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1992

POUR LA SUITE DU MONDE



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Ever since men first appeared on the earth, they have cast an emotional eye on the universe – and given themselves art – a clear eye on the processes at work in that universe – science – and a demanding eye on themselves – ethics.

Albert Jacquard

Voici le temps du monde fini

(Paris, Seuil, 1991, p. 101)

The artists gathered together in the exhibition *Pour la suite du Monde* have been chosen precisely for this emotional eye they cast on the men and women of their time. They are also here because of their demanding eye, which calls for a heightening of our social consciousness. These artists each speak to us of their understanding of the universe. Each of their works tells us of injustice, intolerance, solitude, loss of identity.

DENNIS ADAMS

Born in Des Moines, Iowa, United States, in 1948.
Lives and works in New York.

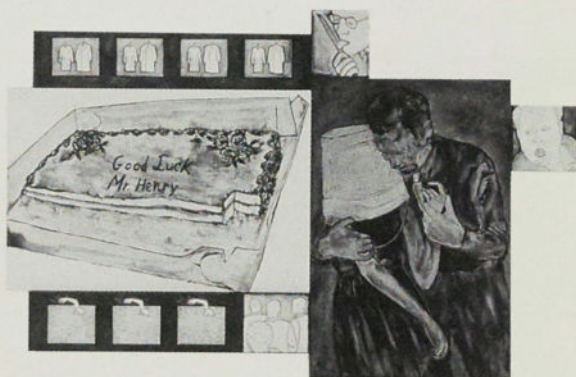
Dennis Adams made a name for himself with his series of bus shelters erected in Germany, Canada and the United States. He creates architectural installations inspired by the public furnishings that dot the urban landscape, in counterpoint to the words and image presented. In his works, he reduces the information given, to induce thought and freedom. Memory, for him, is collective amnesia. In his drinking fountain/kiosk, Adams offers thoughts on the Native Indian crisis.

The work is located on Jeanne-Mance Street, between the Musée and the metro entrance.

IDA APPLEBROOG

Born in the Bronx, New York, United States, in 1929.
Lives and works in New York.

Ida Applebroog's images seem to be taken from scenes of everyday life. Personal and social dramas drawn from the mass media are dissected and recycled. Applebroog sees her works as "projective tests," somewhat like Rorschach's psychological tests. She leaves it up to individual viewers to interpret them in the light of their own histories. The four paintings presented here deal with relationships between men and women, the abuse of power, and solitude.



Ida Applebroog, *circumcize/ostracize*, 1991.

Courtesy: Ronald Feldman Fine Arts Inc., New York. Photo: Jennifer Kotter

**DOMINIQUE
BLAIN**

Born in Montréal, Québec, in 1957.
Lives and works in Montréal and Los Angeles.

In her sober, refined works, Dominique Blain juxtaposes images and objects that lie clearly in the political domain. She often retrieves magazine illustrations, which she gives fresh topicality. Exploitation and domination are the themes that keep cropping up, like a leitmotif. The artist makes us face our passivity, our indifference, our ambivalent feelings towards colonialism, racism, militarism, the exploitation of women and the devastation of the environment. The work exhibited here alludes to French colonialism in Senegal.

**CHRISTIAN
BOLTANSKI**

Born in Paris, France, in 1944.
Lives and works in Malakoff, France.

Like an archeologist, Christian Boltanski collects and documents the physical evidence left by humankind. In his *Archives, Réserves et Monuments*, he has gathered photographs and articles of clothing. To him, they mean presence and absence, objects and memory of a subject. Using his own life story as a starting point, the artist reaches out to us with his reflections on life and history. Christian Boltanski is in search of the soul which, he says, "distinguishes subject from object, the person from nothingness."

The work is located in the stairway leading from the ground floor down to the basement.

**GILBERT
BOYER**

Born in Longueuil, Québec, in 1951.
Lives and works in Montréal.

