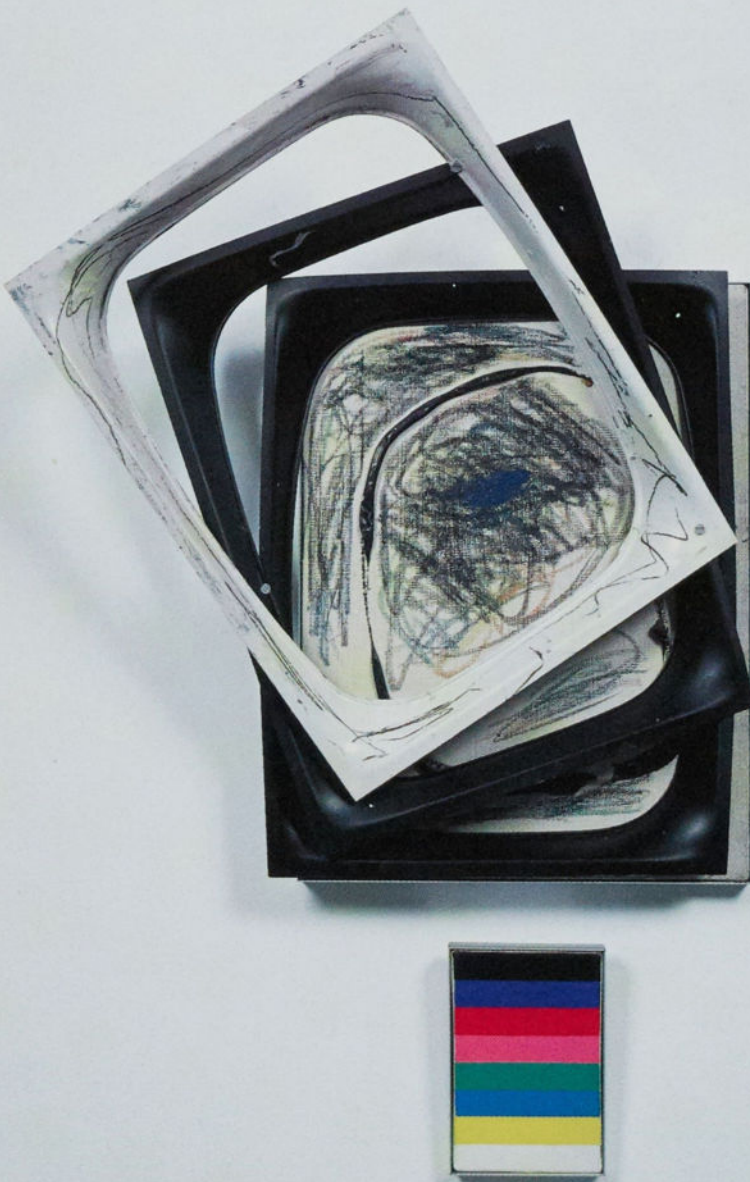
When it comes to the various ways of developing the Collection, the twofold recognition involved may be defined as, first of all, the fact of recognizing and discerning the validity and intrinsic qualities of the works – aesthetic value, historical character, relevance in terms of current issues – and, secondly, the fact of recognizing and appreciating donors' generosity.

This new hanging features some thirty works acquired in the last five years (1998-2003). Produced, for the most part, in that same period, they immediately stand out for their formal qualities and the interest of their subject matter. They fall under the headings of painting, sculpture, drawing and photography, as well as a hybrid mix of genres and manners; they make sense individually and, grouped together in this inclusive context, they form a varied picture of the vitality of contemporary art. Among them are works by François-Marie Bertrand, Jérôme Fortin, Roberto Pellegrinuzzi, Monique Mongeau, Rober Racine, Monique Régimbald-Zeiber, Roland Poulin, Paterson Ewen, Roland Brener, Ron Martin and Nam June Paik.

