

LES TEMPS CHAUDS



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

A WORD FROM THE CURATORS

This project arose out of the initiative of the Musée's curators. The idea of working together on a major exhibition that would take into account all avenues proposed by contemporary Québec art had been in the air for some time. Then, in January 1987, the first working sessions of the exhibition's five curators began in earnest.

If the initial intention of this exhibition was to present what we found to be some of the most significant directions in Québec art today, these choices had to be made from the widest possible range — conceivably all work currently being done. At that point, all of the forms which the different visual arts could take, and all of the generations of artists expressing them, were naturally the direct target of this project.

Carrying out such an undertaking thus consisted of doing, in a more concerted way perhaps, what we each do regularly as part of our job: seeing exhibitions, visiting studios, meeting artists. For the next step, the most demanding part of the work, and sometimes the most exhilarating, everything that had been seen was discussed and analyzed at length, and the tastes, affinities and opinions of each of us were brought together and compared, in order for the necessary choice to be made.

We should emphasize that our choice must first be considered in relation to the time in which it was made: it reflects the scene then current, and stems from what we saw during this very specific period of time. This means that, like a snapshot, it had to come to terms with some contingencies and inevitably bow to certain imponderables. It is also noteworthy that this choice was formed independently of any requirements linked to age, reputation or medium, being dictated much more by the importance of the works themselves in our eyes.

For some artists, participation in the exhibition confirms the undeniable, lasting significance of their work over the past several years, as shown in example after example. Others, in contrast, owe their presence to the irresistible impact of a work seen in the studio, or a work that had recently been shown and acted to vouch for the one in progress, which is now presented in the Musée's galleries. In this sense, it was important that each work selected should propose its own redefinition of the aesthetic issues, fit into new concerns or convince us with its eloquence in reformulating certain known problems — in short, that it could be stamped with the seal of the hottest, most relevant new developments, both in its form and in its intent.

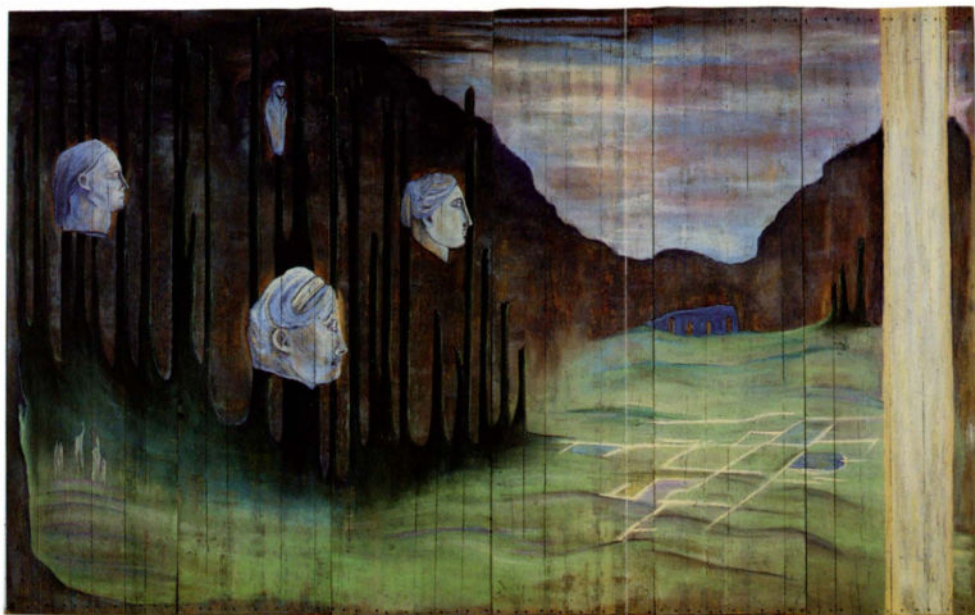
The works gathered together, which we wanted to be of top quality and previously unshown in Montréal (a condition of their being presented here), offer a definite point of view by the Musée on the art that is being created here and now. Of course, these choices do not seek unanimity; such a goal would be misplaced and illusory. But we would like to believe that the views they exhibit, directly or implicitly, will spark stimulating debates and discussions, once again underscoring one of the primary roles of this museum.

The richness and diversity of the work being done in Québec call for exhibitions like this to be held regularly. We would like to think that the exhibition **Les temps chauds**, through the subjective opinions it displays, speaks eloquently of the indisputable vitality of Québec art today.

