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“We Come in Peace...”

Histories of the Americas



Sergio Vega
El Primer Día (detail), 2003
 1 digital inkjet print
 56.5 x 208.3 cm
 4 inkjet prints
 35.6 x 27.9 cm (each)

1 The phrase “We come in peace...” is one of the subtitles punctuating Rosângela Rennó’s video work *Vera Cruz* (*True Cross*) on the “discovery” of Brazil by the Portuguese.

This exhibition brings together artists whose work is based, either regularly or occasionally, on elements borrowed from the history of the Americas. In so doing, it demonstrates the continued existence of an art for which history is both a source of inspiration and a subject of questioning. Its aim is to identify some of the strategies that recent art has employed to integrate historical information in order, without being engulfed by it, to examine it in a different light. The exhibition also centres on the vagueness of the term “America.” Despite its appropriation by a single country, the name is still used to denote a continent (or two) whose identity is fragmented.

“We come in peace...” announces the title of this exhibition—a claim that historical hindsight now colours with a cruel irony. But who does it denote, this “we” whose words seem intended to reassure the other? Although here the words are spoken by the Portuguese explorer featured in one of the works in the exhibition,¹ we may assume that many other “makers of contact” followed the same formula throughout the colonization of the Americas, not to mention the internal migrations that had, since time immemorial, led to the meeting of different Aboriginal peoples. The continent’s many axes of traffic and points of encounter have made it highly pluralistic, a characteristic that, though evident, is often eclipsed by misleading generalizations.

The territorial markers posed (and imposed) by this exhibition are real but unstable, their role far more that of a foil designed to set off the artwork than of a forum for continental affirmation. Which is to say that the assembled works have been selected first and foremost (and quite obviously) for their aesthetic qualities, and that it would be pointless to try to extract from the mosaic of histories presented here a clear picture of the Americas.

It will be observed, rightly, that all the pieces on view embody, to varying degrees, an outside reference—whether the “discovery” of Brazil by a Portuguese crew or the Cuban project of “social micro-brigades,” Pinochet’s accession to power in Chile or Humboldt’s explorations in New Granada, the *Filles du roi* or the fur trade in New France. But it will also be noted that these historical borrowings are treated rather roughly, and that the interest of the works lies precisely in the way they tend to distance themselves from history, through various mechanisms (fragmentation of time, multiplication of stories, abrupt entry by the artist into the historical account, play on types and stereotypes, etc.), in order to give form and volume to the historical narrative, to make it signify something other, in another way.

In addition to Québec and Canadian artists, the exhibition includes artists from Argentina, Brazil, Chile, Colombia, Cuba, Mexico and the United States. They are: Raphaëlle de Groot, Stan Douglas, Carlos Garaicoa, Cynthia Girard, Robert Houle, Liz Magor, Kent Monkman, Rubén Ortiz-Torres, Manuel Piña, Monique Régimbald-Zeiber, Rosângela Rennó, José Alejandro Restrepo, Cristián Silva, Regina Silveira, Adriana Varejão, Sergio Vega and Kara Walker. Produced for the most part in the last ten years, the works presented use a variety of techniques, from painting to photography and video.

Pierre Landry

Cynthia Girard
Filles du roi/Filles de joie, 2002
Acrylic on canvas
217 x 184.5 cm
Collection: Prêt d'œuvres d'art du Musée
national des beaux-arts du Québec
Photo: Jean-Guy Kérouac

Regina Silveira
The Saint's Paradox, 1994/2004
Installation: cutout vinyl, statuette (Collection:
El Museo del Barrio, New York), base 96 m²
(variable dimensions)
Collection: Museu de Arte Contemporânea da
Universidade de São Paulo, Brazil

Rosângela Rennó
Vera Cruz, 2000/2004
Video installation: 4 projectors,
3 videotapes (French, Portuguese
and English versions)
44 min
4.6 x 7.5 x 10.4 m (variable dimensions)



When the Musée exhibits its Collection, even a selected fraction of it, it combines and juxtaposes a certain number of powerful, luminous works, initially singled out on the basis of their primary qualities: relevance of topic, formal clarity, expressive content, symbolic value, and so on. Grouped together in a specific corpus, these works stand out within a new setting—whether monographic, historical or thematic—that may suggest other or new possibilities for reading and interpretation.