Josée Bélisle

5

Nam June Paik
Structural-Something-Please, Add a Noun, 1975-1983
Acrylic and oil crayon on canvas mounted on stretchers and television frames
56 x 49 x 13.5 cm; 16 x 10.8 cm
Gift of Mrs. Esperanza Schwartz
Musée d'art contemporain de Montréal Collection
Photo: Richard-Max Tremblay



This fall, the program of lively arts will feature performances in which the exploration of sound, as both a field of research and a source of inspiration, has sparked the creation of projects concentrating on the particular qualities of certain sounds that are not necessarily unusual, but whose presence and properties do not always filter into our consciousness.

First of all, starting October 1, we will see *Duos pour corps et instruments*, the latest piece by choreographer Danièle Desnoyers, known for her work that engages in a dialogue with sound as a raw material for her choreographic creations. Produced over the summer by Desnoyers, as artist in residence at the Musée, *Duos pour corps et instruments* follows in the artistic path launched by the choreographer in 1999, when she created *Concerto grosso pour corps et surface*

Lively Arts



October 1 to 4 and 8 to 11 at 8:30 p.m., as well as October 4 and 11 at 3 p.m.

métallique. For this new project, Desnoyers has chosen to work with three performers who have had a strong influence on her own career: Sophie Corriveau, AnneBruce Falconer and Siôned Watkins, “extraordinary dancers who have devoted themselves exclusively to performing.” Desnoyers associates them with “an iconography that comes from the world of the great chamber music soloists, or even pop culture.”

After several years of choreographing for ensembles, Danièle Desnoyers was keen to explore the solo form and work in a studio setting with a single performer at a time. But “life isn’t a solo,” says the choreographer. In *Duos pour corps et instruments*, the three performers therefore interact together. Desnoyers presents an encounter between choreographic and sonic fragments in a dialogue in which sound and movement converse without ever being dominated by the other. Each dancer performs in relation to a sonic station, so that each solo also becomes a duet between the dancer’s body and the “instrument.” For this new piece, the choreographer has worked with Marc Parent for the lighting design, and with Nancy Tobin for the sound environment. Tobin previously collaborated on *Concerto grosso pour corps et surface métallique*.

Next, in November, the third edition of the *Turbulences* series will be presented within a device conceived and produced by Artificiel, a group made up of Alexandre Burton, Jimmy Lakatos and Julien Roy. Their project combines digital creation, sound art and installation. It takes the form of a field of incandescent light generated by sixty-four large, 1,000-watt bulbs hung a metre above the floor. Each bulb has a very particular kind of dimmer, allowing Artificiel to enlarge and explore the acoustic palette of the device.

Burton, Lakatos and Roy embarked on this joint exploration in spring 2002, under the heading of “bulb project.” Their first prototype comprised sixteen bulbs which operated according to a changing pattern defined for a semi-public presentation and the recording of a twenty-five-minute sequence reproduced in its entirety on a CD. A second version using thirteen bulbs was presented in Paris last May. The gallery admitted visitors one by one, who could each choose one of nine “visual and acoustic environments” developed by Artificiel.

The Musée wishes to present the project as both a sound installation and a “musical instrument.” Every week throughout November, artists and composers of experimental and digital music, prominent on the local and international scenes, will come and explore the instrumental potential and the acoustic properties of the device. The guest artists include Ælab, Yaroslav Kapuscinski, Thomas Köner, Jean-Frédéric Messier, Monolake, Maxime Morin, Nancy Tobin and Cristian Vogel. The public is invited to take in the results of their work in a series of four performances offered on Wednesday, November 5, 12, 19 and 26 at 9 p.m. Each evening of performances will be opened by Artificiel.

