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 MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
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October 7, 2005 to January 8, 2006

Sylvie



The first real survey of a career that spans more than twenty years, this exhibition reveals the main lines along which the work of Montréal artist Sylvie Bouchard has developed. Beyond her remarkable technical command, it highlights her ability to create calm yet somehow disturbing pictorial spaces that combine various features borrowed from the world of architecture, landscape, the human figure and, more broadly, the history of painting. In so doing, it also affirms the leading role played by Bouchard in the renewal of figurative painting in Québec. The fifty-odd pieces on display, including several new works, are representative of the artist's main bodies of work to date.

When Bouchard embarked on her career in the early 1980s, she was working in the context of what was then termed “the return to painting.” At that time (1983-1985), she produced installations whose construction, frontal quality and, to some extent, iconography, principally referred to painting, an orientation she shared with other emerging artists on the Québec scene. With hindsight, these first works foreshadow the later pieces. They make ready use of the illusionism inherent in painting, with the paradoxical goal of emphasizing its mechanisms. As well, they address the spectator directly while maintaining a distance, establishing a dynamic that would continue to be a driving force in Bouchard's work as a whole.

After 1986, Bouchard moved away from installation, adopting instead the more traditional medium of painting, though on wood. She produced watercolours until 1990, some of them large in scale, then oil paintings until 1993. The paintings deploy strange compositions, their dreamlike landscape quality accentuated by the artist's technique (creating a transparency that reveals the grain of the wood support). Starting in 1992, the human figure, until then used discreetly (scattered, miniature figures) or indirectly (ghostly silhouettes), appears as a central focus in the compositions—mainly in interior scenes—positioned in direct relation to the spectator. Without abandoning the figure, which is still present in her recent pieces, her work of the last decade, made up for the most part of oils on canvas, represents interiors whose peacefulness (the surfaces are smooth, sometimes even soft) and intimate scale give off a sense of calm.

At the same time, Bouchard has always maintained certain areas of *imprecision* in her works or even, here and there, the odd spatial inconsistency that, in such otherwise measured work, is disorienting—disquieting even—to the spectator. This disquiet is all the more troubling since it seems to stem from the very structure of the works—from their framing, their *definition* of the object, the role the human figure plays in them—and since it emanates from an initially reassuring pictorial universe characterized by an undeniable technical assurance. The tension thus created allows the painting to unfold simultaneously on different levels (figurative, material, symbolic) and, in this way, offer the viewer a new experience, full of paradoxes and questions, mainly concerning the act of painting itself.

Pierre Landry

Cover:
*Étape d'un labyrinthe
imaginaire 7* (detail), 2004-2005
Oil on canvas
73.7 x 1016 cm
Collection of the artist
Photo: Louis Lussier

Sentinelle 1, 2004-2005
Oil on canvas
134.5 x 99.2 cm
Collection of the artist
Photo: Louis Lussier

Colin-maillard, 1992
Oil on wood (diptych)
178 x 261 cm (overall)
Collection of the Musée d'art
contemporain de Montréal
Photo: Denis Farley

