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le journal

≡ MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec ≡



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Brian Jungen is without doubt one of the most gifted and widely recognized young Canadian artists today. He is one of those talents that have swiftly conquered the international scene, both from the standpoint of arousing critics' interest and in terms of participation in major artistic events abroad. Notably, in 2002, he was the winner of the inaugural Sobey Art Award, an important award given every two years to a young Canadian artist who has demonstrated outstanding quality of work and exhibited widely.

Born in 1970 in Fort St. John, in northeastern British Columbia, to an Aboriginal mother and a Swiss father, Jungen graduated from the Emily Carr Institute of Art and Design in Vancouver in 1992. His work first came to public notice in the late 1990s, and soon began to develop a reputation outside Canada. His extensive output in recent years includes an ephemeral installation, entitled *Habitat 04 – Cité radieuse des chats/Cats Radiant City*, produced in 2004 at the Darling Foundry in Montréal's Quartier Éphémère.

This new exhibition originally organized by the Vancouver Art Gallery is the first comprehensive survey of Jungen's art. It brings together a large selection of pieces from the past decade, ranging from his early drawings and sculptures to his major installations and his latest works. It offers an opportunity to gain insight into the main concerns that prompt the artist, namely a critical reading of modernity and a social analysis of mass-produced consumer goods and representational codes.

Brian Jungen

May 27 to September 4, 2006





Cover:

Prototype for New Understanding #16, 2004
 Nike athletic footwear, human hair
 Collection of Joel Wachs, New York
 Photo: Trevor Mills, Vancouver Art Gallery

Cetology, 2002

Plastic chairs
 Collection of the Vancouver Art Gallery
 Purchased with the financial support of the
 Canada Council for the Arts Acquisition
 Assistance Program and the Vancouver Art
 Gallery Acquisition Fund, 2003
 Photo: Trevor Mills, Vancouver Art Gallery

Isolated Depiction of the Passage of Time, 2001

Plastic food trays, television monitor,
 DVD player, wood
 Collection of Bob Rennie, Rennie
 Management Corporation, Vancouver
 Photo: Trevor Mills, Vancouver Art Gallery

Left to right:

Collective Unconscious, 2005
First Nation Second Nature, 2005
Work to Rule, 2005
 Carved baseball bats, test artist proofs
 Produced with support from the Province
 of British Columbia Spirit of BC Arts Fund
 Photo: Trevor Mills, Vancouver Art Gallery

Jungen's art clearly draws on a variety of experiences and influences that relate to his dual heritage, both European and Native Canadian, and to the cultural environments in which he was raised and educated. Based, more specifically, on an analytical and critical observation of consumer culture, his work adopts a nearly anthropological and ethnological approach in exploring the archetypes of different cultural worlds and the ways they intersect. Contained in his works we consequently find the famous Nike Air Jordans in the form of ceremonial West Coast Aboriginal masks (*Prototype for New Understanding* series, 1998-2005), or plastic lawn chairs given a new shape and function as they are turned into massive whale skeletons (*Shapeshifter*, 2000, *Cetology*, 2002, and *Vienna*, 2003). These pieces appear to question the diverse economic, social and cultural values of the Western world at the same time as they open up a dialogue between Aboriginal and global cultures.

This hybrid, multidimensional art also comprises a careful consideration and a critique that appeal to the viewer's conscience with respect to ethical questions as well as living conditions and ecological issues. Beneath the surface appearance of these everyday objects, the artist examines their underlying meanings and the values that help define a culture that has emerged from globalization.

Réal Lussier

The exhibition *Brian Jungen* is organized and circulated by the Vancouver Art Gallery with the support of the Audain Foundation and The Andy Warhol Foundation for the Visual Arts.



