



MONTREAL
MUSEUM OF
FINE ARTS

JANUARY
TO APRIL /21





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THE MAGAZINE
OF THE MONTREAL
MUSEUM
OF FINE ARTS

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Cover:
Shuvinaï Ashoona (born in 1961)
Composition (Monster Eating the World) (detail)
2018
MMFA, purchase, Mary Eccles Bequest

This work is presented in the exhibition
Ecologies: A Song for our Planet,
on view as of March 10, 2021.
See article on pages 18-19.

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ENVISIONING THE MUSEUM OF THE 21ST CENTURY

Photo: Jean-François Brière



Dear MMFA Members,

To begin, I would like to wish you all a wonderful 2021, filled with joy and inspiration. No purpose is served by dwelling on the year just ended, hard as it was for everyone – in Quebec and elsewhere, for our Museum and for our fellow institutions around the world. It is to the future we now turn, and it is a promising one at that.

I feel a profound sense of gratitude as I am writing to you for the very first time since I was appointed Director of the MMFA, last November. You are Members of the Museum because you believe in what we do, because you value and are committed to supporting our programming, exhibitions and initiatives. Your support is the lifeblood of the Museum. It is your commitment that keeps us striving forward and bringing to life the artistic dreams we wish for you to experience. The entire Museum thanks you, and I, for one, can assure you we will do everything in our power not to disappoint. Moreover, I cannot tell you how happy we are to be able to reopen our galleries and welcome you there. *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* is quite simply extraordinary – as any major exhibition of Riopelle's would be. But it is also innovative in the way it unveils little-known yet fundamental aspects of his oeuvre. We are familiar with Riopelle, the man of nature; here we discover the man of culture. Perhaps you have seen the stunning virtual tour we created of the exhibition, or attended the virtual events that were organized around its opening.

Finally, with this first message, I would like to share with you what an immense honour it is for me to have been entrusted with leading the Montreal Museum of Fine Arts. I cannot tell you how much I admire this Museum and its teams, collections and rich history. A “venerable institution” born out of the initiative of the Montreal community 160 years ago, the MMFA continues to aspire to give the best in art from here and around the world back to its loyal audience, with whom it wishes to share its artistic aspirations and foster a love for exploring the treasures and complexities in creation. And I say this with first-hand knowledge. I spent over 18 years working in this institution, 16 of them as Curator of Contemporary Art, the position I still held in 2015 when I left Montreal to join the Hirshhorn Museum and Sculpture Garden in Washington, D.C. So, you will understand how genuinely happy I was to return to the Museum I love – that we all love – so much. I am sure you can imagine the many challenges posed by the very particular circumstances we find ourselves in. However, like me, you know that this kind of situation provides the impetus to reflect on, innovate and, ultimately, reposition the Museum for the future. That is what we must do and what we are going to do.

The encyclopaedic museum is a 19th-century invention linked to the development of major North American cities. Its aim was to bring the greatest artistic achievements of all the world's cultures, past and present, to their local populations. To put it succinctly, I want to make of the MMFA, an institution of the 19th century, a museum of the 21st century. Many things have changed in Montreal and the world since the Museum's founding in 1860 – many things have changed in the last 20 years! If we simply look at our own community, the ethnic and cultural fabric of Montreal has evolved into a truly cosmopolitan, pluralistic composition. The number of artists of every discipline is at an all-time high, making the city a kind of open-air art studio. Also at unprecedented levels is the degree to which virtual communication technologies have become a part of our daily lives, a situation accelerated by the pandemic, as we have all experienced. While this phenomenon is observable internationally, it is especially heightened in Montreal, which as you undoubtedly know, is one of the world's nerve centres for research in artificial intelligence, not to mention the world's third-largest city in video

game production. Indeed, we attract thousands of inventors, programmers and digital artists from around the globe.