Louise Ismert

Duos pour corps et instruments
Choreography: Danièle Desnoyers
Photo: Luc Sénécal
Performer: AnneBruce Falconer

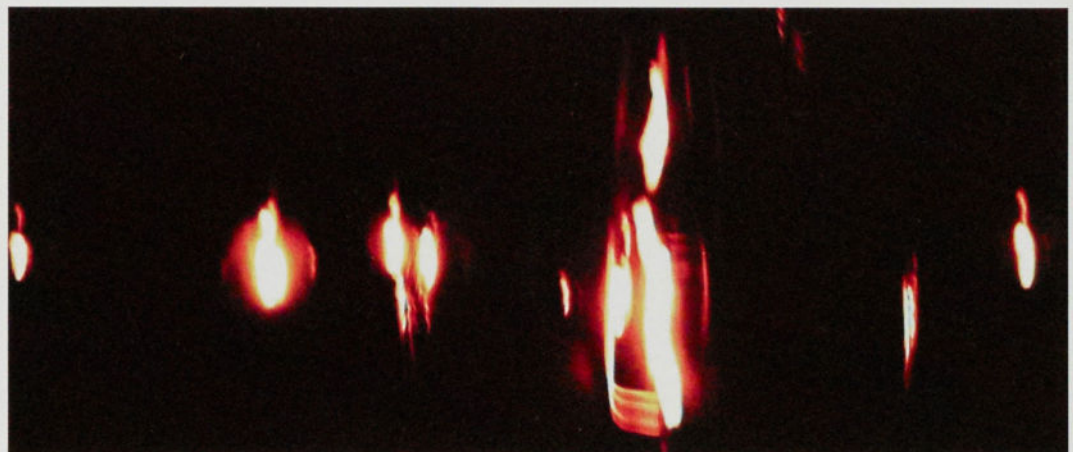


Photo: Artificiel

Originally a painter, and then a photographer, Nicolas Baier began his career at the start of the last decade. While it initially took some time for his work to gain recognition, Baier has since experienced a great burst of creative energy crowned in 2000 by the Prix Pierre-Ayot, awarded to an emerging talent for excellence in the visual arts.

It was with his 1999 solo exhibition, *Liquidation Nico & Cie*, at the Centre des arts actuels Skol, in fact, that the artist changed tone. This personal, relatively autobiographical presentation, focusing on a kind of surprising, wide-ranging inventory of what constitutes his everyday environment, began a productive creative cycle that encompasses all the ensuing exhibitions. From this perspective, the recent photographs presented by the Musée, far from being an exception, confirm its direction.

Called *Scènes de genre*, the exhibition continues Baier's autobiographical investigation of day-to-day domestic reality. In his own fashion, he documents the places where he lives, goes, or even sometimes passes through, along with everything that may be found there and that captures his interest. From this standpoint, the exercise relates more to self-portrait than autobiography, as what we are shown is a highly individual eye cast at the things around us, and what this eye expresses, much more than an ordinary way of surveying the reality surrounding the artist.

In this work, in which Baier's interest seems to home in on selected objects or particular, perhaps uncommon, details – a table, its damaged surface worn by time, a section of counter, a few ceramic tiles in a bathroom, the bare surface of his scanner, and so forth – Baier delves further into the relationship between his photographic practice and painting, and endeavours to question, with a great deal of flair and poetry, the concept of abstraction.

Gilles Godmer

Nicolas Baier

Petits riens, 2002
Digital print on
photopaper
396 x 396 cm

September 25 to November 30, 2003



Upcoming Exhibitions

Michel Boulanger: *Trâîner son lourd passé*

December 18, 2003 to April 18, 2004



Trâîner son lourd passé, 2002
Oil on canvas
244 x 368 cm
Collection of the artist

In the past dozen years or so, Michel Boulanger has become known on the Québec scene as a master of chimerical illusions. Initially concerned with the rules of pictorial representation and the complexity of perception, he has developed a body of work full of extravagant, fascinating compositions.

While it remains rooted in his earlier work, this project – his first solo exhibition at the Musée – also offers much that is new, evident mainly in the transformations that have occurred in terms of representation. Boulanger's art has lately become more narrative, at the same time as the pictorial space has been released from the contingencies of landscape and become more playful. His current work continues these recent developments. Incorporating a more significant narrative content than before, Boulanger introduces as subjects animals from a fictive menagerie, quite his own, created by 3D modelling. More specifically, through his imaginary figures he freely tackles various themes with a moral flavour or with elements of a value judgment.