Bouchard



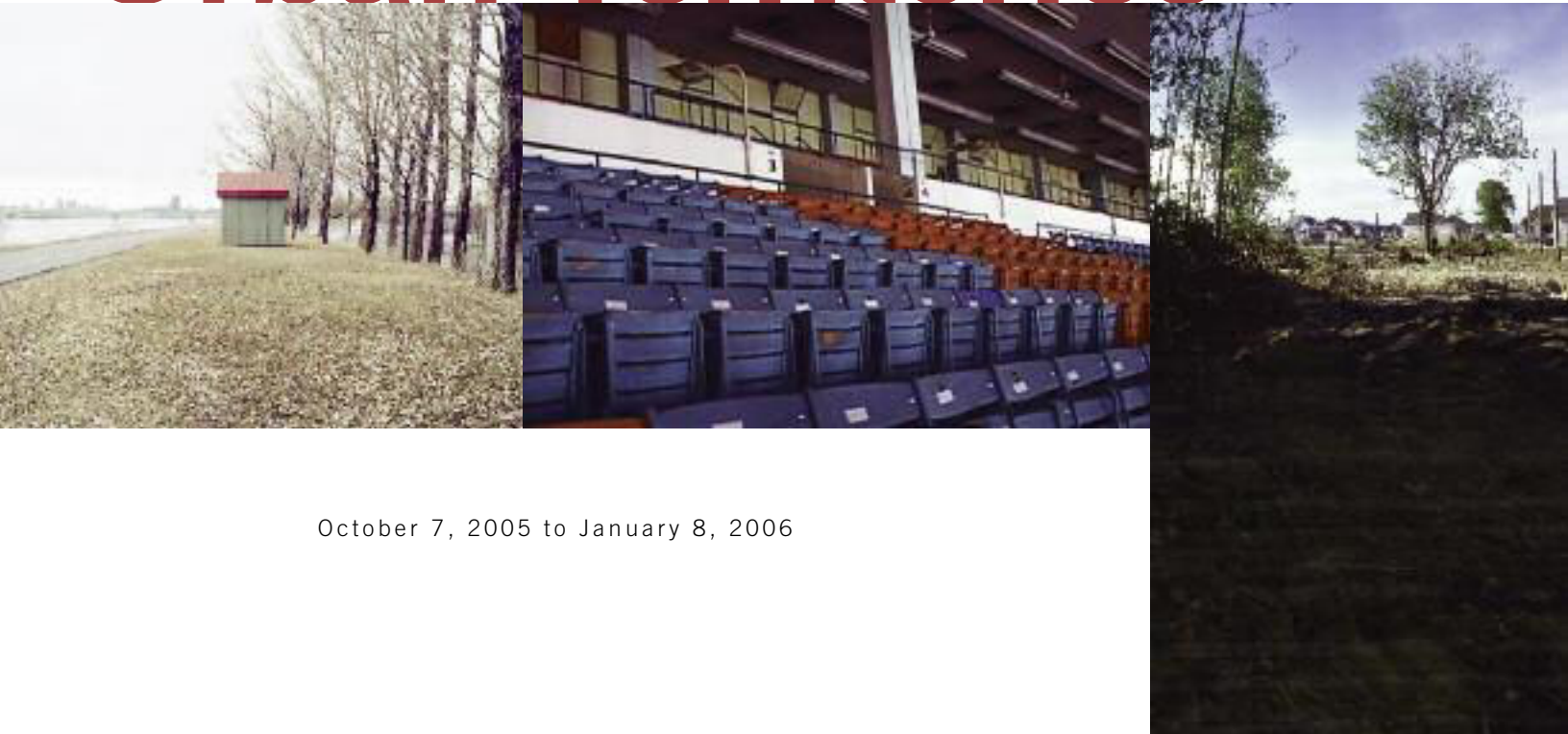
We are currently witnessing the advent of a world civilization which could be called a civilization of the urban. With the expansion of computer networks, we are beginning to see the differences between city and country gradually disappear. Not only are city outskirts extending indefinitely, but the widespread development of our planet through ever more efficient technologies marks the emergence of a diffuse urbanization without any physical constraint.

This is a remarkable situation, indeed, which poses new challenges in terms of designing cities as both spatial and social units. Urban space is constantly changing and presenting new qualities, generating new realities that make it perpetually inexhaustible in the eyes of the observer. The field of contemporary art is seemingly not immune to these transformations, and a great many realities inherent in urban life appeal strongly to artists of our time.

It is against this backdrop that we wished to consider recent artistic practices that make the question of urban space one of their essential concerns. The city appears to hold a critical place in the approaches of a number of young Québec artists, particularly for those who have adopted the media of photography and video as their preferred means of expression.

Notably, throughout the twentieth century, urban space was a major subject for photographers; ever since it first appeared, photography has maintained a close connection with the city. Observed from widely divergent angles in the past, today the urban environment continues to elicit fresh perceptions and give rise to new issues.

Urban Territories



October 7, 2005 to January 8, 2006



As its title suggests, the exhibition *Urban Territories* is meant to be understood on different levels: it addresses not only the question of the way physical space is articulated, but also the various areas of interest and deliberation appropriated by each of the artists. Using photographic and video images in a very personal fashion, the young artists brought together here express in their work a particular viewpoint on urban reality—whether as physical territory or social space—while demonstrating, each in their own way, a real concern for this constantly changing environment and the new situations that come out of it.