The work of Gilbert Boyer is founded on writing – printed, engraved, or electronic – in which he shows himself to be both a critic and a poet. As a critic, he casts a perceptive eye on the art system, addressing a limited, specialized audience. As a poet, he offers passers-by intimate yet open works, on the walls of the city and the ground of Mount Royal. With *Conversations*, Boyer has chosen an acoustic form of writing to convey thoughts on the artistic community. The bell marks the entrance into the exhibition and, by extension, the artist's entrance into the museum.

The work is located in the hall on the esplanade level.

**GENEVIÈVE
CADIEUX**

Born in Montréal, Québec, en 1955.
Lives and works in Montréal.

Since the eighties, Geneviève Cadieux has favoured photographic installation in her work. She employs the representation of the body as a metaphor for memory. "The skin is a sensitive surface that retains information like a photographic film," she says. The use of large sizes and increasingly close-up shots (body, face, lips, scars) invites viewers to slow down their gaze. The artist tries to find the border point between pain and ecstasy, reason and madness, intimacy and voyeurism, in search of the unbearable fragility of being.

The work is located on the roof of the Musée.

**MELVIN
CHARNEY**

Born in Montréal, Québec, in 1935.
Lives and works in Montréal.

An architect by training, Melvin Charney produces work on the edge of architecture, drawing and sculpture. The artist is well known for his *Canadian Centre for Architecture Garden*, on René-Lévesque Boulevard. Charney reconsiders the social and historic role of architecture. Here he draws a connection between the Angus Shops and the new museum building: "Museums are factories." Melvin Charney sees the city as a encyclopedia of existence.

**MARTHA FLEMING
AND LYNE LAPOINTE**

Martha Fleming was born in Toronto, Ontario, in 1956.
Lyne Lapointe was born in Montréal, Québec, in 1957.
They live and work in Montréal.

Martha Fleming and Lyne Lapointe are known for their large-scale public art installation projects. They temporarily take over abandoned sites (fire hall, post office, theatre, ferry terminal) which they then give back to their respective communities. Establishing a link between architecture and the human condition, the artists shed light on abandonment in all its forms: social, economic, emotional and political. In their *Allégorie de la colonisation* they uncover the other side of voyages of discovery, with all they bring in pillage and oppression.



Martha Fleming and Lyne Lapointe. *Allégorie de la colonisation* (detail of *Lagrima Viva* installation, 1992). Collection: Musée d'art contemporain de Montréal. Photo: Denis Farley

GILBERT & GEORGE

Gilbert was born in the Dolomites, Italy, in 1943.
George was born in Devon, England, in 1942.
They live and work in London.

Gilbert & George propose an art that is clearly alive; they want their art "to speak across the barriers of knowledge directly to People about their Life and not about their knowledge of art." In their work together since 1967, the artists have acted as chroniclers of our time. Alcoholism, racism, unemployment, immigration, religion and homosexuality are examined in penetrating fashion in works that often feature the artists themselves. Their assessment constitutes a charge against social conventions. In their recent pieces, Gilbert & George tackle the issue of AIDS.



Gilbert & George. *Existers*, 1984.
Courtesy: Anthony d'Offay Gallery, London

LEON GOLUB

Born in Chicago, Illinois, United States, in 1922.
Lives and works in New York.

For forty years now, the work of Leon Golub has been indissociable from the representation of political power and its abuses all over the world. Vietnam war, military repression in South Africa, Latin America and the Soviet Union are, one after the other, denounced in an imagery derived from the mass media. *An Incident* brings together various enlarged details from his paintings with the head of an ancient Greek warrior. "The Hellenistic head from Delos gives us a stressed look from another time and era but speaks to us of the urgency of that earlier violent moment," he says. The transparency of the images draws visitors into this apocalyptic universe.

GRAN FURY

Artists' collective founded in New York, New York, United States, in 1988.

