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MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
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Bruce Nauman

May 26 to September 3, 2007

Mean Clown Welcome, 1985
Neon tubing mounted on metal monolith
Udo and Anette Brandhorst Collection, Cologne
Courtesy Donald Young Gallery, Chicago
©Bruce Nauman/SODRAC (2007)

One Hundred Live and Die, 1984
Neon tubing mounted on four metal monoliths
Benesse Art Site Naoshima, Naoshima, Japan
©Bruce Nauman/SODRAC (2007)



American artist Bruce Nauman, born in 1941, is a leading figure in contemporary art. His work has had a major influence on succeeding generations of artists for more than forty years. From the start of his career in the 1960s, Nauman has continually endeavoured to push back the boundaries of art and bring viewers to a new experience of the artistic environment. Following a rigorous, innovative approach, he has explored various means of expression including sculpture, film, video, performance, holography, drawing, light and installation. His whole body of work prompts us to consider how we perceive the real world around us and raises incisive existential questions. The theme of body and identity, the role of language, the phenomena of spatial awareness, and the notions of artistic process and viewer participation are some of the artist's ongoing concerns.

The exhibition *Bruce Nauman*, scheduled to run from May 26 to September 3, 2007 at the Musée d'art contemporain de Montréal, is a Québec and Canadian first. It consists of two parts. *Elusive Signs: Bruce Nauman Works with Light*, organized by the Milwaukee Art Museum, features neon works and light installations produced by Nauman in the first two decades of his

career (from 1965 to 1985). The second part, assembled for the Montréal presentation, showcases films and videos from the 1960s, seminal video installations from the 1980s, 1990s and 2000s, and the masterly *One Hundred Fish Fountain*, 2005, on display for the first time in Canada.

The remarkable series of neon sculptures forms a group of works that visitors will find both engaging and provocative. Neon tubing fills the space with word games, proposing anagrams such as *None Sing Neon Sign*, palindromes like *Raw War*, plays on words such as *Violins Violence Silence*, and inversions like *Run from Fear, Fun from Rear*. Other neons, such as *Hanged Man* or *Mean Clown Welcome*, depict clown-like figures. These light-based works apply irony to the human condition and its opposites of sex and violence, humour and horror, life and death, pleasure and pain. Aphorisms, poignant sayings, and grotesque and tragic figures, incorporated into the material itself of commercial signs, create a vibrant, luminous visual whole that draws in, intrigues and challenges visitors, all at once.

Since the late sixties, Nauman has been considered one of the pioneers of what is now commonly referred to as “installation art,” which involves creating a structure within a space or using the existing architecture to place viewers in a situation where their perception of the space will be transformed. Accordingly, architectural installations illuminated with fluorescent light complete the *Elusive Signs* section of the exhibition. The 1971 work titled *Helman Gallery Parallelogram* is exemplary of the disconcerting experience undergone by visitors entering a room bathed in an intense green light, with oblique walls that add to the destabilizing effect. Their perception of the space is altered through the loss of points of reference, and their senses are heightened in the unaccustomed experience of the pervasive light that surrounds them within this distorted space.



Clown Torture, 1987
 Four-channel video installation;
 two projectors, four monitors,
 four speakers, four digital video discs
 and players; sound, continuous loop.
 Installation space: 7.62 x 9.14 m (variable)
 Watson F. Blair Prize; Wilson L. Mead and
 Twentieth-Century Purchase funds; through
 prior gift of Joseph Winterbotham; gift of
 Lannan Foundation, 1997.162
 Collection of The Art Institute of Chicago
 Photo: © The Art Institute of Chicago
 © Bruce Nauman/SODRAC (2007)



Nauman's films and videos made during the sixties reveal an equally fundamental aspect of his work. In the latter half of that decade, he began to explore the film and video media as means of conveying ideas. These works usually incorporate the body of the artist "performing" in his studio: *Dance or Exercise on the Perimeter of a Square (Square Dance)*, from 1967-1968, or *Bouncing in the Corner No.1*, *Slow Angle Walk (Beckett Walk)*, *Stamping in the Studio* and *Walk with Contrapposto*, all from 1968. Like such figures of the dance, music or film avant-garde as Meredith Monk, Steve Reich and Andy Warhol, Nauman introduced new ways of experimenting with time, space, movement and gestures in real time. The body language captured by the video camera allows him to express, with disconcerting aptness, the passage of time, the repetitiveness that colours our everyday reality, the ritual of insignificant gestures and the resulting self-awareness.