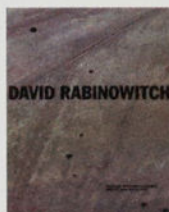
Réal Lussier

Publications of the MACM

Since January 1, 2003, the Musée d'art contemporain de Montréal has turned to ABC Art Books Canada (www.abcartbookscanada.com) for the distribution of its publications. This collaboration will provide wider international dissemination for the work of our artists, authors and curators, and generate revenue at the same time. The MACM publications may now be found in many bookstores, universities and museums across Canada, the United States and Europe, including: David Mirvish Books, Toronto; the Vancouver Art Gallery Shop; the Whitney Museum, New York; the Getty Museum, Los Angeles; Flammarion, at the Centre Georges Pompidou, Paris; and others.

This coming November 13 to 17, ABC will have a stand at the Salon du livre de Montréal, where the Musée will present its latest releases.

Chantal Charbonneau



David Rabinowitch
Musée d'art contemporain de Montréal/
National Gallery of Canada
Josée Bélisle with the collaboration of
David Carrier, Donald Kuspit, Catrina Neiman and
David Rabinowitch
120 p., 110 ill., 32 x 25.5 cm, \$44.95,
ISBN 0-88884-770-X



Nan Goldin
Musée d'art contemporain de Montréal
Paulette Gagnon with the collaboration of
Éric Mézil
96 p., 72 ill., 28 x 22 cm, \$39.95,
ISBN 2-551-21754-7



Jana Sterbak. From Here To There
Musée d'art contemporain de Montréal
Gilles Godmer with the collaboration of
John W. Locke
196 p., 56 ill., 24.5 x 16.5 cm, \$39.95,
ISBN 2-551-21755-5



Yves Gaucher
Musée d'art contemporain de Montréal
Sandra Grant Marchand with the collabora-
tion of Roger Bellemare, Danielle Blouin,
Jean-Jacques Nattiez and David Tomas
276 p., 115 ill., 21.5 x 27 cm, \$59.95,
ISBN 2-551-21836-5

Art Workshops



Tonic Effects

Stimulate your creativity by taking part in the Musée's art workshops. The various activity programs are designed for all categories of visitors. On Sunday afternoons from 2 to 4 p.m., as a family or with friends, you can give free rein to your imagination by making your own creations inspired by works on display at the Musée, while trying out different techniques, media and materials.

The program *Creativity is for All Ages!*, for seniors, will start up on the first Tuesday in October with a series of five sculpture workshops that will tackle the various techniques involved in bas-relief: assemblage, modelling, moulding and direct carving.

Intended for adults interested in adding a new kind of colour to their early evenings, *Place à la magie Wednesdays*, offered from 6 to 8 p.m. starting October 1, will allow participants to explore the path followed by artists who left their mark on modernity in Québec. Among other things, we will experiment with various techniques, media and compositional methods found in the works of Henry Saxe and Guido Molinari.

For the second year running, *Le Grand TintamART du Musée* will get downtown Montréal moving and shaking. Come and join in, with family or friends, on December 27 and 28, 2003, from 1 to 5 p.m. Two alternating activities will be offered: *Les blasons lumineux* and *Les bécots sonores*. The day will wrap up with a parade and a burst of sound, light and laughter.

No doubt about it! A good dose of creativity is a like breath of fresh air and introduces new ideas, develops personal expression, stirs up a range of emotions, gives an outlet for individual sensibility, sparks the desire to communicate and changes our perception of the world. So come and discover the joys of creating at the Musée workshops.