Some current art practices call directly on the spectators by including them in the process of actualizing the work; some would seem almost to dictate the preferred point of view for maximizing the experience; and others, finally, appear to deliberately employ a distancing and a shift in position as a strategy for appreciating the various elements of the piece.

This new exhibition of art from the Collection offers a selection of a dozen works (most of them recent acquisitions), produced by an equal number of artists, that specify, in different ways, *where* the spectators are most naturally located in relation to each of them: Are they part of the work, do they participate in its fabric, are they meant to view it from close up or far away? Can they identify with it, project themselves into it, or move about in it freely or virtually?

Alexandre Castonguay's interactive video installation *Générique*, in fact, becomes a reality in the presence of the spectators, whose silhouettes in motion become embedded in natural-looking pictures from an image bank. In this technological environment, the spectators—involuntary yet not captive participants—become aware of their relationship with cyberspace. *Journal panoramique* by Luc Courchesne offers circular, mobile images of his travels to Hong Kong, Barcelona, and more. These remarkable compositions arise out of a panoramic vision; at their centre, they capture the artist's gesture and presence, and seem to exert an irresistible force of attraction on the viewer. Spencer Tunick's photographs fix, for the moment and for posterity, the gathering of thousands of people posing nude, often stretched out on the ground, in recognizable surroundings—in this case Montréal, just next to the Musée. While the individual is shown here in very small scale, isolated within the multitude, there emerges from these spectacular pictures a universal character in which it is the vulnerability of humanity and the precariousness of existence that are laid bare.

April 23 to October 17, 2004

Where?



Michèle Waquant
Sol, rue de la Fraternité, 1995-1998
Inkjet print on PVC canvas
Edition of 3
200 x 300 cm
Collection of the Musée d'art
contemporain de Montréal

Pascal Grandmaison
Daylight, 2002
Chromogenic print on plexiglass
218,5 x 179,5 x 5,8 cm
Gift of the artist
Collection of the Musée d'art
contemporain de Montréal



5

Grand or intimate, natural or manufactured, uninhabited or more or less densely populated, the landscape defines and marks out the space in which we find ourselves (or would like to find ourselves). Remote and inaccessible in *Nevada 1*, by Thomas Struth; vaguely familiar, heroic or frail, in *Portrait* and *Pour un oui, pour un non* by Geneviève Cadieux; domestic and public in *Sol, rue de la Fraternité* by Michèle Waquant—these various ideas of landscape call into question the notions of viewpoint, of scale, of double. The interior space of Pascal Grandmaison's *Daylight*, at once unusual and commonplace, proposes a paradoxical synthesis of natural and artificial light. In *Nuages gris*, Pierre Dorion breaks up the coloured fields of a vast abstract landscape. He develops, piece by piece, a purely aesthetic vision of those cloud-filled skies that run through the history of painting. In *Spica*, Rober Racine incorporates the music of the spheres into a universe literally strewn with stars. These imagined, imposing, practically celestial depictions are conducive to contemplation and the voyage within.

Edward Burtynsky keenly and brilliantly documents the (ill) effects of industrialization and progress on the natural environment. It becomes impossible to escape the expressive power of the striking images of his recent works on the gigantic construction site of the Three Gorges hydroelectric dam in China. Finally, because he preferred to spare us the sight of the images of an odious massacre in Rwanda, by presenting them discreetly stored away inside black boxes stacked one on top of the other—in *Ntarama* (from the *Real Pictures* series)—Alfredo Jaar rejects the sensationalism of the media and erects a silent monument to the memory of the deceased.