One of the most spectacular pieces from Nauman's later output, the 1987 video installation *Clown Torture* shows thematic affinities with his films and videos of the late 1960s, which presented the public with absurd yet fascinating gestures, and with the satirical comedy of his 1985 sculptures made of luminescent tubing. *Clown Torture*, on loan from The Art Institute of Chicago, offers an environment in which clowns forcefully, but somewhat derisively, express confused feelings of uncertainty, anxiety, boredom, isolation and failure. Filling the space with four monitors and two video projections, Nauman takes up his favourite themes of surveillance, untenable situations and absurd plays on words, capturing visitors' attention in a world reminiscent of that of Samuel Beckett. *Clown Torture* is, without doubt, a key work in Nauman's artistic career, with the extraordinary tension it maintains between the tragic and the comic, eliciting both laughter and a sense of anxiety in the spectator, as well as with the ambiguous reading it gives rise to between pop culture and artistic setting, between existential malaise and satirical commentary.

The major video installation titled *Anthro/Socio (Rinde Spinning)*, 1992, on loan from the Hamburger Kunsthalle, is also on view here. Through three wall projections and six monitors, video images echo the resounding litany emanating from a person's head spinning round, either right side up or upside down. The sound of the solitary voice vibrating in the gallery space illustrates the impact of Nauman's examination of the role of language and the spectator's involvement in the aesthetic experience.



Office Edit II (with color shift, flop, flip, and flip/flop),
11/11/00, 11/9/00, 11/16/00, 11/19/00,
Mapping the Studio (Fat Chance John Cage), 2001
DVD, 51 min 44 s
Edition of 6
Courtesy the artist and the Donald Young Gallery,
Chicago
© Bruce Nauman/SODRAC (2007)

One Hundred Fish Fountain, 2005
97 bronze fish of seven different forms, suspended
with stainless steel wire from a metal grid
Approximate basin dimensions: 20.3 cm (height) x
7.6 m x 8.5 m
Sender Collection
Courtesy Donald Young Gallery, Chicago
© Bruce Nauman/SODRAC (2007)



After playing a central part in his initial film and video works of the sixties, the artist's body fades in importance in the circular narrative thread that characterizes the recent *Mapping the Studio (Fat Chance John Cage)*, from 2001. The existential theatre of Nauman's early pieces takes new form in this video installation, of which *Office Edit II (with color shift, flop, flip, and slip/flop)* constitutes a new, single-projection, version. The artist turns into a spectator of the nocturnal activity that unfolds in his mouse-infested workplace. In a new way of conveying the strange continuity of life, the work becomes what happens in the studio space, and the artist, the witness to the activities going on there.

The 2005 work *One Hundred Fish Fountain* consists of 97 bronze fish suspended with wires over a large basin. Water is pumped to the fish through a system of clear tubing and spurts out of their bodies, which have been randomly punctured with hundreds of holes. The fountain is programmed so that the viewer perceives the noise and movement as the fish fill with water, followed by the silence when the pumps are turned off, and then the sound of the water slowly trickling out of each fish.

Nauman first explored the fountain theme in the 1960s, in *Self-Portrait as a Fountain* and *The True Artist Is an Amazing Luminous Fountain*, both from 1966, and *The Artist as a Fountain*, 1966-1967, and then again in the early 1990s, in a fountain work made up of bronze foxes. The fish reference recalls a 1966 film by the artist, *Fishing for an Asian Carp*, as well as his childhood memories of going fishing on Lake Michigan with his father. The latter experience lies behind Nauman's decision to use freshwater species found in that lake—trout, whitefish, bass and catfish—in producing *One Hundred Fish Fountain*.

All of Nauman's art transcends the specific nature of the various media to reflect the contradictions inherent in the human condition and in our world today. As he himself says: "My work comes out of being frustrated about the human condition. And about how people refuse to understand other people. And about how people can be cruel to each other." The exhibition *Bruce Nauman*, bringing together light-based works, video productions and a sculptural installation, highlights landmark moments in a wide-ranging artistic journey whose thought-provoking contribution to our time is being continually revealed.