More specifically, the artists featured in this exhibition are prompted by a wide range of subjects and raise numerous questions, bringing some of the issues into focus with varying degrees of sharpness. The works presented may deal with the different kinds of “no man’s land” and derelict sites that are proliferating, or peripheral, suburban zones (Isabelle Hayeur), with the artificiality of the landscape and its “standardization” (Pavel Pavlov), fleeting, personal traces left in urban space (Martin Désilets), or control strategies in public space and the constant redefinition of the public sphere in favour of the private (Emmanuelle Léonard), with interstitial spaces in which the dialectic between private and public comes into play (Myriam Yates), or the anonymity and isolation that face individuals in large cities (Christian Barré).

In addition, this exhibition is an opportunity to highlight works that were produced only recently and that, in most cases, are being shown for the first time.

Réal Lussier

Pavel Pavlov
Paysage avec cabanes II, 2004
Digital colour print

Myriam Yates
Occupants, 2005
Video still

Isabelle Hayeur
Blindsight, 2005
Digital colour print
Collection of the Musée d’art
contemporain de Montréal

Christian Barré
Jessie dans les parcs, 2005
Ink jet print

Emmanuelle Léonard
Guardia, resguárdeme, 2005
Video still

Martin Désilets
*Aménagement de la voie publique,
gestion des végétaux*, 2004-2005
Ink jet print mounted on
aluminum, 1/3



Alexandre Castonguay

September 22, 2005 to January 8, 2006

Over the past ten years or so, Outaouais-born Alexandre Castonguay has produced a multidisciplinary body of work centred around digital photography, video, computerized installation and the Internet. His theoretical investigations and his artistic practice are based on a critical consideration of the place held by technological tools in our social environment. In particular, they revolve around appropriating and experimenting with modes of interactivity by both artists and the public. In Castonguay's work, this examination of the use of technologies is accompanied by a re-evaluation of means of representation in the visual arts.

Throughout the different forms which his pieces take, the viewer's reception of the work and the exploration of topics specific to the history of art remain ongoing concerns. The interactive video installation *The Four Seasons*, 1995-1999, made up of some thirty monitors laid out as a focal point for the spectator's movements, alters and complexifies the connections between humans, machines and nature. The 1995 computerized installation *Waterfall*, consisting of about twenty recycled television monitors that refer to the notions of the picturesque and the sublime, confronts the participant with a denatured nature. *Drawing the Passions*, 1997-1998, explores the pictorial conventions of the portrait by creating digital typologies that issue a challenge to the integrity of the subject. *Generic*, 1999, an interactive video installation acquired by the Musée in 2002, incorporates the moving image of visitors into visual and sound sequences taken from commercial banks of images of nature. More recently, *Digital*, 2003-2004, an installation integrating a touch screen and different types of software, affords users the opportunity to play a direct part in an interactive process that offers a close examination of the fluidity of time and the way it is transformed by photography.

For his first solo exhibition at the Musée, Castonguay has produced a new interactive installation titled *Elements*. Composed of projection devices, deconstructed and reconfigured by the artist and laid out on the floor of the Banque Laurentienne Gallery, this installation presents circular views arranged in the gallery space around the themes of observation and creation of digital images simulating natural phenomena (shimmering, silting and rippling effects, etc.). Castonguay's devices—slide or 16-mm film projectors, video projectors, overhead projectors—break down and reconstruct the optical systems that generate the images, revealing their components (screens, lenses, bulbs), separated from their original cases. As they come into contact with sensors, these devices take on a sculptural dimension in the alternating light and dimness that softly veils their artifice. The presentation in space of the pixellated, blurred projections recalls phenomena connected with the *camera obscura* and the infancy of motion pictures. Freed, as well, from their conventional frame, the fragile and evocative projected images change according to the recording and interactivity processes. This leads to a dual choreography, consisting of pre-recorded video sequences and visitors' movements captured live.

Elements

A sort of taxonomy of effects, the installation allows users to experience different modes of perceiving reality. The *elements* set before them—each of the interfaces conveying the information specific to each of the programs—engage visitors in various experiences relating to their inclusion in the image, to their metaphorical crossings of this image: sometimes the traces of their gestures appear on the surface of abstract images, fragmenting the colours and shapes like molecules; at other times the echo of their presence arises from the interstitial spaces of deliberately pixellated images; the trace of their body movements may also emerge in the thickness of glassy images; or else the outlined figure of their wanderings intrudes and splits within images that make light of temporalities.