I intend to make the diversity of our community, the pre-eminent role artists play in this regard, and the virtual space three areas in which the Museum will be enduringly engaged. The adventure has already begun – proof of which you'll find in the pages of this *M* that are devoted to the acquisitions of artworks by Duane Linklater, Beau Dick, Firelei Báez, Stanley Février and Manuel Mathieu. Through their work, these artists, who come from Indigenous communities and various other cultural backgrounds, enrich the way we view the aesthetic canons that have governed art history for so long and that prevailed at the time of our Museum's founding. You will have already seen a glimpse of our advancement into the virtual world with the online tours of our exhibitions *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, *Paris in the Days of Post-Impressionism: Signac and the Indépendants*, *Yehouda Chaki: Mi Makir; A Search for the Missing*, *Manuel Mathieu: Survivance* and *GRAFIK! Five Centuries of German and Austrian Graphics*. Even this issue of the *M*, in digital format because of the pandemic, gave us an opportunity to explore this avenue. Stay tuned, we are just getting started! Finally, irrespective of how we define our vision and programs to adapt our Museum to the times, we must not forget that, in the end, as in the beginning, it is the artists who will blaze the trail.

As for the future, we are approaching it with enthusiasm. As formidable as the challenges we face may be, I can assure you that they are outshone by the fabulous projects we are working on and have in store for you and all Montrealers.

Thank you, once again, for your commitment and loyalty, which are even more vital to us than ever.

Happy reading!

STÉPHANE AQUIN
Director

RIOPELLE: THE CALL OF NORTHERN LANDSCAPES AND INDIGENOUS CULTURES

A SPECTACULAR EXHIBITION AWAITS YOU!

Take advantage of the Museum's reopening to see this major exhibition dedicated to Jean Paul Riopelle. The fruit of original research on this towering figure of Quebec, Canadian and international modern art, *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* explores, through 160 works and more than 150 artifacts and archival documents, the artist's interest in the North and North American Indigenous communities.

The exhibition is also available in virtual format: this immersive 3D experience, which allows you to peruse the texts describing the works at your leisure and features bonus videos, is the ideal prelude to your long-awaited in-person visit.

■ IN THE NEWS

With so many Riopelle works to take in at once, you're able to immerse yourself, once again, in his colours and his lyricism. And to see them paired with precious Indigenous creations – what a delight, what an idea!

– LA PRESSE

The new exhibition examines, for the first time, the links between the revered giant of Quebec art and the North and Indigenous cultures.

– LE DEVOIR

Extraordinary! The work that went into it is remarkable. An unprecedented opportunity to see certain works. It's joyful to retrace the influence of Indigenous culture in his work. And [the exhibition] is exceedingly well executed.

– ICI PREMIÈRE, *DESSINE-MOI UN DIMANCHE*

A truly magnificent production. As soon as the museums reopen, make a beeline for this one.

– ICI PREMIÈRE, *TOUT UN MATIN*

A creatively curated, grand-scale tribute to one of Canada's greatest artists.

– MONTREAL GAZETTE

■ RIOPELLE: THE CALL OF NORTHERN LANDSCAPES
AND INDIGENOUS CULTURES

UNTIL SEPTEMBER 12, 2021

MICHAL AND RENATA HORNSTEIN PAVILION –
LEVEL 2

■ RICHLY RESEARCHED SCHOLARLY PUBLICATION

Published in fall 2020, this catalogue takes a fresh look at Jean Paul Riopelle's approach, revealing the pervasive influence of nordicity and Indigenous cultures on his body of work. It sheds light on certain sources that fuelled Riopelle's creative activity, particularly during the 1950s and 1970s, analyzes the artistic and intellectual influences that fed his interest in northern Indigenous communities, and retraces his travels to the northern territories that shaped his production. Using an interdisciplinary approach combining art history and anthropology, this catalogue allows us to better grasp what Riopelle envisioned and, at the same time, honours the arts and material cultures of the Indigenous communities that inspired him.



Featuring around a dozen essays, this book was enriched by the contribution of numerous experts. Florence Duchemin-Pelletier, a specialist in the reception of contemporary Inuit art in France, looks at Riopelle's output of the 1950s, while Daniel Chartier, a specialist in cultural and literary history, examines Riopelle's "imagined north," a concept that contributes to the study of representations of the North. The Wendat (Huron) art sociologist and artist Guy Sioui Durand contemplates the closeness between Riopelle, the man and his work, and the Indigenous peoples of Quebec. Meanwhile, Inuit anthropologist Krista Ulujuk Zawadski looks at the series of acrylics on paper *Jeux de ficelles*, and Greenlandic Inuk Arctic archeologist Mari Kleist turns her attention to the *Rois de Thulé* series. Art historian and exhibition co-curator Andréanne Roy focuses on a group of oils on canvas dated to 1973. Anthropologist and great communicator Serge Bouchard takes a look at the use of Indigenous toponymy in Riopelle's production. Professor emeritus in art history François-Marc Gagnon, in an essay completed by Andréanne Roy, offers thoughts on the artist's relationship with mimesis by way of the seminal *Icebergs* series. Art historians Stacy A. Ernst and Ruth B. Phillips examine a series of silverpoint drawings from 1977, the *Lied à Émile Nelligan* album (1977–1979) and lithographs