Bruce Nauman is a prominent figure on the international art scene and has been the subject of a number of major exhibitions, including the retrospective organized by the Walker Art Center, Minneapolis, in association with the Hirshhorn Museum and Sculpture Garden and the Smithsonian Institution, Washington, and presented at the Museum of Modern Art, New York, in 1995; the exhibition *Bruce Nauman Image/Texte 1966-1996*, organized by the Centre Georges Pompidou, Paris, in 1997; and, more recently, *Raw Materials: The Unilever Series: Bruce Nauman* at the Tate Modern, London, in 2004, and *Bruce Nauman: Make Me Think Me*, at the Tate Liverpool, in 2006.

Sandra Grant Marchand

Rober Racine
Spica, 1999-2000
Paint and vinyl lettering
Variable dimensions
Purchased with the support of the
Canada Council for the Arts
Acquisition Assistance Program
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Gary Hill
Remarques sur les couleurs, 1994 (1998)
[French version of *Remarks on Color*, 1994]
Colour video, video projector, amplified
sound, 49 min, A.P. 1/1
Gift of the artist and Donald Young
Gallery, Chicago
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay



With Writing



The gesture of drawing is clearly related to the act of writing, while reading is, above all, looking. Art and writing occasionally seem to come together spontaneously, naturally. The connection with writing—be it text, word, letter, sign or even calligraphy—often influences how we read a work of art and may sometimes even significantly affect how we experience it. The fifty or so works from the Collection on display in the exhibition *De l'écriture/With Writing* all contain, though in different ways, elements that may be literary, formal or even philosophical, incorporating borrowings from language sources into the visual arts.

Offering selections of the Musée's works from a thematic standpoint provides a singular, and sometimes dramatic, cross-section of the Collection, and suggests multiple and fluid approaches to understanding various tendencies in contemporary art. This exhibition—the sixth such presentation of works from the Collection, following *Around Memory and Archive* (1999-2000), *Ideas of Landscape, Landscape of Ideas* (2000-2001), *Body and Absence* (2002-2003), *Where?* (2004) and *Matters of Time and Space* (2005)—focuses on exemplary works in which a significant portion of the content can be decoded through a literal or literary appreciation of that which is written. Produced mainly between 1965 and 2005, they reflect every artistic discipline: painting, printmaking, drawing, collage, assemblage, murals, sculpture, photography, video and installation. They also sketch out a diverse panorama, filled with signs and other indicators, of some of the most important trends in contemporary art: conceptual art, painting as such, socially engaged art, pop art, post-modernism, and so on.

The works variously display typographical, formal or graphic means, a marked, recurring presence of newspapers and other printed matter, or the special status accorded to the book as an object in itself and as an undeniable symbol, the repository of knowledge, history, poetry and literature. Direct allusions to certain fundamental works, whether philosophical or fictional, as well as the use of political wording, terse and efficient, weave a web of visual scenarios that are, by turn, schematic, didactic, narrative and evocative. The explicit and the vague, the legible and the illegible here fittingly calibrate autobiographical or numerical inscriptions and enigmatic statements, all ultimately yielding to the primary, expressive power of form and matter, colour and light.

Louise Robert
N° 78-44, 1981
Acrylic on canvas
180 x 243,5 cm
René Payant Bequest
Collection of the Musée d'art
contemporain de Montréal
Photo: Denis Farley

Ron Terada
You Have Left the American Sector, 2005
3M reflective vinyl highway sign,
extruded aluminum, galvanized steel
and wood, 2/3
304.8 x 304.8 x 40.6 cm
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay



April 20 to October 8, 2007



Featured artists include Raymonde April, Pierre Ayot, Jean-François Bory, Gilles Boisvert, Marie-Claude Bouthillier, Ian Carr-Harris, Melvin Charney, Greg Curnoe, Manon De Pauw, Christian Dotremont, Charles Gagnon, Raymond Gervais, Jochen Gerz, Betty Goodwin, Takashi Hayashi, Gary Hill, Ilya Kabakov, Joseph Kosuth, Barbara Kruger, George Legrady, Loïc Le Groumellec, Naomi London, Filippo Tommaso Marinetti, André Martin, Roman Opalka, Dennis Oppenheim, Claude Péloquin, Rober Racine, Monique Régimbald-Zeiber, Judith Reigl, Larry Rivers, Louise Robert, Francine Savard, Michael Snow, Jana Sterbak, Serge Tousignant, Kimio Tsuchiya, Colette Whiten and Ewa Zebrowski.