Luc Guillemette

Wassily Kandinsky
Ovale, 1925
Etching, 106/300
56.8 x 45.2 cm
Musée d'art contemporain
de Montréal Collection



October 17, 2003 to February 15, 2004

Didactic Exhibitions

Abstraction[s]



Claude Tousignant
Rythmique stochastique (from
the album *Untitled*, 1971), 1964
Serigraph, 25/25
50.8 x 65.1 cm
Musée d'art contemporain
de Montréal Collection

The term “abstract art” generally conjures up the idea of a work that does not reveal any connection with the world of appearances. While not entirely false, this conception needs qualifying, since abstract art manifests itself in different forms and to variable degrees. This exhibition of works dating from 1912 to 1964, put together from the Collection of the Musée d'art contemporain de Montréal, resists the temptation to propose a history of abstract art. Rather than a chronological view, the hanging sets out to illustrate the multitude of theoretical conceptions related to the reworking of traditional representation, or its abandonment altogether.

Some works maintain a loose connection with reality. With *L'Homme au chien*, Pablo Picasso, exploring the Cubist aesthetic, chooses to deconstruct perspective space into a series of planes that show multiple points of view at the same time. Following the Futurist doctrine, the collage *Luce*, by Filippo Marinetti, breaks the conventions of representation to demonstrate that art and life are one: The cutout words and the figures are identifiable, but their juxtaposition gives rise to a dislocation of their original meaning. The title of Fernand Léger's *Le Lotus bleu* suggests a reading of the plant motif, but the abundance of intertwining organic forms turns it into figurative abstraction without any mimetic claim.

Other artists utterly reject all reference to the world of representation. Wassily Kandinsky, considered one of the pioneers of abstract art, develops an artistic language in *Ovale* based on the fundamental forms of geometry in which each visual element has a symbolic and spiritual function. The works of his fellow Russians Ilya Chasnik, Liubov Popova and Alexandre Rodchenko are, for their part, typical of objective approaches concerned with the organization and interaction of coloured planes. And the serigraphs of Guido Molinari and Claude Tousignant, which remove all traces of the gesture, establish a new dynamic space based on the reversibility of form and content or on the energizing properties of colour.

Finally, while some paths affirm the objectivity of the image, others explore the inner world through the free gesture. For Paul-Émile Borduas, 1942 was a time of gouaches worked without preconceived notions. The motifs that emerge are born of chance, removed from any anchor in perceived reality. A legacy of automatism may be seen in the trace of the expressive gesture found in Marcelle Ferron's *Untitled*. Paradoxically equally lyrical, the abstract lines of Étienne Hajdu's *Untitled* are embossed in aluminum but, beyond the material contingencies, the artist brings the surface to life with a fluid movement.

Marie-France Bérard

Jocelyne Allouche
Italiques (VIII), 1995
 Silver print, 1/3
 56 x 61,5 cm
 Photo: Guy L'Heureux

Jacques Hurtubise
Rouge vague, 1999
 Acrylic on canvas
 107,5 x 163,5 cm
 Photo: Daniel Roussel

Irene F. Whittome
Brahmin Girl/Singhalese Woman, 2002
 Digital print on Arches paper, 3/3
 90 x 120 cm
 Photo: Richard-Max Tremblay

René Derouin
Lac à la truite V (Les Lacs series), 2000-2002
 Drawing, collage
 44 x 59 cm
 Photo: Lucien Lisabelle



Musée Foundation Art



The fourteenth edition of the Art Auction of the Foundation of the Musée d'art contemporain de Montréal will be held on October 16 in Beverley Webster Rolph Hall. In a change from previous years, it will take place in the fall instead of spring. We are particularly proud to present a remarkable selection of works by renowned artists at this event which has established an illustrious reputation over the years.

Last October, we issued an invitation to Québec, Canadian and foreign artists, as well as collectors, to submit a work. A great many answered our call, making the work of the selection committee that much more difficult; in the end, eighty-nine works were chosen. Our sincere thanks go to all the artists and collectors who responded to our appeal. Through their participation and presence, they make a very concrete contribution to the impact of the Musée d'art contemporain de Montréal.