Josée Bélisle
France Gascon
Gilles Godmer
Pierre Landry
Réal Lussier



DOMINIQUE BLAIN
Untitled, 1988
installation; mixed media
500 x 430 x 360 cm (approx.)



SYLVIE BOUCHARD
 Untitled, 1988
 watercolour on wood
 256.5 x 426.7 cm

RAYMONDE APRIL

Moncton, New Brunswick, 1953

For Raymonde April, who participated in the founding of *Chambre Blanche* in Québec City, photography presents itself as a method of thinking about reality and its limits. In showing her own figure, and those of her friends and family, April creates symbolic theatrical productions. The backlighting of the images, the support of the photos and the very layout of the pieces lead up to a staginess that wavers between fact and fiction, between private and public.

DOMINIQUE BLAIN

Montréal, Québec, 1957

In sculptures, collages and montages of images borrowed from the mass media, Dominique Blain plainly comments on the political question. This artist deals in methods of communication and feels free to introduce elements of daily reality into invented spaces. In Blain's work, photographs, illustrations and objects relating international political history are transformed into highly expressive and effective works of art.

SYLVIE BOUCHARD

Montréal, Québec, 1959

Early in her career, when she was drawn to the art of installation, Sylvie Bouchard painted the actual surfaces of the exhibition premises. She now uses wood panels and mounted canvases for supports. Ghostly figures move about in landscapes from other periods, as indicated by the architectural elements represented. Despite an abundance of disturbing perspectives, the viewer is invited to penetrate these places which are unified by controlled lighting, transparent colours and familiar motifs.

THOMAS CORRIVEAU

Québec City, Québec, 1957

The work of Thomas Corriveau is a world of movements. This artist who, until just recently, was counted among "young Québec painters," employs different pictorial and cinematographic techniques to represent both actual day-to-day facts and pure fiction. Paintings that create real theatres, as well as anamorphoses and animation are all means investigated by Corriveau to pursue and express his thoughts on the world of perception.

NATHALIE DEROME

Montréal, Québec, 1956

A graduate of the theatre programme at the Université du Québec à Montréal, Nathalie Derome brings a breath of fresh air to the art of performance in Québec. Since 1982, her new work has attempted to define the limits of the performable. This artist's originality lies in her tremendous sincerity in conveying her emotions on stage. Her personal language lies somewhere between drama and humour, between the verbal and the visual, between the gesture and the look.

PIERRE DORION

Ottawa, Ontario, 1959

Since the spectacular *Peintures/Paintings* activity conducted in collaboration with Claude Simard in 1983, Pierre Dorion has continued his investigation of painting, through installations and on canvas. Fascinated by 19th-century history, Dorion examines both history and the history of art in his pictorial work. Allusions to the different styles and traditional techniques of painting are seen in his large canvases teeming with images, ranging from the figurative to the abstract, which create a visual environment in which the viewer takes part.

ANDREW DUTKEWYCH

Vienna, Austria, 1944

Andrew Dutkewych has been involved in sculpture and drawing for some 20 years. His interest in the formalist movement of the seventies has been enriched by a poetic memory of mythology and nature. Dutkewych's recent sculptures juxtapose, on an impressive scale, forms with strong connotations, like the cylinder, and a recasting of motifs borrowed from nature, such as the human face. Steel is one of this artist's favourite materials, in addition to aluminum, wood and plaster.

CHRISTIANE GAUTHIER

Montréal, Québec, 1958

Christiane Gauthier's sculpture evolves in an abstract universe. The mysterious, dreamlike landscapes conjured up by her earlier work are giving way to large, lyrical forms whose size and movement hint at some natural force. Wood, which the sculptor previously altered using a subtle colouring, now stays in its natural state, with all its great potential for development. Christiane Gauthier lives and works in Paris.

BETTY GOODWIN

Montréal, Québec, 1923

Betty Goodwin made her name in the late sixties with her *Vest* series of etchings. A few years later, she demonstrated the same insight in exploring patched and worn specimens of *Tarpaulin*, both for their formal look and for their great evocative power. The artist then became interested in investigating spaces in installation pieces. Starting in 1982, her often very large *Swimmer* drawings used remarkable technique to allow the emotional content characteristic of all her work to show through. Betty Goodwin has won several prestigious awards, including the Prix Paul-Émile-Borduas in 1986.