from 1979, which draw on Northwest Coast First Nations and Inuit works. Complementarily, Andréanne Roy also provides an interview with Champlain Charest, who was close friends with Riopelle and who accompanied him on several trips to Canada's boreal forest and Far North. In addition, artist and author Marc Séguin proffers a personal view on Riopelle's career and on the importance, in his work and in his life, of the various regions of Quebec and Canada.

Published in French and English by the MMFA's Publishing Department, in collaboration with 5 Continents Editions, Milan, this book was edited by art historian Andréanne Roy, Jacques Des Rochers, Curator of Quebec and Canadian Art (before 1945), MMFA, and Yseult Riopelle, author, editor and eldest daughter of the artist. The catalogue includes more than 300 illustrations and its graphic design is signed by multiple award-winning firm Paprika.

This richly illustrated work is written not only for admirers of painting and lovers of art, but for all those who are interested in the indigenous legacy in the history of art.

– RCINET.CA

■ CREDITS AND CURATORIAL TEAM

An exhibition developed, organized and circulated by the MMFA. It was curated by guest curators Andréanne Roy and Yseult Riopelle as well as by Jacques Des Rochers, Curator of Quebec and Canadian Art (before 1945), MMFA. The exhibition is presented by Hydro-Québec and was made possible by the generous contribution of the Audain Foundation. The project is funded by the Government of Canada and receives support from partners Hatch, the Jean Paul Riopelle Foundation, Heffel Fine Art Auction House, Tourisme Montréal, RBC, the MMFA's Angel Circle and official media partner, *La Presse*. The exhibition benefited from the generosity of Heritage Canada under the Canada Travelling Exhibition Indemnification Program. The Museum is profoundly grateful to the Ministère de la Culture et des Communications, the Canada Council for the Arts and the Conseil des arts de Montréal for their ongoing support. It also acknowledges the vital support of its official sponsors, Air Canada and Denalt Paints, and its media partners Bell and the *Montreal Gazette*.





1.

THROUGH THE EYES OF INDIGENOUS ARTISTS ENCOUNTERS WITH THE WORKS OF JEAN PAUL RIOPELLE

In this video series curated by Guy Sioui Durand – one of the authors of the exhibition catalogue *Riopelle* – artists from various nations and disciplines express themselves through ideas that are as diverse as they are relevant and constructive. These short films tell the story of their encounters with the world of Riopelle and deliver testimonials that speak of strengthening bonds between Indigenous communities and the MMFA. Here, Sioui Durand shares the thought processes and experiences that gave rise to this project.

■ How did you come to be involved in the activities surrounding Riopelle? Why did you feel it important to offer a guided tour of the exhibition?

The Museum was interested in incorporating First Nations people's perspectives of the exhibition. The curators asked to meet with me to discuss the possibility of my writing an article for the catalogue. I told them: "Yes, I will talk to you through the eyes of a Wendat..." What followed was a genuine exchange and listening to one another, which bolstered my confidence that things are changing or, at least, that the Museum is doing its part to broaden points of view and ways of reflecting on art. We

also talked about the MMFA's tradition of hosting lectures. Of course, in my loquacious ways, which is to say someone who comes from an oral tradition – the Wendats were great orators – I got the idea of giving a guided tour instead. Because, to walk through the galleries is to traverse distinct pictorial, sculptural and lithographic expressions of Riopelle's oeuvre. It is to circulate – in Indigenous culture, the circle is very important – and to home in ever closer on a thought in action, on an art in this moment or in action.

■ What does the title of the series evoke for you?