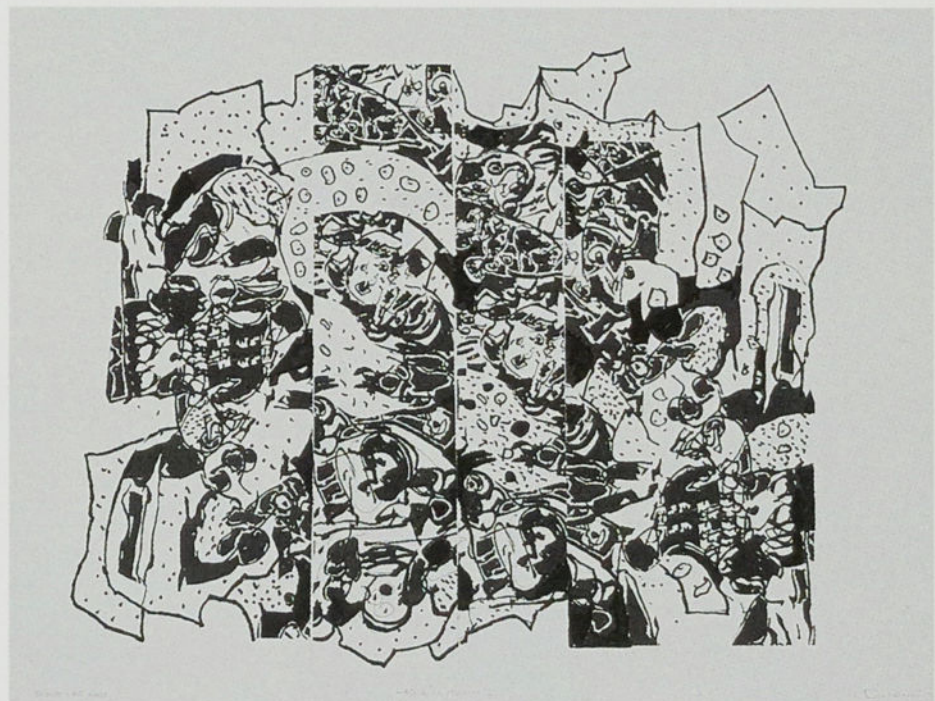
The organizing committee is made up of Simon Blais, Georges Curzi, Denis D'Etcheverry, Jean Langlais, Réal Lussier, Carolina Richer La Flèche, Jean Saucier, Anik Trudel, Leah L. Carey and Jean Philippe Bolduc. We also have the support of a large number of sponsors: Hôtel Le Saint-James, Montréal, Bégin et Associés Communications Marketing, Quad Printing Inc, Iegor Hôtel des Encans, Pacart Québec Inc., Harry Rosen, La Rotonde, Flore Topiaires and Marcel Pelletier Encadrements.

The Art Auction is a most agreeable opportunity to offer financial encouragement to the Musée. By purchasing a work, you help the Foundation achieve its objective, which is to raise funds in order to enrich the Musée's Collection.

We hope that a great many of you will come and enjoy this special occasion.