Josée Bélisle

This past March, the Musée acquired recent works by two young Montréal artists who, each in their own way, cast a new and relevant eye on reality—a reality both banal and, paradoxically, strange: residential architecture of repetitive sameness in Patrick Coutu’s *Le Développement Maisonneuve* (2002-2003), and the fixed-in-time atmosphere of a vintage Cuban film in Adad Hannah’s *Cuba Still (Remake)* (2005).

Born in Montréal in 1975, Patrick Coutu has produced astonishing works of drawing, sculpture and photography for ten years now. The twelve watercolours in the series *Le Développement Maisonneuve* seem to stem from an approach that is clinical and yet lyrical. The classic bungalow, his chosen subject of study, undergoes fluid, meticulous and luminous graphic interpretations. Expert trickles of watercolour evoke pilings and foundations; the finely shaded palette reproduces the range of claddings (brick, stone, clapboard) and heightens the effects of day and night, hinting at the passage of time. Apparently observed unremittingly and from viewpoints running the gamut from positive to negative, the humble single-family dwelling is here X-rayed, idealized and *made exemplary*. This novel scheme for representing an architectural model set up as emblematic of a certain contemporary society bears the traces of a recent past and suggests subtle possibilities of narrative fiction.

Recent Acquisitions

Adad Hannah
Cuba Still (Remake), 2005
 Video installation
 Collection of the Musée d’art
 contemporain de Montréal
 Photo: Adad Hannah

Patrick Coutu
Le Développement Maisonneuve
 (detail), 2002-2003
 12 framed watercolours on paper
 Collection of the Musée d’art
 contemporain de Montréal
 Photo: courtesy Galerie
 René Blouin

Adad Hannah was born in New York City in 1971. His stunning video installation *Cuba Still (Remake)* forms a kind of extension to the tableaux in his “stills” series, silent video projections that he made in the early 2000s. Using a publicity photo from an unknown film, bought in Havana in 2003, the artist re-stages the scene, taking individual video shots of the six figures in the original still: in the foreground, a seated man with a faraway look, in front of a woman dancing on a small platform; behind her are a second woman, standing, a man playing the guitar, another man dancing with a mannequin and, finally, partly cropped from the left side of the original picture, a bongo player. Each person had to adopt and hold the initial pose, moving as little as possible.

The resulting six video shots are then simultaneously projected side by side, so as to reconstitute, in a single “film” image, the sequence of all these ostensibly still pictures. The ingenious projection device (six wooden stands and a system of cutout masks), the original photograph and the images of the six figures complete the installation. This work masterfully crystallizes the notions of photographic instant and length, as well as the contrasting qualities and merits of the still picture and the moving image, and offers a historical and critical re-examination of photography and film.

Josée Bélisle



Projections



Darren Almond
In the Between, 2006
Three high-definition video
projections
14 minutes
Collection of the Musée d'art
contemporain de Montréal

Departing from Xining, China, there is now a train that runs all the way to Lhasa, Tibet. Dubbed the “Celestial Road” during its construction, this new railway line went into operation barely a year ago, on July 1, 2006. With close to 1,000 kilometres of track at altitudes of 4,000 metres or more, it is the highest railway line in the world. The Xining-Lhasa train crosses the Kunlun Shan mountain range and carries travellers to Tibet, the “Roof of the World,” until now inaccessible by this mode of transport.

British artist Darren Almond filmed the train as it rolled through the high Tibetan plateaux. His work, entitled *In the Between*, is part of a cycle begun in 1995 on the subject of “mythical” trains. The title refers to a text in Tibetan Buddhism, the *Bardo Thodol*, commonly called *The Tibetan Book of the Dead* in the West. This piece of writing describes successive states of consciousness that come after death. Almond interspersed images of the train and the landscapes it crosses with sequences shot at the Samye monastery, the oldest and one of most important in Tibet. From May 30 to July 8, the Projections Series will present *In the Between*, 2006, the artist's second work to be added to the Musée d'art contemporain collection.