The name Gran Fury is taken from a model of Plymouth used as an unmarked police car in the United States. Gran Fury is a collective of activists denouncing the social and governmental institutions that maintain the law of silence around people with AIDS. By appropriating media techniques (newspapers, billboards, posters, banners), Gran Fury sets out to reach a wider audience and prompt it to take direct action. With its *Je me souviens* campaign, Gran Fury invites Québec to remain vigilant in the face of American AIDS policy.

Posters in the metro and in the streets.

HANS HAACKE

Born in Cologne, Germany, in 1936.
Lives and works in New York.

"Behind lips, there are teeth," wrote the poet Félix Leclerc. Hans Haacke takes this maxim and makes it his own. Behind an aesthetically pleasing work we find a scathing critique of the cultural and political system. Using factual data, Haacke uncovers the relationships that exist between corporations and individuals who sponsor culture, and their repressive policies in the Third World. "The art world is an integral part of the industry of consciousness," he says.

MONA HATOUM

Born in Beirut, Lebanon, in 1952.
Lives and works in London.

The works of Mona Hatoum – whether installation, performance, video or photography – are metaphors of oppression, injustice and destruction. *Socle du monde* is inspired by Piero Manzoni's work of the same name in tribute to Galileo. Mona Hatoum explains: "The idea of a pedestal for the earth fixing it at the centre of the universe may suggest a revival of anachronistic ideas and blind beliefs which are becoming more and more apparent in every part of the planet."

ALFREDO JAAR

Born in Santiago, Chile, in 1956.
Lives and works in New York.

In his installations, Alfredo Jaar attempts to awaken a political and social consciousness in us. *Je me souviens* broaches the issue of Vietnamese boat people in Hong Kong. Considered illegal immigrants, they are kept in detention centres until they are either granted refugee status or else deported back to Vietnam. "These practices are repeated around the globe, as the West fails to acknowledge its role in the formation of the immigration crisis," Jaar denounces. By contrasting oppressors and the oppressed, the artist concurs with Cocteau that: "A man stands on one side of the line or the other. That is the very foundation of our commitment."

The work is located in the following places: Restaurant Dalat, 2053 Bleury Street, Restaurant Delta-Ba, 131 Prince Arthur Street East, Restaurant La Vietnamienne, 506 Duluth Street East.



Alfredo Jaar. *Je me souviens* (postcard), 1992. Element of installation

**MARK
LEWIS**

Born in Hamilton, Ontario, in 1957.
Lives in Toronto.

Mark Lewis made the news in 1991 when he placed a statue of Lenin opposite a likeness of Félix Leclerc, in Montréal's Lafontaine Park. It was a confrontation between two memorials widely separated in time, one being then "politically correct," the other not. Pursuing his reflections on the propaganda role of public monuments, Mark Lewis has installed boxes with commemorative odours around the city, in sites related to events of crisis. Lewis reminds us, in his own words, that public art has "an odour of disorder."

The work is located at various outdoor sites in the downtown area.

**LIZ
MAGOR**

Born in Winnipeg, Manitoba, in 1948.
Lives and works in Toronto.

Liz Magor's work could be summed up with the three questions posed by the painter Gauguin in the last century: "Where do we come from, who are we, where are we going?" Following her quest for identity, Liz Magor has been interested for some time in historical reenactments. She focuses on the artificial reconstruction of history, as well as the passing on of the genetic, the social and the historic. She wonders: "What happens if I consider that all the retold tales are really part of an elaborate ruse. Or that the whole living-history movement is itself a kind of social persona?"

**CILDO
MEIRELES**

Born in Rio de Janeiro, Brazil, in 1948.
Lives and works in Rio de Janeiro.