Josée Bélisle



Didactic Exhibitions

Hand

June 4 to October 10, 2004

A hand can be a skilful interpreter of our thoughts, giving concrete shape to our desire to create. Its manifold abilities enable it to perform in different realms of artistic expression.

This didactic exhibition made up of a selection of works from the Musée's Collection presents a number of variations on this theme—the hand as tool, model and subject of representation. The conveyor of the compelling reality of its form, a hand by itself can signify the entire body. Working together with the eye, the hand contributes to its own artistic realization. In connecting touch with sight, the hand prompts the appearance and execution of the image. As it repeatedly adapts to the particular tool, processes or materials, it plays a direct part in its own constantly renewed creative adventure.

Even though some trends in contemporary art have diminished its role by emphasizing the planar aspect of the surface, the hand continually returns to the charge and remains full of symbolic attributes rich in meaning. The wide range of aesthetic approaches adopted by Manuel Alvarez Bravo, Louis-Pierre Bougie, Monique Charbonneau, John Coplans, Charles Gagnon, Betty Goodwin, Marcel Lemyre, John Massey, Jean-Paul Mousseau, Eduardo Paolozzi, Alfred Pellán, Stephen Schofield, Michael Snow, Antoni Tàpies and Robert Wolfe attest to this most eloquently. As ever, the hand continues to inspire a great many artists.

Luc Guillemette

Robert Wolfe
Le Sabbat, 1988
Acrylic on canvas
79 x 158 cm
Collection of the Musée d'art
contemporain de Montréal

For the past ten years, Henri Venne, who was born in Joliette and now lives in Montréal, has pursued a practice that combines photography and painting. Continuing his investigation of memory and landscape, the project entitled (*D'*) *après nature* comprises eight diptychs, each pairing a photographic image with a painted image. These form a panoramic display, within the exhibition space, of eight screens suggesting the to and fro between the memory of a past moment and the experience of the present one. The project title refers both to the work's source of inspiration (*d'après nature*, from nature) and what we retain in memory once that source is gone (*après nature*, after nature).

May 6 to September 5, 2004

Through his strategies involving a symbiosis between photography and painting, Venne offers a new approach to the landscape theme characteristic of a certain romantic tradition. The production process entails photographing the landscape's reflections on the surface of a monochrome painting done by hand, and then juxtaposing the photograph with a painting in industrial gloss enamel. The photograph blurs the photographed subject, in a way, retaining only its ghostly echo on a painted surface, while the painting, reduced to a monochrome plane mirroring the surrounding space of the gallery, adopts the features of an ambiguous depiction of reality. The

Henri Venne

After Nature



two coexist for the visitor, in a visual equilibrium of two systems of representation. The shiny finish of the painted and photographic surfaces (mounted on thin aluminum sheets) merges the two media in a continual dialogue. The play of visual connections within each of the diptychs, as well as between the works themselves, summons up associations and contradictions between photographic and human memory.

Venne's approach explores the definitions of the two-dimensional work (painting and photography), and challenges the notion of representation, both perceptually and conceptually. His practice encompasses a quest for a sensory space inspired by the evanescence of memories. These "images within images" examine the layering of time, the union of past and present, absence and presence, and invite visitors to fully enter into the experience of their materiality.

The corpus formed by the eight diptychs in the installation offers a space conducive to contemplation in which the shimmering images (painting and photography) simultaneously display what is and what has been. The enigmatic appearance of these glossy surfaces suggests fictional spaces that dissolve and re-form as the viewers wander through the environment that envelops them.

Sandra Grant Marchand

It Always Slips Away Eventually, 2004
Diptych
Digital print on photographic paper
mounted on aluminium sheet, and
industrial gloss enamel
106.7 x 243.8 cm



To All the Artists and Collectors, Thank You!