Pascal Grandmaison has been an active presence on the contemporary art scene since the latter part of the 1990s. He quickly established a reputation for the precision and exceptional spareness of his work, which focuses sustained attention on the most insignificant or even inconspicuous “events.” A marked interest in the potentialities of the image (with regard to its narrative and descriptive aspects, among other things), in paradoxically calm yet tense situations, in the relationship between fictive and real space, in the notion of fragment and its corollaries (details, the whole), and in the portrait genre characterizes this tightly controlled work. Based essentially on photography and the moving image (video and film), Grandmaison’s art is also distinguished by its tone, which marries empathy with distance, coldness with poetry, and in which the contemporary world sometimes seems to merge into a sort of archetypal image. Beyond an apparent detachment from people and things (generally “neutral” or clinical-looking settings), his works express and combine, with remarkable assurance, situations whose ambiguity contains an indisputable energy.

This exhibition consisting of three films and about fifteen photographic works from different series includes several new pieces not previously shown. Among the latter group is the installation entitled *Air*, which exemplifies the attention the artist pays to the conditions in which his work is presented. Made up of a film projected on a free-standing screen set in a confined space (a room with a low ceiling and a raised floor), this piece reveals a stretch-out body, filmed from very close up, whose breathing movement alters the brightness by making the white background of the image repeatedly move in and out of view. A similar interest for initially ordinary-seeming situations characterizes the series *Upside Land*, another new work, in which each of the three elements shows, in tight close-ups, the edge of a running shoe sole that occupies the top part of an otherwise all-white image. The importance the artist attaches to the close-up view has the effect of making any representation problematic, of suspending its interpretation. Indeed, one of the main strengths of Grandmaison’s work is the way it transmutes the form or figure into a kind of “event,” opens it up, as it were, to the viewer’s eyes. The analytic gaze is thus coupled with a poetic, even lyrical quality.

Pierre Landry

May 27 to October 9, 2006

Pascal





Verre 2, 2004-2005
Digital light-jet print on
photographic paper
182.8 x 182.8 cm
Pierre Bourgie Collection

Ouverture 4, 2006
Digital light-jet print on
photographic paper
152,4 x 183 cm

Upside Land 1, 2006
Digital light-jet print on
photographic paper
177.8 x 274.3 cm

Grandmaison



Samuel Roy-Bois

Improbable and Ridiculous

Ghetto, 2006
Photo: Farzad

Young multidisciplinary artist Samuel Roy-Bois, whose work encompassing drawing, sculpture, installation and performance has earned him growing recognition, has been active on the visual arts scene for barely a decade. Originally closer to sculpture, his installation work has moved on to apply various operations, architectural interventions and topographical alterations in order to reveal the underlying structures and latent identity of certain places—sometimes to the point of turning them into a different kind of space, transformed, disturbed in a way, by the new constructions they house. The sites then become a pretext for the artist to devise other places that are purely his own invention.

Improbable and Ridiculous, Roy-Bois's first museum show, comprises two installations along with a number of drawings. *Satellites*, the first and larger of the installations, consists of two mobile, rotating architectural modules, from which the visitor's physical presence is strictly excluded. In the second, island-like installation, titled *Ghetto*, a cosy bed takes up all the available surface of this unusually low-ceilinged space. In both cases, big windows offer visual access to the interior spaces which, in *Ghetto*, also invite the spectator to enter and experience the space physically. Finally, in large drawings representing building complexes that have sprung straight from the artist's imagination, yet seem somehow familiar, the rigid affirmation of the architectural line evokes the imposition of a narrow, probably restrictive order.

At the core of these uncommon, disconcerting works, the question of habitable space immediately comes to the fore, elicited by various incongruities, ambiguities and paradoxes that reveal a certain discomfort. Provocatively, Roy-Bois's work urges us to heighten our awareness and reflect on our essential, daily relations with the built world.

Gilles Godmer





Pro

Thomas Demand: *Tunnel*, 1999

Tunnel, 1999, 35-mm film loop,
2 min, Dolby sound, stereo
© Thomas Demand, VG Bild
Kunst, Bonn / SODRAC, Montréal
Photo: Courtesy 303 Gallery, New
York, and Victoria Miro Gallery,
London.