Saskia Olde Wolbers
Trailer, 2005
DVD for projection
10-minute loop
(MP-OLDES-00015)
Courtesy Maureen Paley,
London





Dave Pawsey
Bridge to Nowhere, Sam Roberts, 2006
 Visual Effects Supervisor:
 Jonathan Legris

As part of the Projections Series, we are offering a new selection of music videos this summer. While our first program provided an overview of work of the last thirty years, this summer's will focus more on recent productions, though still with a certain historical perspective. Remarkably inventive in their concepts and images, music video artists are constantly coming up with new ways of doing things, redefining cinematic creation and enriching the visual arts as a whole. With this second program, from July 11 to September 30, we once again salute the creative imaginations of music video makers. Emerging figures of note include the Montréal collective Fluorescent Hill, founded in 2003 by Mark Lomond, Johanne Ste-Marie and Darren Pasemko, and Montréal director Dave Pawsey, whose music video *Bridge to Nowhere* by Sam Roberts won the 2007 Juno Award for Video of the Year.

The Projections Series continues this fall with the North American premiere of the work of London-based, Dutch-born artist Saskia Olde Wolbers, whose creations pull us into the most unlikely of stories. Watching her narrative videos, we slip into unknown worlds, somewhere between dreams and the unreal. From her very first productions, Wolbers compelled recognition with the high quality of her writing and the subtle balance between image and sound in her works. Her videos are fables, pure fiction, in which the narrative is conveyed by words uttered by off-screen voices. Whereas film uses action and dialogue to develop a story, Wolbers prefers the more suggestive combination of off-screen voices layered over unusual images, which seem closer to dreamland than the real world, in order to draw us right into the inner life of a character we will never see—all without either action or dialogue. Starting October 3, to tie in with the upcoming *Mois de la Photo à Montréal*, which will explore the question of the narrative in contemporary art, we present *Trailer*, a story between two spaces: the Amazonian jungle and a movie theatre.

Louise Simard-Ismert

In conjunction with *Artefact Montréal 2007*, a triennial event organized by the Centre d'art public under the direction of Serge Fiset, the Musée d'art contemporain is pleased to host an exhibition of works on paper produced by the twenty artists taking part in this year's edition, for which Île Sainte-Hélène will be the main site.

The title *Small Pavilions and Other Follies* is an allusion to the national and theme pavilions erected on the island for EXPO 67, and *Artefact Montréal 2007* is intended to celebrate the fortieth anniversary of that universal exhibition, which had sixty-one participating countries. The artists from all around the world who are featured in the exhibition were invited to create an ephemeral *in situ* work specifically for Île Sainte-Hélène, taking inspiration from the major event that EXPO 67 represented or from the notion of architectural "folly," the term applied to those small, playful structures that used to be built to adorn parks or gardens.

Selected by *Artefact Montréal 2007* curators Gilles Daigneault and Nicolas Mavrikakis, the artists are: Mathieu Beauséjour, BGL (Jasmin Bilodeau, Sébastien Giguère, Nicolas Laverdière), Jacques Bilodeau, Catherine Bolduc, Diane Borsato, Marie-Claude Bouthillier, Alexandre David, Robbin Deyo, Aganetha Dyck, Marion Galut, Trevor Gould, Peter Hasdell & Patrick Harrop, Caroline Hayeur (in collaboration with In Situ), Mireille Lavoie, Mathieu Lefèvre, Samuel Roy-Bois, Henri Sagna, Stephen Schofield, Martha Townsend and Chih-Chien Wang.

These works on paper, presented from June 13 to July 29 in the Musée d'art contemporain's Omer DeSerres Info-Gallery, will offer visitors either figurative or even direct insight into the creative process behind the large-scale installations that have been devised for the Île Sainte-Hélène site and that will be on display there from June 27 to September 30, 2007.