It must be acknowledged right off that the Collection of the Musée d'art contemporain de Montréal would not be what it is today without the indispensable role played by donors. On the occasion of its fortieth anniversary, the Musée wishes to pay tribute to the contribution of the community which, in the earliest years—1964 and 1965—offered it more than a hundred works, the gifts of some thirty artists, ten collectors, three galleries and the Fondation C. Gadoury et J. M. Robillard. Among the initial artists to bestow works on the Musée were Kittie Bruneau, Lise Gervais, John Lyman, Robert Roussil, Robert Savoie, Yves Trudeau, Armand Vaillancourt and Robert Wolfe, to name only a few.

The first collectors to present art to the Musée include Gérard Beaulieu (gift of works by Bernard Buffet, Jean Dallaire and Paterson Ewen), Gilles Corbeil (Fernand Toupin, Fernand Leduc), Roland Dumais (Guido Molinari) and Gérard Lortie (Rita Letendre).

Over the course of a long period, from 1964 to 1985, Dr. Max Stern, director of the celebrated Dominion Gallery on Sherbrooke Street in Montréal, would enrich the Collection with some fifty gifts, notably works by Jean-Paul Riopelle, John Lyman, Emily Carr, Hans Arp and Paul-Émile Borduas.

In 1973, a major gift from National Museums of Canada provided the basis of the Paul-Émile Borduas Collection and Archives, devoted to this pioneer of non-figurative art in Canada. In addition to Borduas' personal archives, the donation comprised fifty-five of his works, including a large number of oils from 1958 and 1959, a period of intense creativity, along with twenty or so ink drawings produced during his years in Paris from 1955 to 1960, not long before he died.

In its history, the Musée has received several large-scale donations: the René-Payant Bequest, in 1988, consisting of forty-five works by young artists from the 1980s; the hundred or so prints by Robert Savoie and Serge Tousignant presented by collector André Bachand; the forty-two Louis Comtois works received on the artist's death, in 1995; the Jean-Paul Mousseau Collection and Archives, including some sixty works donated by the artist's daughter, Katerine Mousseau, on the occasion of the Mousseau retrospective at the MACM in 1998; the thirty monumental pieces from the Canada Council Art Bank, among them sculptures and installations by

Gilles Mihalcean, Henry Saxe, Geneviève Cadieux, Michel Goulet and Irene F. Whittome; the Robert-Jean Chénier Collection of thirty works by Québec artists; and the Yves Trudeau Collection and Archives.

It is not possible to name here all the donors to whom the Musée is indebted, as the list would clearly be far too long: More than 2,300 works have been donated since the museum was established, out of a total of nearly 6,400 pieces currently in the Collection, or about a third.

In the last five years, we have seen an increase in donor contributions, which now represent a market value of over two million dollars a year, almost ten times the budget allocation to purchases of works. This sizable proportion reflects the interest shown in the Musée by collectors and artists alike, and confirms the importance of gifts as a means of developing the Collection. Without this essential contribution, the Collection would be without several remarkable works, such as the sculpture by Jean-Paul Riopelle entitled *La Joute* (1974)—the gift of a group of physicians, including Dr. Champlain Charest—which has just been reinstalled in the heart of Montréal's business district to adorn Place Jean-Paul Riopelle, or Louis Archambault's magnificent bronze *Sunburst* (1959), recently donated by Sun Life Financial of Toronto.

Lastly, we cannot overlook the generosity of the artists themselves who, throughout the Musée's forty years, have continually enriched the Collection with their gifts. More than 350 artists have presented the Musée with their works and thus enhanced the quality of the Collection. Out of respect for those who prefer to remain anonymous, and because the list would once again be too long, we will not cite any by name. But we would like to express our tremendous gratitude to them here for, in their desire to be represented by strong examples of their work, the artists often choose to offer their finest pieces to the Musée.