Cildo Meireles makes surprising connections. *E pur si muove* (Yet it does move!) are the alleged words of Galileo when the Church forced him to recant Copernicus's theory of the twofold motion of the planets: on their own axes and around the sun. Here, Meireles bought a piggy bank with a \$1,000 bill. He next exchanged the remaining money into British and then French currency, and back to Canadian. He repeated this circular process until the amount left was reduced to almost nothing, as a result of all the bank commissions. The receipt for the final transaction and the change – a few cents – were

then deposited in the piggy bank. Meireles thus reveals a paradox: "the entropy inherent in a certain circulation of something (money), which is precisely a 'circulating medium'; and the assumption that one can paralyse what circulates, by means of the circulation itself..."

MUNTADAS

Born in Barcelona, Catalonia, Spain, in 1942.
Lives and works in New York.

For some years, Muntadas has produced a series of works in which he examines public and private spaces as archetypes of social spaces (museum, art gallery, boardroom, stadium, house or car, for example). He analyses how these architectures convey an ideology in collaboration with the media. *Words: The Press Conference Room* "addresses the issue of loss of meaning of words in the public arena."

MARCEL ODENBACH

Born in Cologne, Germany, in 1953.
Lives and works in Cologne.

First of all autobiographical, then social, the video installations created by Marcel Odenbach speak to us as so many enigmas to be solved. He sets up a triangular space between the visitor, the image and the sound – a sound that is amplified or diminished, an image that is accelerated or slowed down. One constant in the work of this video artist is the fragmentation of space, as if there could be no linear reading of our history, as if, by altering our way of looking at things, we would attain a hidden truth.



Marcel Odenbach. *United Colours*, 1992. Excerpt from video installation

NAM JUNE PAIK

Born in Seoul, Korea, in 1932.
Lives and works in New York.

Nam June Paik, considered a pioneer in the field of video, has inspired and will continue to inspire generations of video artists. In the spirit of Fluxus (a movement born of the fusion of such diverse forms of expression as music, dance and the visual arts), Paik tackles life and art with vigour and humour. Two concepts constantly recur in his video installations and sculptures: the meeting of East and West, and that of technology and craft.



Nam June Paik. *India Invented the Wheel, but Fluxus Invented India*, 1991.
Courtesy: Carl Solway Gallery, Cincinnati

GIUSEPPE PENONE

Born in Garessio, Piedmont, Italy, in 1947.
Lives and works in Turin.

The work of Giuseppe Penone bears the stamp of great sensuality combined with a fine sense of poetry. For Penone, man and works merge together in primitive thinking. In total contrast to Judeo-Christian thinking, in which the body is opposed to the spirit, Penone tends towards "a more pagan conception in which Man is not placed on one side and Nature on the other, where man is nature," he says. This symbiosis is achieved in his work through his use of the imprint he takes from his own body: face, torso, hands, fingers, nails. From this evanescent, personified work, we are left with a taste of earth in the mouth.



Giuseppe Penone. *I Have Been a Tree in The Hand* (detail), 1984-1991.
 Courtesy: Marian Goodman Gallery, New York

ADRIAN PIPER

Born in New York, New York, United States, in 1948.
 Lives and works in New York.

Adrian Piper wonders what kind of art she would make in an ideal society. However, as long as there is merely tolerance of other cultures and ethnic groups, rather than acceptance, Adrian Piper will tirelessly continue to work, through her art, to end racism and racial prejudice. "To accept ethnic and cultural others, rather than merely to tolerate them, is to see them as sources of the personal catalysis and growth that inevitably result from new experiences, and to seek these out rather than barricade oneself against them." In *What it's like, what it is #1*, she illustrates the attitude of "hear no evil, see no evil, speak no evil."

CHÉRI SAMBA

Born in Kinto-M'Vuila, Zaire, in 1956.
 Lives and works in Kinshasa.

Chéri Samba is one of the *Magiciens de la terre* brought together at the Centre Georges Pompidou in 1989. Using comic-strip technique and humour, Samba literally writes, on his canvases, a social, economic and political analysis of his country and of the Western world. The artist readily chooses Lingala, French or English, according to the audience he is speaking to. "In my works I express a form of truth in words. What you see in the picture is often very different from what you read in it, and sometimes the images contradict the verbal message."