Small Pavilions and Other Follies Artefact Montréal 2007 – Urban Sculptures

Omer DeSerres Info-Gallery
June 13 to July 29, 2007

Peter Hasdell & Patrick Harrop
Blowup
Interactive structure
3 x 6 x 5 m
(preparatory drawing)

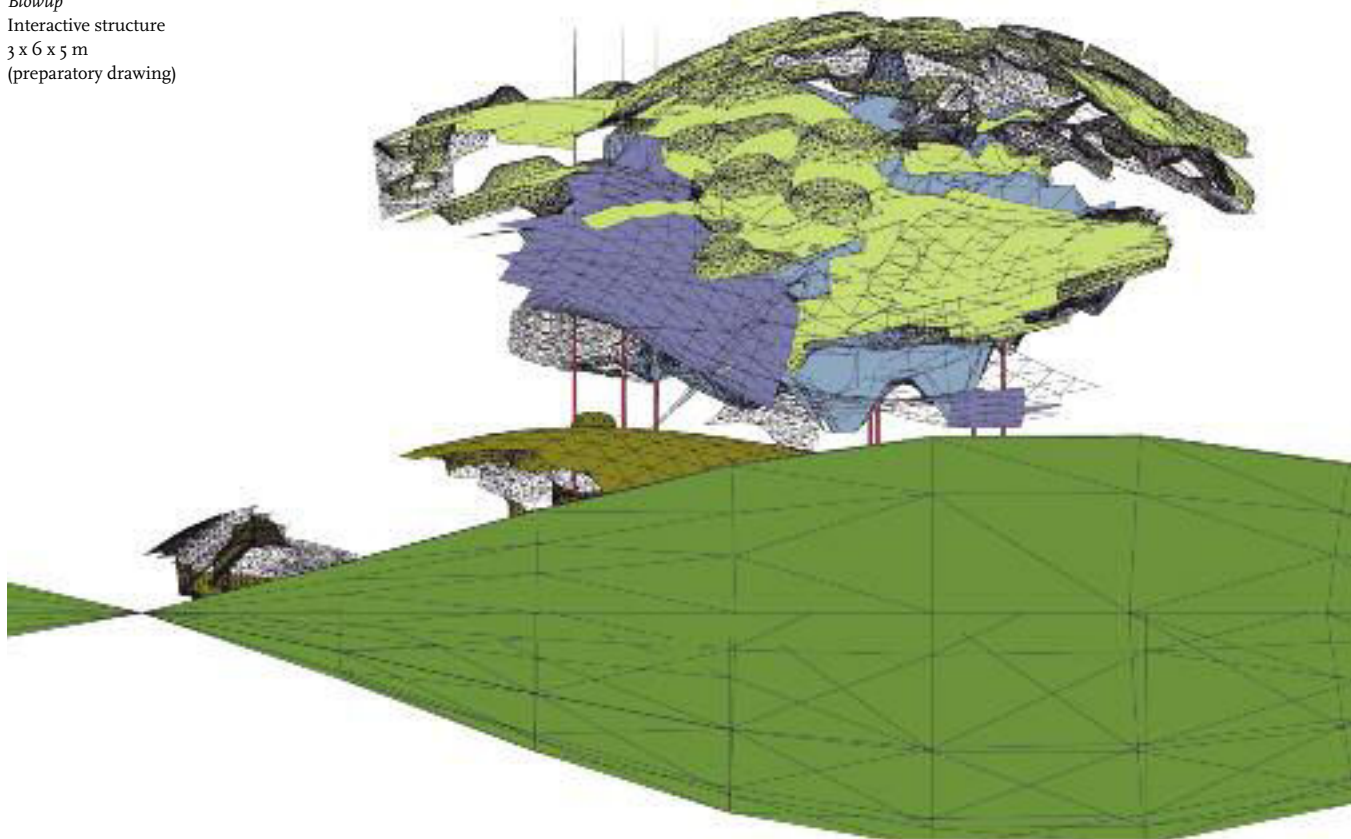


Photo: Jimmy Hamelin, 2006



DJ Champion
Photo: Barry Russell, 2006

Musée Nocturnes

Starting this coming June 1, the Musée d'art contemporain will stay open late on the first Friday of every month. From 6 to 9 p.m., the Musée Nocturnes, entertaining evenings complete with live music, bar service and guided tours, will offer a different approach to today's art. To finish the week with a flourish and start the weekend in congenial company, the Musée is becoming *the* new place to meet, mingle and discover.

DJ Champion will host our first Musée Nocturne, together with Manon Chaput, Stéphane Leclerc, Barry Russel, Sébastien Blais Montpetit and Jean Luc Huet, the bassist and four guitarists that form the G-Strings with whom he has toured Europe and Canada for the past two years plus. One of the most celebrated deejays on the Montréal electronic-music scene, and a guitarist himself by training, as well as a composer and accomplished multi-instrumentalist, DJ Champion will take this opportunity to play up another of the many facets of his musical personality; that of band leader. Champion will set the tone for our weekly Nocturnes, which will spotlight masters of the guitar, among other features.