Louis-Philippe Eno
Montréal -40°C, Malajube, 2006
Photo: Courtesy NUFilms

Tunnel is the first film by artist Thomas Demand, who is known mainly for his photographs. His works, usually timeless and free of any human presence, always show a social space with an enigmatic realism. His images are surrounded in mystery, and we immediately grasp that they contain much more than we can take in at first glance.

A sculptor by training, Demand works by carefully reconstructing everything in his photographs. Drawn and inspired by the place where someone went down in history, he chooses subjects that he comes across in newspaper headlines, taking images from news stories or photographs found in magazines. In front of one of Demand's works, we might say we are standing in front of something that belongs to our collective memory.

Demand is interested in physical space. For each of his pieces, he meticulously recreates a full-scale environment. The volumes, proportions, depth and lighting all contribute to the presentation of the place. The framing, viewpoint and length of exposure then capture its essence.

For the first time, with *Tunnel*, Demand has introduced movement into his reconstruction effort, and introduced film to his practice. "I try to do a film only if it will contain something which the still image can't. Movement through the object is an obvious one; I have always also liked the idea that the objects I picture become more three-dimensional again once they become actors in a film."

Demand offers us a scene, and allows us to enter it and imagine everything this space conceals within it. *Tunnel* is presented from May 10 to June 25. The screening is organized by the Musée in conjunction with the event *Montréal-Munich 2006*.

Music Video

The music video joined the history of the moving image over twenty years ago now. Initially a promotional tool for launching songs, it benefited from the outset from the considerable production resources of the recording industry and, in the space of a few months in the early 1980s, became a formidable creative force in its own right. With the great stimulus and demand generated by the advent of specialty television channels such as MTV, established in 1981, the music video industry is always on the look-out for new, more interesting, and more provocative, ideas to attract television viewers and hold their attention.

Working between music and film, television and advertising, music video artists have come up with new and increasingly sophisticated ways of making movies, and have become masters of the relationship between image and sound. Most of the time, they prefer to deconstruct the narrative, superimposing different worlds and handling with ease the twin veins of reality and fantasy. They create densely layered yet concise, ever-more captivating images that transcend the music. In just a few years, music video makers have completely revolutionized the world of pop music. Embedded in our memories, every musical hit now bears their signature as well.

From July 12 to October 1, as part of our Projections Series, we present a selection of music videos produced by some of these artists, filmmakers and video makers, both Canadian and international, including works by Chris Cunningham, Louis-Philippe Eno, Maxime Giroux, Jonathan Glazer, Michel Gondry, Spike Jonze, Micah Meisner, Mark Romanek, Zbigniew Rybczynski, Stéphane Sednaoui and Floria Sigismondi.

Louise Simard-Ismert

Projections



The Musée has just received fifteen works from the collection of Brenda Wallace. Ms. Wallace, a Québec native and a well-known figure in the arts world, has been actively involved in the Canada Council for the Arts and was Director of Visual Art at the Banff Centre in Alberta before operating her own gallery of contemporary art in Montréal from 1989 to 1994.



Gift of the Brenda Wallace

Sylvain P. Cousineau
Gâteau d'anniversaire, 1977
 Enamel paint on enamelled plate
 25.4 cm (diameter) x 2.5 cm
 Gift of Brenda Wallace
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay

Kim Adams
Model: Chameleon Unit, 1988
 Components of scale models
 and plastic case
 6.8 x 12 x 6.8 cm (with case)
 Gift of Brenda Wallace
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay

Particularly noteworthy among the fifteen works which Ms. Wallace has donated to our institution are the four large prints by American artist Eric Fischl. The series of aquatints displays the favourite themes of this artist, who is fond of depicting the way in which a physical actuality (the outward appearance of people and things) may conceal a different inner reality. These images—a woman holding a bathing suit, or the magnified body of a black man on a beach—become “opportunities” to tell virtual stories or to construct narratives that only the observer can imagine. In these works, Fischl attaches a psychological truth to our biases and our values. Threats to family life, fear of isolation and the listlessness we feel in the face of our own demons are topics he explores with force and intensity.