MICHEL GOULET

Asbestos, Québec, 1944

The work of sculptor Michel Goulet offers fantasy and deliberation. He takes manufactured objects, transforms them and lays them out in disconcerting fashion. Initially, a surprise effect is produced by these arrangements, followed

by an inventory of these heterogeneous elements taken from daily life. They speak of memories, of an artist's work, of social behaviours. While appropriating the symbolic value of the objects, Goulet's work manipulates the aesthetic issues and their meanings. In the exhibition space, the material appears charged with a new function. Michel Goulet is representing Canada at the 1988 Venice Biennial.

PIERRE GRANCHE

Montréal, Québec, 1948

We recognize the works of Pierre Granche by their ingenious use of truncated pyramids. This formal element enables the sculptor to conduct painstaking investigations of topological spaces. His sculptures consequently fit admirably into the locations in which they are placed and which, quite often, have determined the main features of the work. The poetic takeover of the space, the study of perspectives, as well as the maximization of the materials used punctuate the work of Granche who, in his recent pieces, has shown an interest in the realities of urban planning.

PAUL HUNTER

Paris, France, 1954

Paul Hunter lives and works in New York. What he does is "box" the external world. To enter these miniaturized universes, the viewer must agree to become a voyeur. Hunter uses light in his sculptures the way a painter would: it is an essential part of the assemblage. In his very recent *Petrefacta* series, he introduces, along with new materials (ceramics, charcoal powder, polymer resin), a set of themes associated more with the organic world.

SYLVIE LALIBERTÉ

Montréal, Québec, 1959

At the age of 29, Sylvie Laliberté has created more than 15 performances. After studying drama, she worked at first in tandem with Nathalie Derome. Her performances combine dance, song, the spoken word, music and video. With mocking humour, Laliberté tackles the difficulty of being and the duality/complementarity of human relations. Asserting her imperfection as a performer, this artist encourages free enterprise on the part of the audience.



PIERRE DORION

Untitled, 1988
oil on canvas
243.8 x 304.8 cm

RAYMOND LAVOIE

Montréal, Québec, 1950

Raymond Lavoie has shown his work since 1974. His painting explores this medium in all its potentiality, incorporating thoughts on art and its role. From the time of his houses with bold vistas, Lavoie's work has kept that calm atmosphere that forms a foundation for his subtle, harmonious colours. In his latest works, figure and background blend together. From this jumbled image, landscapes, portraits and stories quietly emerge.

GILLES MIHALCEAN

Montréal, Québec, 1946

Gilles Mihalcean has been doing sculpture since 1968. In assemblages of found materials or manufactured objects, his sculptures create atmospheres with references that are both autobiographical and historical. The construction activities involved, the particular use of each material and the references to architecture collide in an imaginary world full of poetry.

DAVID MOORE

Ireland, 1943

Following a two-year stay by the artist in Crete, during which he renewed his interest in ancient mythology, David Moore adopted a pared-down language. The simplicity of his forms, the balance in the composition and the integrity of the natural materials create ambiances characterized by psychological effects and allusions to metaphysics. Since 1976, David Moore has presented literary works, videos and performances, in addition to his sculptures.



DAVID MOORE

Éclipse: l'inspection d'un site par un colosse/Colossus inspects a site, 1988

wood, paint and wax

6 components; 351 x 229 x 762 cm (overall)

SERGE MURPHY

Montréal, Québec, 1953

Serge Murphy's work is nurtured by painting, sculpture and assemblage. He rearranges familiar shapes into whimsical "coats of arms." Using humour, Murphy fills these signs with symbolic matter drawn from the everyday and the timeless, bringing us back to our personal and collective stories. For over 10 years, he has offered us a reformulation of the world and the objects around.

ROLAND POULIN

St. Thomas, Ontario, 1940

Roland Poulin first specialized in painting. From his relief pictures of the late sixties, he moved on to "intangible" sculpture made of laser beams, light, glass, etc. Since then, Poulin has brilliantly explored both the language of form and the expressive powers of sculpture. Simple shapes, carefully assembled, raise questions of perspective and multiple points of view. Concrete and wood seem to be the materials he prefers: light, shadow, density and emptiness also share in the enigmatic nature of his three-dimensional works.

SYLVIA SAFDIE

Lebanon, 1942

The work of Sylvia Safdie finds its inspiration in the grandeur of organic life. Geological formations, motifs from ancient cultures and natural constructions come under the world of experiences described by this artist. Safdie focuses on an intimate relationship with the earth and nature. The images emerging from her drawings and collages reveal forms less human than biomorphic and augur a universal vision of beings.