In using "Through the Eyes of," I wanted to convey the idea of vision: spiritual vision, as in the history of ideas, but also sacred vision. Then there's vision as observation – a way of relating to the natural world. And, because we're in a visual arts context, I'm also stressing this idea of seeing, of experiencing the artworks. I think that the gaze liberates us from the written word and imparts a sort of "Indigenous freedom." It also refocuses attention on the actual works, not simply their titles. "Through the Eyes of" ties into the primacy of all the senses and the primacy of vision and speaking over writing, the

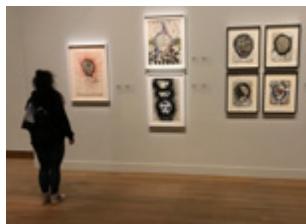
latter of which is integral to art history. Naming the Nations from which these visions stem adds layers to the discourse and implies that Indigenous artists think and act in a multitude of ways.

■ What will viewers take away from these videos?

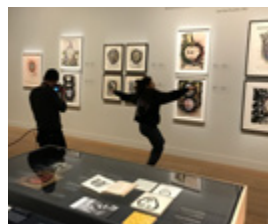
In continuity with the filmed guided tour, "Through the Eyes of a Wendat," the video series shows the points of view of artists from several different Indigenous cultures and offers an interdisciplinary and intergenerational perspective on Riopelle's works. The participating artists were hosted at the Museum in accordance with Indigenous protocols and customs. In the exhibition galleries, they discovered the works, interpreted them and, in some instances, openly expressed – not only through words – certain elements, thereby revealing the many interconnecting threads in the exhibition. And the series might not end here, in fact. It could easily be extended to include all ten of Quebec's First Nations and even follow the exhibition on its Canadian tour. For example, the presentation at the Glenbow Museum in Calgary would provide an opportunity to hear from the peoples of the west coast.



2.



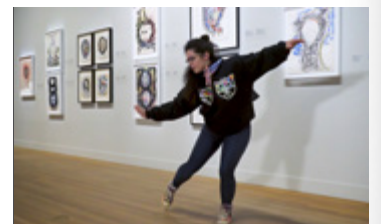
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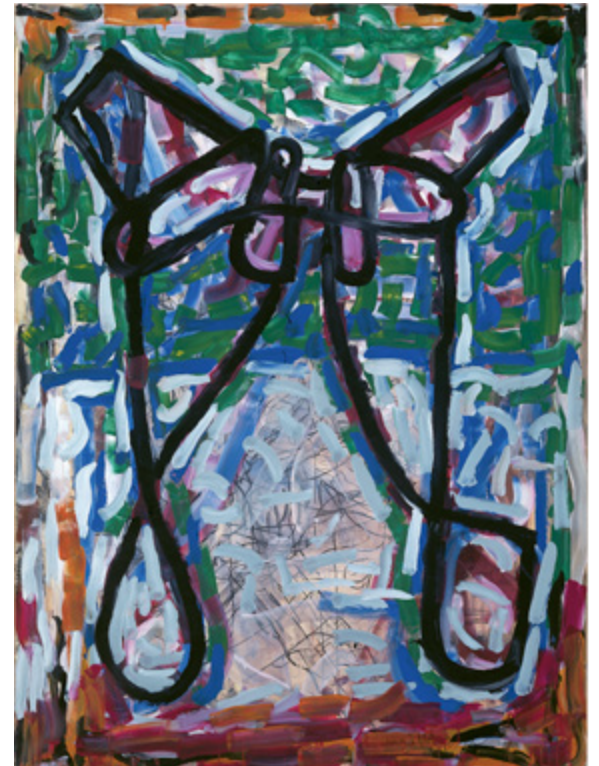
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■ You met Riopelle and have written two publications on him. Where does your interest in the artist stem from?