Continuing on this path, let us look at the works of Kim Adams, a Canadian artist who, like Fischl, is interested in the contemporary human condition. In his scale models, Adams casts a critical, not to say sarcastic, eye on the technological and industrial world that surrounds and often imprisons us. In *Model: Chameleon Unit* (1988), he creates a miniature, but heavily loaded, tractor that then begins to look like a trailer when we notice the potbellied man standing in front with his little picnic table. As indicated by the title, the work, chameleon-like, may represent the ambiguity of the industrial world which our civilization is so proud of but which may also contribute to its ruin.



Collection

Eric Fischl
Untitled (series of 4), 1989
 4 aquatints, A.P., 15/15
 90 x 137,5 cm (each)
 Gift of Brenda Wallace
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay

William Burroughs
*RX Morphine at Dawn / A Green
 Thought in a Green Shade*, 1989
 Photomechanical print on paper,
 A.P., 1/111
 106 x 65 cm
 Gift of Brenda Wallace
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay

Through Ms. Wallace's generosity, the museum has also acquired an early work by writer William S. Burroughs, leading light of the *Beat Generation*. With the release of his novel *Junky* in 1951, Burroughs introduced us to the rich theatre of his mind and spoke to us about his crowd, drugs and homosexuality. For the time, Burroughs' deliberately filthy language was shocking, but the artist, actually unassuming in person, was aiming more for truth than provocation. Recalling his literary output, the print titled *RX Morphine at Dawn / A Green Thought in a Green Shade* (1989) tackles a twofold theme. Two images are superimposed and placed head to foot: one symbolizes nature, with the green foliage of a tree, while the other refers more to the industrial age by depicting the bluish grille of a machine. By presenting two opposite facets of the same reality, Burroughs' work confronts us with the fundamental duality of life itself.

To end on a more cheerful note, Sylvain Cousineau's *Gâteau d'anniversaire* (1977) is a work sparkling with humour. True to form, he uses a simple motif, in this case a birthday cake that on its own symbolizes the idea of festivity and celebration. The proliferation of peas, creating an all-over effect made up of dots, embellishes and enlivens both the icing on the cake and the stem of the plate, as well as the white tablecloth. By painting a "fake" cake on a real plate, the artist is offering a nod to surrealism and making us aware of the fact that a representation (illusion) is not reality.

In addition to the works by Fischl, Adams, Burroughs and Cousineau, the Brenda Wallace Collection includes others by Ian Carr-Harris, Aganetha Dyck, Robert Fones, Yves Gaucher, Wyn Geleynse, Tadashi Kawamata, John Massey, Roberto Pellegrinuzzi and Laurie Walker.

We can only express our sincerest gratitude to Brenda Wallace for her vote of confidence in the Musée d'art contemporain de Montréal, which will be eager to preserve and highlight this gift of fifteen works of great interest.

Suzanne Lemire



The Musée Takes a Ride on the Metro

The Musée d'art contemporain is a greater presence than ever in Montréal city life. For the past year, the Musée's advertising campaigns have been displayed at platform level throughout the metro system, reaching museum-goers and new audiences as well. This exposure is allowing some people to experience their first encounter with a work of art. In front of a reproduction of *Book with Wings* announcing the Anselm Kiefer exhibition, a little girl of five pointed at the poster and told her mother: "I want to see that." The following Saturday, both of them excitedly discovered the original work and took part in the art workshops.

The museum is continuing its campaign in Montréal's underground city once again this year. Illuminated signs on the platforms and lively posters will give a preview of the exhibition program—yet another encounter between art and life for the approximately 500,000 daily users of the metro system. Maybe some more cases of love at first sight too.

Marc Mayer, Director of the Musée d'art contemporain, Line Beauchamp, Québec Minister of Culture and Communications, and Marc DeSerres, Chairman of the Board of the Musée d'art contemporain.

Photo: Philippe Casgrain



Pre-Opening of *Anselm Kiefer: Heaven – Earth*

For the first major Canadian exhibition of the work of German artist Anselm Kiefer, the Fondation du Musée d'art contemporain de Montréal held a highly successful fundraising event last February 9.