In this new installation, as in his earlier work, Castonguay focuses on his concerns about exchanges in the creative process (exchanges with the programmer Mathieu Bouchard, among others) and about complicity with the viewer taking part in an experience of interaction and of proximity with a work that resists dramatic effects.

Sandra Grant Marchand

Elements (detail), 2004-2005
8-channel interactive installation
Computers, modified projectors,
LCD screens, lenses and video cameras

Within the museum's Collection, drawings and works on paper make up a substantial proportion—15%—and indeed, if prints are included, nearly half of the approximately 7,000 works catalogued. This new exhibition presents a cross-section of this important aspect. It sheds light on a hundred or so remarkable drawn works—which are shown less often because of the relative fragility of their state of preservation—at the same time as it allows us to forcefully reassert the expressive power of this literally ageless medium.

The different groups of selected works highlight, in a more immediate, personal and sometimes exploratory way, the undeniable contribution made by leading figures in the history of contemporary art; they also yield a pertinent interpretation of the major genres in pictorial tradition—still life, portrait, landscape, genre painting—and accurately illustrate the intimate relationship maintained over the years between figuration and abstraction. But what stands out immediately is the constant renewal that characterizes the practice of drawing, even, and especially, when this practice is defined in the original and continually repeated gesture of the hand simply applied to the sheet of paper.

Michael Snow
Blue Table and Chairs, 1957
Gouache on paper
45.5 x 60.6 cm
Lavalin Collection of the Musée
d'art contemporain de Montréal
Photo: Denis Farley

Edmund Alleyn
Nature morte, 1953
Gouache on cardboard
28.8 x 22.2 cm
Anonymous gift
Collection of the Musée d'art
contemporain de Montréal
Photo: Denis Farley

Ossip Zadkine
Le Fumeur de pipe, 1953
Gouache on paper
64.5 x 48.9 cm
Gift of the Max and
Iris Stern Foundation
Collection of the Musée d'art
contemporain de Montréal
Photo: Denis Farley

October 29, 2005 to March 12, 2006

Drawings from the Collection





Tribute to Gabrielle Borduas 1911-2005

Gabrielle Borduas, née Goyette, the wife of artist Paul-Émile Borduas, passed away on July 13 in Montréal. The Musée wishes to acknowledge the exceptional, continuing generosity she showed the institution over the years.

Claude Gauvreau
Untitled, 1954
Ink on paper
21.6 x 14 cm
Gift of Gabrielle Borduas
Collection of the Musée d'art
contemporain de Montréal

In this way, we may observe the amusing details of the surrealist game of *cadavres exquis* played by Alfred Pellán and his friends Jean Benoît, Mimi Parent and Jean Léonard; the luminous, colourful still lifes of Edmund Alleyne, André Jasmin and Jeanne Rhéaume; the inspired landscapes of Emily Carr, Goodridge Roberts and John Lyman; the astonishing portrait by Ossip Zadkine; a wonderful gouache by Fernand Léger; and the energetic, informal gestural language evident in the work of Riopelle and Leduc, and the more structural approach of Jauran, Guido Molinari and Claude Tousignant.

The formal and thematic richness of the different bodies of work also helps underscore certain aspects of conceptual art, American minimalism, the attachment to the notion of content, and above all the deliberate hybridity of these practices. The exemplary works of Michael Snow, Paterson Ewen, Betty Goodwin, Roland Poulin, Melvin Charney and Irene F. Whittome, to name only a few, are featured alongside others, equally convincing, such as those by Robert Racine, Naomi London, Renée Lavaillante and Michael Merrill.

Whether graphic, formal or critical, the works in the exhibition all arise out of genuine aesthetic quests, and outline the paths those searches take, as is summed up so effectively by the inscription on the drawing by Robert Morris: "Working in the dark and attempting to touch out the major stars..."

Josée Bélisle



Recent Acquisition

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Francine Savard

Moi/toi Ici/là-bas (detail), 2004
Acrylic on plywood
170.5 x 215 cm; 15.2 x 13 cm
Purchased with the support of the
Acquisitions Assistance Program
of the Canada Council for the Arts
Collection of the Musée d'art
contemporain de Montréal
Photos: Richard-Max Tremblay

The mainly pictorial path followed by Francine Savard has been rigorous and remarkable, as well as truly fascinating. Without in any way sacrificing formal conciseness or renouncing the irresistible appeal of abstraction that has permeated her work for nearly fifteen years, she maintains a tenuous, subtle relationship with a subject and content that abound in historical, cultural and literary references.