My doctoral dissertation in the sociology of art looked at artist-run centres and art events that came after the avant-garde movements of the 1940s and 1950s – in particular, the Automatistes, which counted Riopelle as one of its major figures. I crossed paths with Riopelle in the 1990s on both shores of the majestic St. Lawrence River. Our first encounter occurred in 1997, when I was Artistic Director of the Symposium International de l'art contemporain de Baie-Saint-Paul, and he had come to meet the artists. I had invited the Automatiste painter Marcelle Ferron and artist Pnina Gagnon to show their work at the event. Art historian François-Marc Gagnon, Pnina's husband, had just finished writing a detailed history of the Automatiste movement (*Chronique du mouvement automatiste québécois, 1941-1954*) and delighted us with a fascinating talk. Later in Saint-Jean-Port-Joli, I met Riopelle through a mutual friend, the sculptor Pierre Bourgault. It was an incredible day, full of conversation about his works, his homages, snowshoes, the activist Jules Sioui and Maurice Richard. Riopelle always wanted to pay tribute to important figures – a wonderful quality that embodies the opposite of appropriation. Included in the exhibition is the painting *L'étang - Hommage à Grey Owl* (ill. 7), which reminds me of that conversa-

tion, but also of Riopelle's penchant for storytelling and to highlight the presence of celebrities, as well as their absence, in these abstract works. *L'étang* evokes the effacement of Grey Owl, an English environmentalist whose act of impersonation was only revealed after his death.

■ Tell us about some of your recent curatorial projects that have allowed you to work with Indigenous artists from several generations. Which ones have stood out for you in particular?

We had a great success with *De tabac et de foin d'odeur. Là où sont nos rêves* in 2019 at the Musée d'art de Joliette. This exhibition brought together – already when you've got tobacco, Iroquois cultures and sweetgrass – Mi'kmaws and Wolastoqiyiks. *Là où sont nos rêves*, more broadly, expressed this idea of there being no severance between the world of dreams, the world of cosmogony and the artworks. I invited many First Nations artists to participate, including Jacques Newashish, Caroline Monnet and Ludovic Boney. In 2014, I curated *Resistance: Idle No More!* that was part of Manif d'Art 7, The Quebec City Biennial. It showcased artists Sonny Assu and Teharihulen Michel Savard in Wendake. There was also *Désobéissez! Prises de parole*, a performance presented at the Musée de la civilisation under the honorary co-presidency of Joséphine Bacon and Victor-Lévy Beaulieu.

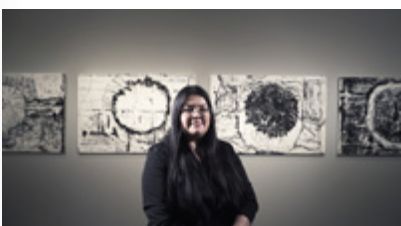
In 2013, a major event was held as part of the Ondinnok theatre company's biennial, An Aboriginal Spring of Art, at the Maison de la culture Frontenac: *Akakonhsa' – Fabulous Duplications*. Upwards of 15 artists participated, including Kent Monkman, Nadia Myre and David Garneau, whose work *Not to Confuse Politeness with Agreement* was featured on the exhibition poster and is now a part of the Museum's collection.

INTERVIEW BY CATHERINE PLOURDE

1. One of the Riopelle exhibition galleries with, in the centre, a birchbark canoe made by César Newashish (1902-1994), on loan from the Maison amérindienne de Mont-Saint-Hilaire. Photo MMFA, Denis Farley
2. Guy Sioui Durand
- 3-6. Filming of the video showcasing Ivania Aubin-Malo
7. Jean Paul Riopelle (1923-2002), *L'étang - Hommage à Grey Owl*, 1970, oil on canvas, 299.5 x 400 cm. MMFA, gift of the Canadian Imperial Bank of Commerce. Photo MMFA, Christine Guest
8. Jean Paul Riopelle, *Avion à flotteurs*, 1971, acrylic on the lithograph (*Suite Radisson*), mounted on canvas, 159.5 x 121 cm. Collection of Stephen Angers. Photo Archives Catalogue raisonné Jean Paul Riopelle
- 9-11. Filming of the video showcasing Eruoma Awashish
- 12-13. Filming of the video showcasing Ulivia Uviluk

© Estate of Jean Paul Riopelle / SOCAN (2021)

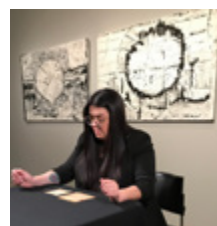
Stay tuned for our newsletters!
These videos will be aired in the coming weeks.