MICHEL GOULET

Parade, 1988

steel, wire, wood and miscellaneous objects

203 x 152 x 406 cm

MICHEL SAULNIER

Rimouski, Québec, 1956

Michel Saulnier belongs to the generation of the new Québec figurative art. Whether in painting, sculpture or installation, his work tells stories. These are "narratives" drawn from the world of childhood, regional folklore and the history of art. In his three-dimensional work and even his paintings, Saulnier arranges commonly used construction materials, found objects and materials that have been somehow transformed, by colour for example. An imaginary, playful world, open to several interpretations, emanates from this artist's work.

DANIELLE SAUVÉ

Montréal, Québec, 1959

The sculptural work of Danielle Sauvé derives its references from the plant, animal and human universes and creates fantasy worlds with them. Her sculptures, made up of several formal elements, come under both figurative and abstract approaches. The scale which the artist gives the moulded objects adds to their intrinsic meaning. They are imbued with the past and the present, leaving full scope for each viewer's projections. Sauvé uses plaster, tar paper and wood fragments to create her hybrid forms.



MICHÈLE WAQUANT

En attendant la pluie/Waiting for the rain, 1987

video sculpture

4 BVU NTSC 3/4" (1.9 cm), cassettes,

colour, sound, 11 min.

307 x 51 x 49.5 cm

Voice of Alice Jeffrey/produced by Kate Craig and Western Front Production

SERGE TOUSIGNANT

Montréal, Québec, 1942

From the start of his artistic career in the sixties, Serge Tousignant has used many different media to explore the phenomena of perception and visual expression. The use of two- and three-dimensionality in the same work adds to the evocative power of the iconography. For several years now, Tousignant has placed considerable emphasis on light to intensify the atmosphere of magic and illusion that characterizes his works.

MARTHA TOWNSEND

Ottawa, Ontario, 1956

The work of Martha Townsend immerses us in a world of ambiguities, a world in which familiar forms, or objects, freed from their usual meaning, suddenly appear in totally unpredictable positions. The density of the materials and the free flow of the fiction become mixed up together. The elusive meaning of these arrangements tends towards a close relationship between the work and the viewer who, although disconcerted, can enjoy this world of metaphors.

CAROL WAINIO

Sarnia, Ontario, 1955

In Carol Wainio's work, the pictorial space becomes a place of encounter between past and present, private and public, conscious and unconscious. The play between them, which is entered into by the figures and objects occupying the surface of the painting, allows the balance of power that forms the story to appear. Her images comment on the complexities of knowledge and all the power connected with them.

MICHÈLE WAQUANT

Québec City, Québec, 1948

Michèle Waquant has lived and worked in Paris since 1981. A founding member of *Chambre Blanche* in Québec City, she has studied philosophy, aesthetics and visual arts. Her involvement in reflecting on the art object has prompted her to publish art critiques and produce a particularly eloquent body of video work. In her work, the evocative potential of the video medium is expanded by a sculptural layout of the monitors. The lyricism that emanates from the repeated or juxtaposed images sheds light on the message with anthropological or social references which is put forward by the artist.

Credits

Curators for the exhibition:

Josée Bélisle, France Gascon
Gilles Godmer, Pierre Landry
Réal Lussier

Brochure coordination:

Lucette Bouchard

Brochure texts:

Nathalie Derome and Sylvie Laliberté: Suzanne Lemire
All others: Lucette Bouchard

Revision:

Jean-Yves Richard

English translation:

Susan Le Pan

Design:

Associés Libres

Typography:

Zibra Inc.

Printing:

O'Keefe imprimerie

Brochure produced under the direction of the Communications Department, Musée d'art contemporain de Montréal, Cité du Havre, Montréal, Québec H3C 3R4. Tel. (514) 873-2878.

LIST OF WORKS

RAYMONDE APRIL

Les cœurs en bois de rêve, 1987-1988
black and white photographic prints
3 triptychs; 82 x 400 cm
(approx., each)

DOMINIQUE BLAIN

Untitled, 1988
installation; mixed media
500 x 430 x 360 cm (approx.)