The Musée acquired *Les couleurs de Cézanne dans les mots de Rilke 36/100 — Essai* (1997-1998) in 1998. This extraordinary palette of painted colours and gradations in a way expresses the German writer's personal impressions and critical appreciation of the work of the French painter. More recently, a second piece by Savard—*Moi/toi Ici/là-bas* (2004)—was added to the Collection through the Acquisitions Assistance Program of the Canada Council for the Arts.

Fragmented, monochrome and initially rather enigmatic, this painting depicting a vast, bare space covered entirely in white commands our attention as being at once vaguely abstract and yet figurative. It is actually based on the extremely evocative geography of the Canadian land mass, but flipped over sideways from east to west. This large coloured field, reduced to the singleness of colour, shows the letter X, painted in black, in one of its regions—the one corresponding to Montréal in the inverted topography—establishing itself as an indicator of position and, by extension, as a biographical referent. The same X may be found elsewhere in the exhibition space, on the wall opposite the represented territory. An eloquent transposition of a *country full of contradictions*, the work makes direct reference to the notion of landscape, both figurative and abstract, and recalls the importance of landscape in the tradition of Canadian painting at the same time as it alludes to American colour field painting. While re-creating the generic white cube of the exhibition space, Savard uses, with exquisite economy, various means of painting. She moves the individual to the centre of a larger-than-life physical space, which here proves to be a highly complex geopolitical space.

Josée Bélisle

Lectures and Debates



Marc Mayer



Chris Hand



Bill Vorn



Cilia Sawadogo

Face Off. Debate on Contemporary Art in Québec is the title of an encounter presented by the Musée d'art contemporain, in which Marc Mayer, director of the Musée, and Chris Hand, director of Zeke's Gallery, will match wits in a dialogue inspired by the sports analogy. Art will be the only winner in this competition, but the exchanges promise to show some muscle during a "game" that is bound to be lively. Tuesday, October 18 at 6 p.m.: Part 1, Zeke's Gallery, 3955 Saint-Laurent Boulevard, Montréal. Wednesday, November 2 at 6 p.m.: Part 2, Musée d'art contemporain de Montréal. In French and English.

Information: (514) 288-2233
info@zeke.com
www.macm.org

The Power of Electricity in Contemporary Culture

The closing session of the symposium *Electricity. Unfolding a Paradigm*, will take place at the Musée on Saturday, November 12 from 10 a.m. to 6 p.m. It will bring together Pamela Lee, Susan Hollis Clayson, Iwan Morus, Elizabeth Plourde, Jean-Marc Larrue, Richard Bégin and Dana Broadbent. These lectures are organized in cooperation with the Centre for Research on Intermediality.

Information: (514) 343-7793
anne.lardeux@umontreal.ca
www.macm.org

Musée d'Art Contemporain de Montréal Lecture Series: Bill Vorn and Cilia Sawadogo

The Musée is taking part in the *Defiant Imagination* program of the Faculty of Fine Arts, Concordia University. In cooperation with the Montreal Museum of Fine Arts and Hexagram, it will host the lectures by Bill Vorn, "Artificial Life and Robotic Art: Creating the Illusion of Life," on November 30, 2005, and Cilia Sawadogo, "The Art of Film Animation in Africa," on January 25, 2006. From 6 to 7 p.m. In French.

Information: (514) 848-2424,
 extension 5201
imagine@alcor.concordia.ca
www.finearts.concordia.ca
www.macm.org

Projections

Around the world, there are countless places fraught with history, memory and local mythology. Some of them are familiar to us all, while others are known only to those who have been there. Often the artist is the very first to perceive the dialogue between the site and its history, and to be able to express the metaphor it implies. This season, the *Projections* series presents images from elsewhere, video works that, each in their own way, echo the sites where they were shot.



Eva Koch: *NoMad*, 1998. Courtesy Galeria Magda Bellotti, Madrid

Jun Nguyen-Hatsushiba: *Memorial Project Nha Trang, Vietnam – Towards the Complex – For the Courageous, the Curious and the Cowards*, 2001. Courtesy Mizuma Art Gallery, Tokyo, Lehman Maupin Gallery, New York, and the artist. Commissioned by the Yokohama Triennale 2001



Gunilla Josephson: *The Blood-Red Heart of Johanna Darke*, 2004

Fikret Atay: *Any Time Prime Time*, 2004

Yang Fudong: *Liu Lan*, 2001-03. Courtesy Yang Fudong, Marian Goodman Gallery, New York/Paris, and ShangART Gallery.