Paul-Émile Borduas
Untitled (No. 34), 1957
Oil on canvas
129 x 195 cm
Gift of National Museums
of Canada
Collection of the Musée d'art
contemporain de Montréal

Emily Carr
Landscape, 1933-1940
Oil on canvas
51,5 x 69 cm
Gift of Dr. and Mrs. Max Stern
Collection of the Musée d'art
contemporain de Montréal

Louis Archambault
Sunburst, about 1959
Bronze
264 x 296 x 23 cm
Gift of Sun Life Financial
Collection of the Musée d'art
contemporain de Montréal

40 years 40

Suzanne Lemire





40 years

The MACM is Turning Forty 1964–2004

The Musée d'art contemporain de Montréal was founded by the Québec government on June 4, 1964, with a mission to stimulate, promote, preserve and disseminate Québec art and culture both in the province and beyond its borders.

To begin with, the museum was a department within Québec's Ministère des Affaires culturelles. In 1983, the government changed the Musée's status, making it an autonomous corporation with its own Board of Directors. Henceforth, the function of the Musée was "to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities."

1983–1992: Towards a Permanent Home

That same year, the Ministère announced the museum's relocation to downtown Montréal. In 1984, the Montréal firm of Jodoin, Lamarre, Pratte & Associés won the architectural competition for the project. Construction finally began in 1990. On May 28, 1992, the museum officially inaugurated its new home on the Place des Arts site, which thus became Canada's only cultural complex devoted to both the performing and visual arts.

Before moving to its permanent premises, the Musée was housed in three different locations: Place Ville-Marie (an immense shopping and business complex) from 1964 to 1965; Château Dufresne from 1965 to 1968; and the Expo 67 Gallery of International Art, at Cité du Havre, from 1968 to 1992.

The Musée has had seven directors: Guy Robert, 1964-1966; Gilles Hénault, 1966-1971; Henri Barras, 1971-1972; Fernande Saint-Martin, 1972-1977; Louise Letocha, 1977-1982; André Ménard 1982-1985; and Marcel Brisebois, who has been Director of the Musée since 1985.

Nearly Three Million Visitors

In its first eight months of operation (July 1965–March 1966), the Musée drew nearly 100,000 visitors. In 1982, a record crowd of 75,000 came to see Judy Chicago's *The Dinner Party* in just eight weeks. Immediately after the new building was opened, close to 20,000 people passed through its doors on May 29 and 30, 1992. In 1993, the *Alfred Pellan* retrospective brought in 81,000 visitors to its galleries. In 1998, more than 77,000 museum-goers toured the exhibition *Borduas and the Automatist Epic*. In 2001, the performance by American artist *Spencer Tunick* drew more than 2,500 people who volunteered to pose in the nude.

The museum has put on more than 700 exhibitions, many of which have travelled to cities around the world. In 1971, it organized the exhibition *Borduas et les automatistes, 1942–1945*, focusing on a vital era in the history of contemporary art in Canada; the exhibition went on to the Grand Palais in Paris. In 1982, *Paul-Émile Borduas: diffusion de l'œuvre*, an exhibition of works by this leading figure in Canadian contemporary art, was shown in Brussels, Edinburgh and New York. In 2001, the exhibition *Artcité, When Montréal Turns Into a Museum*, based on the concept of installing works from the Collection in more than twenty locations across the city, attracted over a million visitors to the sites and 23,356 visitors to the museum. To date, this is the event that has drawn the largest crowd and done the most to make the Collection's major works known.

ars 40 years 40



Château Dufresne



Cité du Havre

The International Scene

In 1983, the exhibition *Menues manœuvres*, featuring three Québec artists, was presented in San Diego and Pomona, California, and Tempe, Arizona. In 1988, the Musée represented Canada at the *Venice Biennale* with the *Brener/Goulet* exhibition, which went on to London in 1989. That same year, *Les Temps chauds*, a show made up of works by twenty-five young Québec artists, was given in Toulouse, France, and Mons, Belgium. The 1995 *Angela Grauerholz* exhibition of photographs by this Montréal artist was offered at the Kunstverein Hannover, in Germany, later that year. In 2003, the Musée represented Canada for a second time at the *Venice Biennale* with a work by artist Jana Sterbak called *From Here to There*.