Admission to our new Nocturnes is easy. With either a Musée ticket or our new WIRED card, you can join in the festivities and tour the museum under the expert guidance of one of our docents. No reservation necessary. See you there!

New WIRED card

Get yourself a Musée WIRED card for only \$10, and enjoy unlimited access to all our exhibitions over the following twelve months. Simply activate your new card at the museum ticket counter on your next visit.

The Musée at Rideau Hall



At the invitation of Their Excellencies, the Right Honourable Michaëlle Jean and Jean-Daniel Lafond, the Musée has organized an exhibition that reflects the diversity and renewed vitality of painting in Québec. The presentation, on view in the Ambassador's Room at Rideau Hall, highlights the visions of five Québec artists—Lise Boisseau, Michel Boulanger, Yves Bouliane, Sylvain Cousineau and Cynthia Girard—who are revisiting, each in their own way, the tradition of painting, including portrait, landscape, still life and abstraction.

The Right Honourable Michaëlle Jean, in front of a painting by Lise Boisseau, *Damier no 17*, 2001. Gift of the artist. Collection of the Musée d'art contemporain de Montréal. Photo: MCpl Issa Paré, Rideau Hall

Sunday, May 27 Montréal Museums Day



Workshops, guided tours and other exciting activities await you this coming May 27, for the twenty-first edition of Montréal Museums Day. You will have a chance to discover the exhibition *Bruce Nauman*, which features neon works and fluorescent-light installations produced by the artist during the sixties, seventies and eighties.

We are expecting more than 5,000 visitors for this annual day organized by the Board of Montreal Museum Directors and presented with the generous support of Quebecor Inc., the STM, Destination centre-ville and Tourisme Montréal.

Twenty-seven museums will throw open their doors free of charge. They will all be readily accessible via six free shuttle bus routes that will run between museums. For more details, see www.museesmontreal.org.

Montreal All-Nighter 2007

The fourth All-Nighter at the *Montreal High Lights Festival* gave night owls everything they could wish for. Once again, the Musée was one of the festival-goers' favourite spots. In all, 9,925 visitors came to admire the exhibitions and take in the performances. We are thrilled with the growing popularity of this annual celebration of night. We'll be back, on March 1, 2008.

Open Every Day This Summer

June 19 to September 3, including public holidays

Following last year's success, and in response to the wishes of tourists and other visitors, the Musée will once again be open this summer seven days a week, from 11 a.m. to 6 p.m., and Wednesday evenings until 9 p.m.

Right from the start of 2007, the Musée Foundation decided to go all out to celebrate the fifteenth anniversary of the museum's move to its downtown home. It has done just that ever since, with a spirited succession of activities—and it's not over yet!

A Busy Start of Year for

the Musée Foundation



Valentine's celebration

For the third year in a row, Valentine's Day provided an opportunity to celebrate by combining art and gastronomy. And so, this past February 8, more than a hundred people took part in an evening where Alsace was in the spotlight. Adrien Zeller, President of the Regional Council of Alsace, was warmly welcomed by Foundation President Liza Frulla. He was accompanied by master chocolate maker Christophe Meyer, who enchanted those present with his fine chocolates offered in an amazing assortment of flavours. For the icing on the cake, the art lovers had a chance to meet the artists, in a special preview of the *Ingenious3* exhibition. The Valentine's celebration will be back again next year, on the evening of Thursday, February 7, 2008, when champagne will be the star attraction. Tickets cost \$250.

Inaugural Collectors Symposium

This past April 12, the debut edition of our new Collectors Symposium delighted art lovers and collectors alike. The gathering, led by Honorary Chair Roy L. Heenan, offered the Musée d'art contemporain an opportunity to acquire new works, which then became the first to enter the "Collectors Symposium Collection." The \$1,000 each participant paid to attend went to a group auction that selected, by majority vote, which of the works presented by the museum's curators would be added to the permanent collection. The two winning works, grouped in a single lot, were paintings by the promising young artists Etienne Zack and Dil Hildebrand. The event was sponsored by the insurance company AXA and by Christie's Canada. Lyse Charette, who chaired the organizing committee and hosted the evening with Musée Director Marc Mayer, definitely plans to repeat the experience next year. The goal is to increase the number of participants to fifty, and eventually to a hundred, for a targeted acquisition budget of \$100,000.