Jean Philippe Bolduc

Auction



Dr. Jean Milot
Photo: Caroline Hayeur

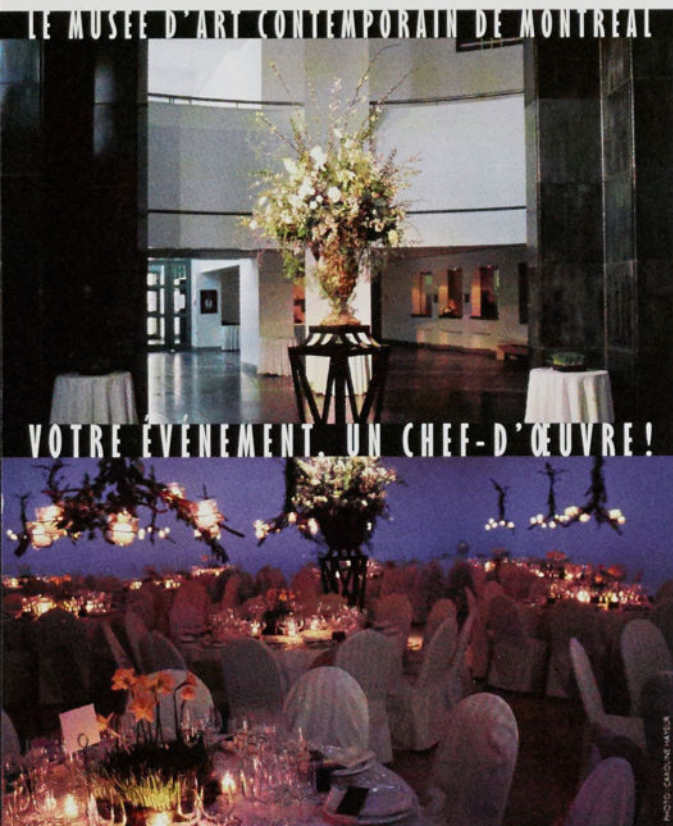
Lecture for the French Chamber of Commerce



A lecture given by an ophthalmologist at the Musée d'art contemporain de Montréal! Indeed, as part of a private event, Dr. Jean Milot, who is affiliated with Hôpital Sainte-Justine and a professor at the Université de Montréal, spoke this past June 11 for the French Chamber of Commerce on the subject of "the painter's vision and its aberrations."

Dr. Milot went over the best-known cases, the most celebrated being that of Claude Monet. Monet, who suffered from senile cataracts, had a distorted vision of shapes and colours that tended to eliminate blue. He described his limited vision himself in a letter, in 1922: "My poor eyesight makes me see everything in a total fog." A year later, he underwent eye surgery and recovered 90 percent of his sight, but now experienced double vision. The celebrated *Water Lilies* series, with the Japanese bridge, painted between 1897 and 1918, shows us the progress of his impairment: natural colours at the beginning, then dominant yellows and finally only dark shades and increasingly blurred forms that gradually fade away. Dr. Milot also discussed the cases of Edvard Munch, Vincent Van Gogh and Camille Pissarro.

Mireille Azéma



The Musée d'art contemporain de Montréal in Venice

Czech-born Montréal artist Jana Sterbak officially represented Canada at the 50th *Venice Biennale*. This was the second time the Musée d'art contemporain de Montréal was chosen to organize the exhibition presented at the Canadian Pavilion.¹

Sterbak, a major figure in contemporary Canadian art, has worked prolifically for more than twenty-five years. Coming as it did after a number of exhibitions on the international scene, this participation in the *Venice Biennale* confirmed the scope of her career, which had already been well established for over a decade. The artist has developed an eclectic, complex body of work examining the human condition and, in particular, the individual. Her works are presented in the form of sculptures, photographs, video installations, films and performances. For the Biennale, Sterbak produced a new video piece titled *From Here To There*.

The work was very well received by the members of the press who viewed it and met the artist during the three media days that began on June 11. More than 2,000 journalists from all over the world passed through the Canadian Pavilion. Many articles are planned for publication in such major international magazines as *Kunstforum*, *Art press*, *Kunst Zeitung*, *Der Spiegel*, *ARTInvestor* and *L'Œil*. Several television and radio interviews were also broadcast over RAI Arte, 3Sat, ZDF, Bayerische Rundfunk and France-Culture.

A number of activities were organized to mark the Musée's participation in this major event in the world of contemporary art. One highlight was the gala held by the Musée for a hundred or so guests at the Palazzo Alverà, a charming site on the Grand Canal. This reception gathered together friends of the Musée, art collectors and dealers, as well as the Musée's principal partners in this fiftieth edition of the *Venice Biennale*: representatives of the Canada Council for the Arts, the Department of Foreign Affairs and International Trade, the National Gallery of Canada, the city of Montréal, Tourisme Montréal and the Canadian Tourism Commission.