A number of exhibitions produced by the museum have involved international artists, including the *Dennis Oppenheim Retrospective 1967–1977* in 1978; *Via New York* in 1984, featuring works by American, Italian and German artists; *Out of Holland* in 1987; *British Now: Sculpture and Other Drawings* in 1988; *Blickpunkte*, a 1989 exhibition of contemporary German art; the inaugural exhibition, *Pour la suite du Monde*, in 1992, which brought together thirty artists from around the world; *Bill Viola* in 1994; *Louise Bourgeois: Selected Works 1946–1995*, in 1996; *Gary Hill* in 1997; *Ann Hamilton* in 1998; and *Nan Goldin* in 2003.

A Museum Open to the World

The museum also has hosted many exhibitions organized by major international institutions. In 1977, it offered two exhibitions from the Guggenheim Museum, New York: *Paul Klee 1879–1940* and *Antoni Tàpies: Retrospective*; in 1978, *Sol Lewitt*, from New York's Museum of Modern Art; in 1979, *Alexandre Rodchenko*, from the Oxford Museum in England; in 1981, the *Sonia Delaunay Retrospective* and, in 1983, *Magdalena Abakanowicz*, from the Albright-Knox Museum, Buffalo. In 1987, the Musée received the *Jannis Kounellis* exhibition from Chicago's Museum of Contemporary Art; in 1990, *L'Art conceptuel, une perspective*, from the Musée d'Art Moderne de la Ville de Paris; in 1991, *Marina Abramović/Ulay — The Lovers: The Great Wall Walk*, from the Stedelijk Museum in Amsterdam and the *John Baldessari* retrospective from the Los Angeles Museum of Contemporary Art; in 1994, the *Robert Doisneau* retrospective, from Oxford's Museum of Modern Art; and *Edward Burtynsky*, from the National Gallery of Canada, in 2004.



Place Ville-Marie
Rouault exhibition, 1965

Looking to the Future

Since the very beginnings of video art, the museum has taken an interest in the aesthetics of the moving image and the role of the notion of time in approaching the work. More recently, sound has also been recognized as a fundamental element in constructing an image that, coupled with the video or film picture, offers visitors a singular experience in terms of how they relate to the work. The advent and ongoing development of the computer and the Web marked an important aesthetic turning point for all forms of art using what are now commonly referred to as new technologies.

While the Musée d'art contemporain de Montréal has built an enviable reputation since 1990 through a series of major exhibitions, the future will demand that it maintain its role as a pioneer and as a producer involved in presenting multidisciplinary works that make use of these new technologies.



Cité du Havre
The Dinner Party by Judy Chicago, 1982

ars

Since it first opened, on June 4, 1964, the Musée d'art contemporain de Montréal has been dedicated to the art of our time. Accordingly, this year the MACM, which enjoys a worldwide reputation, celebrates its fortieth anniversary of commitment to today's art. The only Canadian institution devoted exclusively to contemporary art, it has carried out and brought to the public numerous exhibition projects throughout its history. Its mission has always been to promote innovation and creativity, as well as a style of life and work that puts art and artists front and centre. To mark this anniversary, the Musée invites art lovers of all ages to join in forty hours of discoveries, fun and activities from May 28 to 30, 2004.

Program of Public Activities

Friday, May 28, from 2 to 3 p.m.: Special fortieth-anniversary art workshops.

Friday, May 28, starting at 3:30: Come and meet Marie-Noël Challand-Belval, conservator, who will introduce you to the conservation laboratory; after that Anne-Marie Zeppetelli, archivist, will lead you through the storage vaults, which are normally off-limits to the public.