Fluorescence: Youth Committee evening

In another first, the new Youth Committee of the Musée Foundation held a benefit evening on April 13 that was called *Fluorescence: retour aux sources*. The invitation was extended to young members of the Montréal business community, with the intention of bringing them into closer contact with contemporary art. Inspired by the exhibition devoted to American artist Bruce Nauman, whose works are on view at the museum starting May 26 and who is famous for his use of neon, the evening revolved around the idea of fluorescence in an array of different forms. More than two hundred young Montréal professionals discovered the museum in a new and unusual light, to the infectious beat of DJ Champion. The Foundation Youth Committee is chaired by Mélanie Joly and includes Yan Besner, Lysanne Lepage, Ben Mulrone, Catherine Perreault, Jan-Fryderyk Pleszczynski, Alexandre Trudeau and Constance Venne. Tickets cost \$100 each.

Keep an eye out for...

Under the dynamic leadership of the Foundation Board members, other benefit events are in store for the rest of the year. Not the least of them is the Annual Ball, scheduled for Thursday, May 24. With Michèle Dionne as Honorary Chair, Anik Trudel energetically organizing it and Foundation President Liza Frulla providing support, the event looks promising! And keep an eye out for further developments.

Valentine's celebration, February 8, 2007
Liza Frulla, President of the Foundation of the Musée d'art contemporain de Montréal, Gérard Serre, Consul General, Consulate General of France in Montréal, and Adrien Zeller, President, Regional Council of Alsace, France
Photo: Christine Bourcier

Collectors Symposium, April 12, 2007
Roy L. Heenan, Honorary Chair
Photos: Déclik Communications

The Board of Directors of the Fondation du Musée d'art contemporain comprises the Honourable Liza Frulla, President, Diane Vachon, Secretary-Treasurer, Richard Chagnon, Lyse Charette, Marcel Côté, François Dell'Aniello, Marc DeSerres, Manuela Goya, Mélanie Joly, Louise Laframboise, Marc Mayer, Jean Saucier and Anik Trudel.

Message from the Director

Some artists impress you with their technical skill, or their brilliance, or their seductive sensibility. A great artist will impress you in all three areas. And then there are those very rare artists who make things that help us understand what, as opposed to who, we are. Bruce Nauman is in this last category. His work can be blunt, casual and even coarse. It can be so plain-spoken that it may seem artless to those who have not been paying close enough attention to art over the last few decades. It can appear trite, glib and even erratic in its breathtaking diversity. But make no mistake. This is one of the great pragmatic minds in art history and someone who brings honour to the field of art in the broader context of intelligent life on earth.

Bruce Nauman has been big news in international art circles for a long time. He was included in Documenta 4 in 1968 at the age of twenty-seven, just two years out of art school. His work has been consistently extraordinary ever since. Although standard histories of American art will claim that the U.S. finally burst onto the international scene during the fifties with Jackson Pollock's "triumphs" of American painting, in fact Pollock was still using the familiar European language of abstraction. In truth, I believe that an original American contribution to art history only begins a decade later with Nauman and his realization that: "If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product." The products of his activity in the studio have inspired countless artists around the world for forty years.

Anchored by the Milwaukee Art Museum's wonderful survey of Nauman's neon work, we also bring you a sampling of some of the artist's more famous installations, including his most recent and spectacular *One Hundred Fish Fountain* and, one of my very favourite works of art, *Clown Torture*. We have also included a look back at his pioneering single-channel videos to round out Montréal's Bruce Nauman summer.

I can't sign off without encouraging you again to become a member, and we have now made it ridiculously easy. Rather than pay eight dollars for admission, why don't you pay ten dollars for an annual membership? That way, you can visit us as often as you like—for instance, for our Musée Nocturnes, held on the first Friday of every month. These new, monthly, late-opening evenings are set to become "must" events on the Montréal arts scene.

Finally, we hope you are rooting for Silo No. 5: Musée d'art moderne. Our project will revolutionize Montréal and help make our city Canada's home base for new art and design. Speak up if you believe in the dream!

Marc Mayer

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