Some 175 people attended the special evening and enjoyed the privilege of a private tour of the show devoted to this artist who is considered a monument in contemporary art. Guided by two specialists—Michael Auping, chief curator of the Modern Art Museum of Fort Worth, Texas, who organized the exhibition, and Paulette Gagnon, chief curator of the Musée d'art contemporain, who was responsible for the Montréal presentation—the guests were able to gain an appreciation for the impressive works on view.

The pre-opening raised over \$50,000 for the Musée Foundation and launched the equally successful run of one of the season's cultural high points for the city and the museum.

Sunday, May 28 Montréal Museums Day



Under the theme “Opening Our Doors for 20 Years,” Montréal Museums Day celebrates its twentieth edition this year. Thirty-five of the city's museums will open their doors to the public free of charge from 9 a.m. to 6 p.m. This event is organized by the Board of Montreal Museum Directors and presented with the support of Quebecor, in cooperation with Destination centre-ville and the STM.

At the Musée d'art contemporain de Montréal, three exhibitions will open that same weekend: come see the new photographs and videos by Pascal Grandmaison, don't miss the ceremonial Aboriginal masks made out of Nike running shoes by artist Brian Jungen, and take a look at the installation put together by Samuel Roy-Bois, who examines habitable space from an unusual and mysterious angle.

The Musée has planned some special activities for the day: guide/interpreters will be on hand in the galleries to answer your questions, workshops inspired by Brian Jungen's pieces will be offered for the whole family, and children will be able to build fanciful structures in the foyer.

The *Journal de Montréal* offices (4545 Frontenac Street) will be the general information hub and the starting point for the various free shuttle buses to museums all over the city. You can hop on the bus to go between museums too.

Last year, 125,000 visitors took up the invitation. Many then made return visits to the museums in the following months to explore their discoveries in greater depth. For more details, go to www.museesmontreal.org.

Musée d'Art Contemporain de Montréal Day Camp

Summer 2006

In the light-filled spaces of the art workshops, under the guidance of a dynamic, professional team, participants will get up close to some of the best in contemporary art and have fun creating their own works. During their camp session, they will become familiar with the highly original works of Brian Jungen and have a chance to try out various visual arts techniques such as drawing, painting, sculpture, modelling, assemblage and digital arts. The session closes with a festive vernissage showing off the campers' works.

Session length and fees:

5 days for children aged 6 to 11 (\$184.04 tax included)
10 days for children aged 12 to 16 (\$322.07 tax included)
Choice of dates available.

Information and registration:

Hélène Cantin
(514) 847-6239
helene.cantin@macm.org



LUMINESCENCE

BAL
MUSÉE
D'ART
CONTEMPORAIN
DE
MONTRÉAL
BALL

Luminescence Ball

The Annual Ball is back! Feverish preparations are under way for the May 25 event, called the *Luminescence Ball* this year. Lovers of contemporary art can look forward to an evening full of surprises and discoveries.

For the 2006 edition, the Musée Foundation is delighted to welcome Leonor Segal as Honorary Chairperson. Ms. Segal is actively involved in promoting the arts on the Montréal scene, and has very generously agreed to chair the Ball, which is a highlight of the Foundation's activities.

To ensure its success, an organizing committee has been set up, backed by a team of Musée professionals. Chaired by Anik Trudel, Vice-Chair of the Foundation, the committee is made up of Musée Chairman Marc DeSerres, Emmanuel Bilodeau, Lyse Charrette, Denis D'Etcheverry, Martha Franco, Sarah Greiche, Pierre Jean, Mario Labbé, Pierre Nolin, Louise Pauzé and Veronica Redgrave. Marc Mayer, Director of the Musée, and Manon Blanchette, Sylvie Cameron and Danièle Patenaude provide support from the museum.

Tickets cost \$500 per person, with all proceeds going to consolidate the activities of the Foundation and the museum. Make it a date!