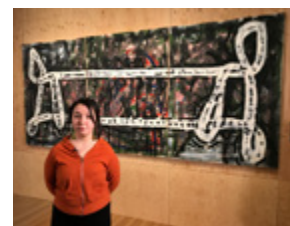
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MAJOR RESTORATION OF JEAN PAUL RIOPELLE'S *LA FONTAINE* FOR ITS FIRST TIME ON PUBLIC DISPLAY

As part of the Riopelle exhibition, the Museum is displaying the monumental work *La Fontaine* to the public for the first time. Work on the sculpture was begun at the Meudon foundry, in France, in about 1964, and the finishing touches were added at the studio in Saint-Cyr-en-Arthies in 1977. The four-metre-high work in painted plaster and ropes was moved to the artist's studio in Esterel, in the Laurentians, in 1997, where it was stored until very recently. For more than seven weeks, five members of the Conservation Department focused every effort on recapturing *La Fontaine's* original appearance and brightness, which visitors can now be the first to admire at the MMFA. Richard Gagnier, Head of Conservation, and Nathalie Richard, Sculpture and Decorative Arts Conservator, share their account of this ambitious project.

The vertical structure stands on two staggered wooden platforms that are set against each other. The assembly consists of the piling of plaster moulds on top of one another in upward- and downward-facing positions. Riopelle salvaged them from the foundry where he was introduced to bronze casting. The larger structure is built around two long steel angle irons. Although a few rebars embedded in plaster were used, the majority of the parts are joined to nailed wooden crosssties reinforced with plaster whitewashes prepared with oakum. Long nails also provide anchoring along the edge for the small moulds. In its overall look, the work presents an active surface – painted in acrylics with choppy brushstrokes in grey and black and black pigment blow effects – on a white ground that includes white oakum-and-plaster terraces. On two of the moulds, we can see a painted owl, one of the artist's favoured symbols. In addition, two plaster sculptures of owls are visible, installed at cornice height and in a hollow of the larger structure.

The ropes, tautly strung from top to bottom, threaded through various openings in the moulds'

jointing and rigged to large rings, are a direct link to Inuit string games – another one of Riopelle's favourite subjects.

Photographs taken in studio in the 1970s proved of the utmost importance in the conservation process, serving as a point of reference in determining how to stabilize certain structural elements and recreate the interplay of ropes.

Having been stored away for so long, *La Fontaine* was somewhat neglected. Its surfaces showed signs of years of accumulation, as evidenced by clogging, as well as multiple instances of lifting and loss of paint caused by impact. Once stabilized, the surfaces had to be cleaned – a painstaking process, given the number of convolutions and openings.

Even more affected, the smaller structure had areas of precarious instability – major structural damage had likely been sustained during *La Fontaine's* transport by sea in 1997 (the work was packed horizontally during its voyage to Quebec). The structure had withstood at least one brutal jolt that caused the partial or total detachment of several crosssties, the formation of long cracks along their length and width and the collapse of a section of the base that broke off. We were unable to restore it to its original position without introducing the risks of new mechanical pressures. In the end, we came up with a radical compromise to ensure the sculpture's soundness: cutting two centimetres of rebar and plaster to reposition the structure as best we could, and then gluing the fragments and the vertical reinforcements back together.

On the same piece, another major problem presented a perplexing challenge. Two thirds of the way up, a thick mould of about a centimetre and a half had been sawed crosswise along its entire length. The two sections were still holding

together thanks to some vertical crosssties that, even though partially broken off, had managed not to fall. The upper section, which had pivoted just slightly, was able to be put back in place. Using straps hung from a fixed bar between two pieces of scaffolding, we delicately lifted the upper part to slip some polyvinyl adhesive between the cut edges of the sections. Three conservators working together were able to stabilize the adjacent crosssties while the collage was held in place with ratchet straps.

The transport of the work required the platforms on which it stands to be separated, and this entailed certain connecting ropes being cut. Unfortunately, straight cuts were used in very visible spots and caused some entanglements. The photographic documentation from the 1970s made it possible for us to reconstruct the arrangement of the whole work as closely as possible to the original. Painted swathes of nonwoven polyester fabric now serve to ligate the ends and camouflage the cuts. It should be noted that these interventions had to be reversible, since the platforms will need to be separated again whenever the imposing sculpture has to be moved in the future.