Friday, May 28, at 5 p.m.: Panel discussion (in French) on the artist's role in society and relationship with museums. With artists Serge Murphy, Stéphane Larue, Luc Courchesne and Francine Savard. Moderator: journalist Éline Ayotte.

Friday, May 28, at 6 p.m.: Opening of the exhibition "*We Come in Peace...*" — *Histories of the Americas*, followed by a musical cocktail reception.

Friday, May 28, at 11 p.m.: Cinematic all-nighter featuring the "hottest" figures in contemporary art, particularly video art.

Saturday, May 29, at 2 and 3 p.m.: Repeat of the fortieth-anniversary art workshops.

Saturday, May 29, from 1 to 6 p.m.: Music and other activities.

Sunday, May 30, from 9 a.m. to 6 p.m.: Montréal Museums Day (sponsored by Quebecor), open house at the Musée.

Partial view of the ballrooms

Their Excellencies the Right Honourable Adrienne Clarkson, Governor General of Canada, and John Ralston Saul, shaking hands with Marcel Brisebois, Director of the Musée
Photos: Cplc Cindy Molyneaux



The Musée Foundation

As it does every year, the Foundation is keeping up its round of annual activities in order to fulfil its objective, which is to raise funds with a view to adding to the Musée Collection.

Tuesday, September 14 is the date set for the eighteenth Annual Ball of the Musée d'art contemporain de Montréal. This will also be an opportunity to celebrate the museum's fortieth anniversary. The organizing committee is promising us a most elegant evening, sure to offer surprise and wonderment. Don't forget to mark this fall rendezvous on your calendar. You're all invited, and we look forward to seeing you there.

Last year's Ball took place on May 1, 2003, in the presence of Their Excellencies the Right Honourable Adrienne Clarkson, Governor General of Canada, and John Ralston Saul, along with numerous other personalities. The honorary co-chairs were Marie-José Nadeau, Vice President, Hydro-Québec, and Jacques Lamarre, President, SNC-Lavalin. We welcomed more than 520 guests and took in \$172,000 in ticket sales. The theme of the event, a magical Venetian evening, alluded to the Musée's participation in the *Venice Biennale*. The team at Paprika came up with the design. Over the years, the Musée's Annual Ball has become a prestige event and a "must" on the Montréal social calendar, as evidenced by the resounding success of this latest edition.

Lastly, we wish to announce the official date for the Art Auction, which will be held on Thursday, November 11. As in previous years, you will have a chance to make purchases from an outstanding selection of works. We sincerely hope you will join us for what will no doubt be a highly festive event.

Jean Philippe Bolduc

A New Chairman at the MACM

Marc DeSerres

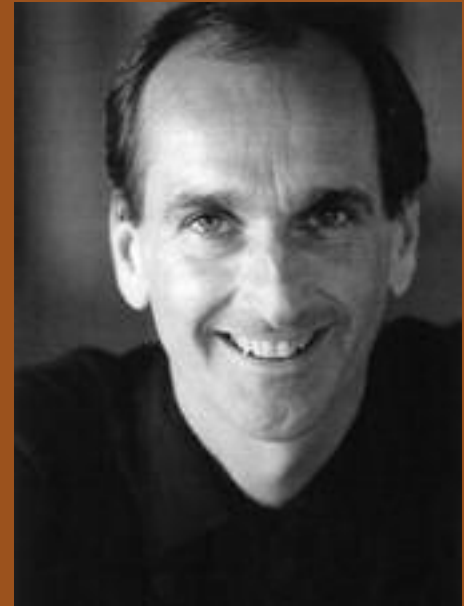
The Musée d'art contemporain de Montréal is pleased to announce that on February 18, 2004, the Québec Cabinet appointed Marc DeSerres as Chairman of the Board of Directors of the Musée d'art contemporain de Montréal for a five-year term.