Jean Saucier, Chairman, Musée Foundation

Information: (514) 847-6270

The Musée Foundation

Thank you to our new donors

While the Foundation ponders its annual fundraising campaign, scheduled to run from fall 2006 to spring 2007 and aiming for a target of \$250,000, two individuals have decided to act right away. They are Jack Lazare and Tim Tokarsky, who have donated \$5,000 each to encourage the Foundation and the museum in their development activities. In addition to the annual fundraising campaign, other events will be held this fall, including a lecture and meeting that will offer insight into just what drives architects, those great artists that create our buildings and cities. Our heartfelt thanks go to these donors for the confidence they have shown in the Foundation and Musée teams.

The Musée Boutique

In the last issue of the *Journal*, we announced the reopening of the Musée Boutique, now run by the Foundation. We are pleased to report that, after just a few months in operation, the Boutique is fulfilling our hopes and already contributing to the financial health of the Foundation.

Boutique manager Jacinthe Vallée and her team of sales advisors are working diligently and enthusiastically to satisfy customers' expectations. As a result, new products are appearing regularly on the shelves. The focus is on items made in Québec, but in this age of global exchange, originality is never denied a place. The Musée Boutique is thus an ideal spot to come up with the perfect gift, large or small, for your friends or even yourself!

Hours

The Musée Boutique is open Wednesday to Friday from 10 a.m. to 9 p.m., and Saturday to Tuesday from 10 a.m. to 6 p.m.

Address

185 St. Catherine Street West, Place-des-Arts metro

Tel.: (514) 847-6904

Message from the Director

There is an excitement in the air in the Canadian art world these days. In Toronto, the art market is showing signs of real life with more than one successful annual art fair and a number of lively gallery districts. You may be surprised to learn that, for the past couple of years, Winnipeg has been arguably the country's best-represented city at the big international fairs in Miami and New York. I am particularly thrilled, however, with developments in Montréal and Vancouver. While these two cities are thousands of miles apart physically, and not particularly similar culturally, their art scenes are maturing beautifully, each with a new generation of wonderfully original artists who are making good on the promise of those who came before. Along with our own amazing artists, you will see more of Vancouver at the Musée d'art contemporain in the coming months, starting this season.

Vancouver's Brian Jungen is no stranger to Montréal, having created a very popular work entitled *Habitat 04 – Cité radieuse des chats/Cats Radiant City* for the Darling Foundry in 2004. Though his transformations involve the broader culture, Jungen is best known for revisiting the old Native Canadian practice of incorporating foreign trade goods into traditional arts and crafts. Instead of using European glass beads, however, he fashions masks out of Nike sneakers and whales out of plastic garden furniture. The sheer ingenuity of his sculptures and installations is what grabs our attention first. But ultimately, it is the jarring juxtaposition of his not-so-rare materials with their unlikely subject matter that makes these works so thought provoking.

If Montréal's Pascal Grandmaison is half as good in ten years as he is today, he will still be one of Canada's most remarkable young artists. With a rigour to rival the great minimalists, he explores the metaphorical potential of video and photography in ways that are achieving a kind of classicism for two well-worn media that feel brand-new in his hands. Beware, however. The chilling coolness of Grandmaison's project is a test for impatient sybarites. Try not to read the wall labels until you have given yourself a chance to savour the mystery. There is an awesome profundity here, but it requires reflection. Otherwise, it is merely beautiful.

A new "architectural" installation by our own Samuel Roy-Bois may make you feel as if you have walked into the special-effects section of a big Hollywood studio. Instead, you are witnessing a breathtaking representation of two family homes as psychological units. Don't get caught in between!

Fresh from his unforgettable mid-career survey last year at New York's Museum of Modern Art, German artist Thomas Demand presents his first film entitled *Tunnel*. Like all of Demand's photographic works, the images in this film have been hand-made in construction paper with an uncanny verisimilitude.

We hope that you are as excited about new art as we are. Keep coming to the Musée, because the excitement will continue.

Marc Mayer

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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