SYLVIE BOUCHARD

Untitled, 1988
watercolour on wood
256.5 x 426.7 cm

THOMAS CORRIVEAU

Kidnappé, 1984-1988
animated film (drawing, painting and collage on paper; photo and film)
16 mm, colour, 8 min., sound
Directed by Thomas Corriveau
in collaboration with Micheline Parent and Normand Quinn/music by Les Granules/participation of Jean Chalifour

Conversation, 1988
collage (photos), acrylic and paper
5 components; 12 x 80 cm (overall)

Trou de mémoire, 1988
collage (photos), acrylic and paper
4 components; 25 x 150 cm
(approx., each)

NATHALIE DEROME

Une pelle et un râteau, 1988
performance; 30 min.
Installation by Benoît Bourdeau

PIERRE DORION

Untitled, 1988
oil on canvas
243.8 x 304.8 cm

ANDREW DUTKEWYCH

You cannot stay on the summit forever, 1988
wood, steel and plaster
280 x 240 x 157 cm

CHRISTIANE GAUTHIER

Untitled, 1987-1988
wood
205 x 180 x 40 cm

BETTY GOODWIN

La bouche ouverte, 1985-1986
mixed media on paper
177.8 x 91.4 cm
Collection of Lawrence S. Bloomberg,
First Marathon Inc., Toronto
Porteur, 1986
mixed media on paper
122 x 162.6 cm
Collection of Marie Fleming, Toronto

MICHEL GOULET

Parade, 1988
steel, wire, wood and miscellaneous objects
203 x 152 x 406 cm

PIERRE GRANCHE

Gravité/cité/ennuagé, 1988
stone, paper, steel and plaster
183 x 213 x 457 cm

PAUL HUNTER

Petrefacta IV, VII, VIII, 1987;
Petrefacta XII, 1988
ceramic, charcoal powder, wood,
plexiglass and polymer resin
Petrefacta IV: 58.4 x 73.7 x 68.6 cm
Petrefacta VII: 58.4 x 47 x 100.3 cm
Petrefacta VIII: 58.4 x 91.4 x 71 cm
Petrefacta XII: 58.4 x 68.6 x 68.6 cm

SYLVIE LALIBERTÉ

Babbling blessé, 1988
performance; 25 min.
Directed by Colette Beaudin/
music by Denis Lapierre

RAYMOND LAVOIE

Poème abandonné, 1987
acrylic on canvas
diptych; 214.6 x 174.6 cm
(each panel)

GILLES MIHALCEAN

Au pied des Rocheuses, 1988
plaster, wood, glass, iron, aluminum,
brass, wax, synthetic foam, silk,
polyethylene and paper
300 x 500 x 200 cm

DAVID MOORE

Éclipse: l'inspection d'un site par un colosse/Colossus inspects a site, 1988
wood, paint and wax
6 components; 351 x 229 x 762 cm
(overall)

SERGE MURPHY

La sculpture des rimes, 1988
oil and acrylic on paper
24 drawings; 74.9 x 106.7 cm (each)

ROLAND POULIN

En présence, 1986-1987
painted wood
2 components; 99 x 89 x 444.5 cm
(overall)
Collection of the Canada Council
Art Bank, Ottawa

SYLVIA SAFDIE

Gemma, 1988
graphite, charcoal, dry pastel and oil
pastel on Canson paper
5 components; 157.5 x 106.7 cm
(each)

MICHEL SAULNIER

Mémoire, 1987
mixed media on wood
3 components; 150 x 300 x 400 cm
(overall)

DANIELLE SAUVÉ

Une île, 1988
polyester resin, fibreglass, corrugated
cardboard, felt, vinyl, dye, graphite, dry
pastel and aluminum paint
200 x 100 x 100 cm (approx.)

SERGE TOUSIGNANT

La création du monde, 1986
colour photo on RC paper
7 components; 127 x 106.5 cm (each)

MARTHA TOWNSEND

Grande sphère, 1988
wood and leather
87 cm (diameter)
Deux sphères (Rocco et Rolly),
1988

rubber and leather
2 components; 13 cm
(diameter, each)
Collection of Rita and Henry Schaffer,
Montréal

CAROL WAINIO

Le pouvoir et la mémoire, 1988
acrylic on canvas
111.8 x 569 cm

MICHÈLE WAQUANT

En attendant la pluie/Waiting for the rain, 1987
video sculpture
4 BVU NTSC 3/4" (1.9 cm), cassettes,
colour, sound, 11 min.
307 x 51 x 49.5 cm
Voice of Alice Jeffrey/produced by Kate
Craig and Western Front Production