Mr. DeSerres, who has been a member of the Musée Board since 1998, has previously served as Chairman of the Building and Equipment Advisory Committee and, since October 2003, as Vice-Chairman of the Board of Directors.

In addition to his involvement in the Musée d'art contemporain, Mr. DeSerres is well known in the business community. Since 1980, he has been President of Omer DeSerres Inc., a retail chain that mainly sells art materials. Omer DeSerres Inc. was established in 1908 and has twenty stores from Vancouver to Halifax.

Mr. DeSerres graduated from business administration at Concordia University. Over the past twenty years, he has sat as a member on numerous boards of directors, including that of the Studio de Musique Ancienne, which he chaired until 1995. From 1996 to 1997, he chaired the fundraising campaign for the Cégep du Vieux-Montréal foundation.

On learning of his appointment, Mr. DeSerres said he was "delighted to continue to be associated with an institution that, for forty years now, has steadily built a reputation in Canada and abroad—for example, through the recent assignment it was given to represent Canada at the 2003 Venice Biennale."



Mieke Bal Lecture

Tuesday, August 24, at 6:30 p.m.

The Musée d'art contemporain de Montréal is very pleased to join with the Montréal Organizing Committee of the Comité International d'Histoire de l'Art in hosting the CIHA's XXXI International Congress. The scheduled activities include a series of prestige lectures, one of which will be given by Mieke Bal at the Musée.

The CIHA, the world's leading association of art historians, will bring its Congress to Montréal this coming August 22 to 27, 2004, after holding the event in London in 2000 and Amsterdam in 1996. C. B.

Mieke Bal is a prolific author. Her recent publications include: *Travelling Concepts in the Humanities* (2002); *The Architecture of Art-Writing* (2001); *Quoting Caravaggio. Contemporary Art, Preposterous History* (2001); *The Practice of Cultural Analysis. Exposing Interdisciplinary Interpretation* (1999); *Narratology* (2nd ed. 1998); and *Double Exposure. The Subject of Cultural Analysis* (1996).

As artist in residence at the Musée, choreographer Ginette Laurin is developing a series of ideas in which she explores the theme of the double through video projections, photographs and live choreographic segments performed by dancers from her company O Vertigo, as well as by non-dancers, given that one of her aims here is to return to the authenticity of the original gesture.

Since O Vertigo was established in 1984, Laurin has created some thirty pieces, beginning convincingly with *Crash Landing*, *Up the Wall* and *Timber*, first performed in 1984, 1985 and 1986, respectively. A dance between heaven and earth, was the comment. A dizzying whirlwind would be another way to describe this dance full of poetry and tenderness.

The theme of the double has become gradually apparent in Laurin's work. It has emerged from her contemplation and investigation of the figure of the duet. To her mind, as well as in her practice, "the oneness of two performers dancing together in unison gives movement its strength, its echo, its resonance."

The Resonance of the Double

September 17 to October 31, 2004



Photos: O Vertigo, 2004

The 1997 production of *En dedans*, a commission for Tanzwerkstatt Europa, marked the start of an exploratory cycle in which Laurin dissected movement in order to reveal certain details of the dancing body. With *Luna*, her artistic approach led her to draw parallels between the human body and other structures, from the infinitely large to the infinitely small. "I would get close to the dancers in order to uncover the minute details of their physiognomy and compare them with other elements in nature. Now, I'm interested in the notion of 'body-architecture,' that is, the body viewed as the container or abode of an essence particular to each individual. I try to define, through the different physiognomies, what we really are, beyond this envelope of flesh."

For her residency at the Musée, Ginette Laurin would like to take this experience as far as possible. She has therefore decided to work with identical twins, and is attempting to grasp, in their resemblance, that which is unique in each of them.

The choreographer is still looking for identical female twins, aged thirty or over, for her project. Those interested may contact O Vertigo directly, at 4455, rue de Rouen, Montréal, Québec, Canada H1V 1H1, or by e-mail at info@overtigo.com.

Louise Ismert

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