Jun Nguyen-Hatsushiba has devised a bicycle rickshaw race on the sandy bottom of the sea at Nha Trang, Vietnam. As its title suggests, *Memorial Project Nha Trang, Vietnam* is a commemorative piece in memory of the boat people. In this country now undergoing massive social change, the to and fro of swimmers who rise to the surface to breathe symbolizes the dilemma of a community that is struggling between its old and new existence. Nguyen-Hatsushiba was born in Tokyo, Japan; after completing his studies in the United States, he settled in Ho Chi Minh City, Vietnam. His work is infused with the theme of cultural identity engaged in a dialogue with history.

Kurdish artist Fikret Atay made *Any Time Prime Time* in the hills of southeastern Anatolia, in Turkey, near the Iraqi border. He shot a scene that is repeated every year during a local festival in the area of Batman, his home town. Year after year, the inhabitants of the region mimic a fable they all know by heart. Essentially a ritual for perpetuating memory, the scene captured by Atay in almost documentary fashion attests to an act of cultural resistance.

Liu Lan is a work steeped in nostalgia. Yang Fudong was born in Beijing, and now lives and works in Shanghai. He shot *Liu Lan* in the calm setting of a lake overgrown with reeds. The whole film is suspended between two worlds, between dream and reality, past and present. Yang has imagined an encounter between a man and a woman during the time it takes to cross the lake by boat. The man is the elegant passenger in a white suit, while the young woman in traditional peasant dress rows the sampan. Throughout the crossing, they do not exchange a single word: they are from two different worlds, and two different times.



NoMad, by Danish artist Eva Koch, also falls into an interval between two sites, two places we will never see, a point of departure and of arrival somewhere in the sea. Koch has captured the parade of silhouettes passing back and forth along a dike surrounded by ocean. This busy thoroughfare traces a thin line in a choppy sea. Powerful waves keep crashing on the dike, washing over the feet of the walkers who continue to move on as if they are part of a procession of nomads on water. *NoMad* is an unusual seascape, a metaphor for human determination.

In an entirely different, more narrative, tone, Swedish-born Canadian artist Gunilla Josephson has invented a documentary fiction set in the city. Inspired by her own wanderings around Paris, she has created the character of Johanna Darke, a novice who left her Québec convent to study architecture in Paris. During the Occupation, she becomes a courier for the Resistance; she is arrested, and disappears without a trace. Josephson has imagined this woman. "I followed her footsteps, and she followed mine. I found her, and she found me. Or perhaps we both made each other up..." Playing on ambiguity, setting herself between truth and fiction, Josephson offers some thoughts on the mythologizing of history.

Louise Ismert

The Musée has just completed the overhaul of its website. Produced by Grenier Marketing in collaboration with the museum's Public Services Department, the new site has been conceived above all to serve the interests of the general public and lovers of today's art. Its clean, even minimal, look puts the main focus on the content. It compares favourably with the websites of the Tate Gallery in London or MOMA in New York, in terms of both ergonomics and design. We have opted for a portal-type site where visitors can quickly find, right on the home page, the basic information they are looking for and a list of current exhibitions.

In browsing through the site, internet users will already get a virtual tour of the Musée d'art contemporain de Montréal. Updated daily, information on both current and coming events is easy to find. At the top of the page, the same navigation bar is permanently displayed, presenting the main sections of the site: general information, exhibitions, calendar of activities and educational services. Other options lead to a description of the permanent collection, the newsroom, publications and catalogues, and a section devoted to donations of artworks and money for the development of our institution. Visitors will also find a section for becoming a member of the Musée Foundation and a button for contacting our different departments. Pop-up ads on the front page and inside also promote the museum's services and activities.

For researchers and specialists, a link from the museum site leads to the website of the Media Centre (www.media.macm.org), Canada's largest documentation centre on contemporary art. And art lovers will be delighted to be directed to the www.artimage.com site, where they will find descriptions of the works in the Musée Collection and digital images of selected pieces. There's even something for teachers: the Education section displays everything they need to know about the museum's art workshops and tours for school groups.