**ALAN
SONFIST**

Born in the Bronx, New York, United States, in 1946.
Lives and works in New York.

Alan Sonfist calls for the same kind of recognition and respect for the natural environment as civic monuments provide for human beings. He creates environmental works celebrating the geological and plant history of formerly pastoral settings: Greenwich Village (New York), Florence, Indianapolis. In *Growing Protectors*, a young forest emerges out of a reproduction of the Hawk missile used during the Gulf war. "Eventually the forest will grow and mature, so that the outside missile will decay and become part of the land."

The work is located in the Musée garden.

**BARBARA
STEINMAN**

Born in Montréal, Québec, in 1950.
Lives and works in Montréal.

"The boundaries of our dreams will no longer be the same," said Borduas. As we approach the end of the century, what have these boundaries become, asks Barbara Steinman in works in which history and memory combine, in stories of alienation, of annihilated peoples, of fragmented, amnesic cultural and social memory. Unlike her *in situ* installations, conceived in terms of an existing site, here the artist has "deconstructed" a space that is constantly evolving: a rest area. A buffer zone between museum and street, *De situ* is described by the artist as follows: "With entrances and exits at either side of its large curved wall, this space seems transitional, continuous, a passageway, a bridge, a threshold, a pause like an imagined moment at the end of a century."

**BILL
VIOLA**

Born in New York, New York, United States, in 1951.
Lives and works in Los Angeles.

Between wakefulness and sleep, between body and spirit, between the wall of the monitor and the water's fluidity, *The Sleepers* emerge from their cave. Bill Viola creates video art using images that are sometimes familiar, and sometimes disconcerting, questioning the different levels of consciousness and the limits of perception. "In our daily urban world, increasingly comprised of people-made devices and structures, the body and its functions remain one of the last vestiges of nature that we can live in close contact with."



Bill Viola. *The Sleepers* (detail), 1992. Photo: Kira Perov

JEFF WALL

Born in Vancouver, British Columbia, in 1946.
Lives and works in Vancouver.

In his works, Jeff Wall literally stages the happy and unhappy events in the great theatre of life. Since he is an art historian, he often presents us with an interpretation of contemporary life through a rereading of works from the past, in what seems to be a modern version of genre painting, of the painting of history. The use of transparencies emphasizes the strangeness of the subjects frozen in a perpetual pose. They act like the footlights in Degas' series of dancers. It is to Manet, however, that Wall turns most often, sensing what is transitory in his work at the turn of a new century.

IRENE F. WHITTOME

Born in Vancouver, British Columbia, in 1942.
Lives and works in Montréal.

An archeologist of the imagined, Irene F. Whittome uncovers traces of inner life and life in society. Since 1985, she has focused on two symbolic worlds, that of the museum and that of the tortoise. *Émanations* is an installation developed from *Canal de Soulanges*, which emerged out of *Musée des traces*. The circular arrangement of elements represents the kinetic manifestations – whirlpools, spirals, eddies – of the universal Vital Force. The forty paintings conjure up the mobility of the Self in its concentric sphere. They are an extension of *White Museum* and *Black Museum*.

**KRZYSZTOF
WODICZKO**

Born in Warsaw, Poland, in 1943
Lives and works in New York.

A citizen of the world, Wodiczko is interested in the manifold aspects of the urban experience. He made a name for himself with his large-scale projections of photographic images on façades of public monuments. In recent years, he has also developed ideas on the issue of homelessness. *Poliscar*, from the Greek word *polis*, meaning "city," is a vehicle invented for homeless people who live from the sale of recycled objects. "The aim of the project is twofold: to meet transportation and shelter needs of people with no fixed address, and to help achieve recognition, for future users of the vehicle, of a legitimate status among the community of city dwellers."

The work is located in the Musée entrance hall.



Krzysztof Wodiczko. *Poliscar*, 1991

Pour la suite du Monde

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