Caroline Langevin and Danièle Patenaude

Paulette Gagnon, Chief Curator of the MACM, Marcel Brisebois, Director of the MACM, and Franco Bernabè, President of the Biennale, in front of the Canadian Pavilion this past June 12.

Peter McKellar, Minister Counsellor, Canadian Embassy in Rome, Yves Pépin, Head (Visual and Media Arts), Department of Foreign Affairs and International Trade, and Helen Fotopulos, Responsible for Culture, Heritage and Cultural Communities, city of Montréal, at the VIP breakfast on June 13.

Jan May and Angela Roberts, volunteers during the media days, and Caroline Langevin, Media Relations Officer at the MACM.



Photo: Chantal Charbonneau



Photo: Michel Pétrin



Photo: Chantal Charbonneau

¹ The Musée showed works by Roland Brener and Michel Goulet in 1988.

Bergson: Aesthetics Theories and Media Practices

September 24 and 25, 2003



This international symposium brings together philosophers, artists, art historians and film theorists who will examine the links between the philosophy of Henri Bergson and aesthetic theories related to contemporary art.

This philosopher who wrote during the first half of the twentieth century has become a major reference for many contemporary theoreticians and artists. How, for example, may we explain the relation between Bergson's thought and theories of telematic art? Or between his ideas and current definitions of time and memory, of body and matter? The discussions will cover a number of questions surrounding new media aesthetics, as they relate to different but interrelated practices such as photography, music, dance, cinema and electronic art.

The symposium will address the fundamental issues raised by the "new" notions of spatiality and temporality proposed by contemporary art and, at the same time, will rethink the presence of Bergson's philosophy, in order to better grasp the issues at stake, the powers involved and the impasses.

The participants are: Georges Didi-Huberman (École des Hautes Études en Sciences Sociales, Paris), Roy Ascott (University of Plymouth), Éric Lecerf (Collège international de philosophie, Paris), Mireille Buydens (Université Libre de Bruxelles), Donato Totaro (Concordia University), Valérie Lamontagne (Concordia University), Mia Vaerman (Catholic University of Brussels), Gregory Chatonsky (Le Fresnoy, Studio National d'Art Contemporain, France) and Pierre-Damien Huygue (Université de Paris I).

The event is organized jointly by the Musée and the Department of French Studies at the Université de Montréal. Information/registration: (514) 847-6226 or www.macm.org

Symposiums

Situations of Contemporary Aesthetics

November 5 to 7, 2003

The speakers at this symposium will examine the importance and relevance of aesthetics as a field of philosophy. The discussions will revolve around the most fundamental aspects of this discipline, particularly in relation to questions of theory of knowledge, ethics and politics.

Does contemporary aesthetics still possess pertinent theoretical tools for examining art today, or has it been supplanted in this role by art criticism and history, which are often closer to the works themselves and therefore considered more qualified to provide relevant keys to interpretation? Can it lay claim to a certain kind of "truth" in terms of human experience and knowledge, or must it abandon its long-held pretensions? Since Adorno's *Aesthetic Theory* and the integration of discussions of analytic aesthetics into the field of "continental" philosophy, has any real theoretical progress been made?

Symposium participants include: Albrecht Wellmer (professor emeritus of philosophy, Free University of Berlin), Yves Michaud (Université de Paris I), Walter Moser (Canada Research Chair in Literary and Cultural Transfers, University of Ottawa), Hans de Wolf (art historian, Brussels and Berlin), and professors of philosophy Peter Osborne (Middlesex University), Lydia Goehr (Columbia University), Lambert Zuidervaart (Institute for Christian Studies, Toronto), Juliane Rebentisch (Viadrina European University, Frankfurt [Oder]), Ruth Sonderegger (University of Amsterdam), Marie-Noëlle Ryan (Université de Moncton) and Daniel Dumouchel (Université de Montréal).

The event is a collaboration between the departments of philosophy at the Université de Moncton and Université de Montréal. Information/registration: (514) 847-6226 or www.macm.org

Christine Bernier