By way of a little gift, visitors to the site can now download computer wallpaper made up of images of works from the museum's permanent collection. The artists who created the works chosen for the wallpapers were thrilled with this innovative idea. In the interests of interactivity and improved dialogue, internet users are also able to subscribe to an e-mail newsletter so that they can be the first to receive information on the latest exhibitions and activities at the Musée.

The new site has already allowed the museum to raise its visibility at home and abroad. According to Marc Mayer, director of the Musée, "this site will now stand as the Canadian reference in contemporary art." The redesigned site has proven to be a real success, and is attracting more than 30,000 visitors a month.

Éric Bilodeau

A New Website for the Musée

www.macm.org



New Admission Fees

New Admission Fees

General admission:

- Adults: \$8
- Students: \$4 (aged 30 and under with student I.D.)
- Seniors: \$6 (aged 60 and over)
- Family package: \$16 (maximum 4 persons including at least 1 adult with adolescents aged 12 to 17)
- Children under 12: free

Free every Wednesday evening from 6 to 9 p.m.

Groups of 15 or more persons:

- Tour only: \$6 per person
- Guided tour and art workshop (3 hours): \$10

School groups:

- Guided tour: \$3 per student
- Art workshop: \$3.50
- Workshop/tour combination: \$4.50

Art workshops for the general public:

- Creative Tuesdays for adults: \$10 per person
- Digital Saturdays for all: \$12 per person

Effective date:

Starting Tuesday, September 6, 2005
(the day after Labour Day)



Message from the Chairman of the Foundation

I would like to take this opportunity to thank all the many donors who continue to support us in fulfilling our objectives. The main mission of the Foundation, as you know, is to raise funds in order to enrich the Collection of the Musée d'art contemporain de Montréal.

To achieve this goal, the Foundation recently launched a strategic planning process. It has retained the services of a marketing firm to draft an action plan designed to reposition its fundraising events and increase its revenue. Accordingly, a committee of members of the Foundation, the Musée Board of Directors and representatives of the museum has been formed to work with the firm in conducting this re-evaluation.

Already, we are seeing concrete results from this exercise. Just recently, the Foundation took over management of the museum's Boutique—yet another reason for giving it your business. In addition, it was decided that the Annual Ball should be moved back to the spring. We will let you know the chosen date this fall.

In the expanded range of privileges which the Foundation may be offering its members, we are considering the possibility of setting up a collectors club.

I am also grateful to our many volunteers who, through their tireless efforts, help run our activities and maintain the coat check and Media Centre service. We could not manage without them.

Finally, I must express my appreciation to all our Friends. You are very important to us. It is your continuing support that enables us to carry on our mission.

Jean Saucier
Chairman

Message from the Director

Humanity is increasingly urban. The concentration of jobs, housing, goods and services that cities provide relentlessly lures us from our farms and hamlets to the point that fully half of us now live quite close to each other in such urban concentrations as our own Montréal. But, aside from a small, personal itinerary through the city, can many of us say we really know the mega habitat in which we live and understand the forces that are transforming it? Do we even see it as we go about our business every day? And who is this *homo urbanus* that soon most of us will have become?

The artists whose work makes up *Urban Territories* bring us different perspectives on the city than we might have formulated for ourselves. For the most part, they use photography to isolate details and scan perspectives that let our mutable built environment speak for itself in unfamiliar and revealing language.

Sylvie Bouchard is neither a photographer, nor is the cityscape her subject, but the careful viewer will see an uncanny and paradoxical resemblance between her equilibrated private spaces and the more disordered public realm explored in the concurrent group show. She paints clear pictures with an authority that bewilders, given the relentless ambiguity of her subject matter. Bouchard's work is both explicit and hermetic, private and public. Above all, however, it is fascinating, like a great performance in a language we don't understand.

Cities are great for art lovers and, naturally, as our city grows in popularity and size, the Musée has been attracting more visitors. That's welcome news, because the more people we serve, the better at it we become. Larger numbers also mean changes. We hope that you will be patient with sometimes awkward transitions as we transform ourselves into a more useful and attractive institution to serve an ever increasing public. We will also be setting up a new membership structure, new fundraising activities, a reorganized entrance hall and other changes, like a modest admission fee increase for non-members, that will help us do a better job of serving you. If you enjoyed your visit, and especially if you didn't, we do want to hear from you. Your feedback and your participation in surveys are important ways for us to make sure that you remain proud of your museum.

All the best,

Marc Mayer

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