RICHARD GAGNIER AND NATHALIE RICHARD

1. Richard Gagnier stabilizing the vertical crosssties in the part where the smaller structure had been sawed.

2. Anne-Marie Guérin cleaning the surface of the larger structure.

3. Richard Gagnier, Anne-Marie Guérin and Nathalie Richard simultaneously stabilizing the vertical crosssties after setting the sawed lines of the smaller structure.

4. Jean Paul Riopelle (1923-2002), *La Fontaine*, about 1964-1977, painted plaster and ropes, 400 x 300 x 300 cm. Private collection. © Estate of Jean Paul Riopelle / SOCAN (2021). Photo MMFA, Jean-François Brière





A GIFT FROM DOREEN BY DUANE LINKLATER THE QUIET POWER OF AN INSTALLATION RICH IN SYMBOLISM

Visitors to the Riopelle exhibition will find it hard to remain indifferent in front of this monumental installation evoking and reinterpreting a traditional Indigenous nomadic home. Recently acquired by the Museum thanks to the Louise Lalonde-Lamarre Memorial Fund, Linklater's work was included in the exhibition at the suggestion of co-curator Jacques Des Rochers.

Duane Linklater, an Omaskêko Ininiwak from the Moose Cree First Nation, is a multidisciplinary artist who explores the physical and theoretical structures of the museum in relation to the current and historical conditions of Indigenous peoples and their strong ties to their everyday and sacred objects. He engages with these themes through sculpture, photography, film, video, installation art, writing and performance. The creator of a *gift from Doreen* tells the story behind the work: "We had a neighbour Doreen when we lived on the Nipissing First Nation. The teepee was up in her yard for many years, but a windstorm damaged it. She asked me to help her take it down. We folded it up. She picked it up and gave it to me unexpectedly. A beautiful gift. I stored it for many years, unsure of what to do with it until an exhibition last year. I decided really not to do anything directly to the canvas or material other than to hang it up, to show its history and use, to show its age and ties. Those seem like important things."¹

Commanding by virtue of its size, symbolism and minimalist aesthetic, Linklater's work also delivers an emotional impact through the artist's retelling

of what motivated him to imbue the canvas from Doreen's teepee with a new function and meaning. On the one hand, we note the marks left by the teepee's poles – "spectres" recalling the passage of time – while on the other, we admire the draping of the canvas as it cascades down to where it ends on the floor. Here, Linklater reveals his intimate knowledge of Western art history. One need only consider, for example, the prominence given to draped figures in ancient Greek statuary, the folds depicted in the works of Leonardo da Vinci, Michelangelo and Bernini, or the heavy use of draping in the golden age of Flemish painting, Rodin's sculptures and the installations of Christo as well as Christian Boltanski.² The "tumbling" of the canvas releases the tension arising from the minimalism and austerity of the composition as well as from the hard-edged effect of the coloured band. A quietly powerful work, *a gift from Doreen* slowly insinuates itself into the heart and mind of the spectator.

Linklater created this "flat sculpture" – a term he has used for similar works he has crafted – over a three-year period, from 2016 to 2019. In its final form, it features a purple band, hand-dyed using blueberry extract, running along the top of the canvas. In 2016, the work was presented for the first time in its original form at the Art Gallery of Alberta, as part of the exhibition *A Parallel Excavation: Duane Linklater & Tanya Lukin Linklater*, curated by the Ociciwan Contemporary Art Collective. In 2018, the same version was displayed, this time as part of the group exhibition

INSURGENCE/RESURGENCE at the Winnipeg Art Gallery. It was only in fall 2019 that Linklater transformed his creation by adding the coloured band at the top, infusing it with a more finished and solemn look. Outside of its presentation at the MMFA, it has only been shown one other time since this major alteration, at Art Basel in Miami Beach, in December 2019.

Born in 1976 in Moose Factory, Ontario, Duane Linklater lives and works in North Bay, Ontario. He has a Bachelor of Native Studies and a Bachelor of Fine Arts from the University of Alberta, as well as a Master of Fine Arts in Film and Video from the Milton Avery Graduate School of the Arts at Bard College in New York. Linklater has exhibited in Canada, the United States and Europe, and his works can be found in numerous museums and private collections internationally.

SYLVIE LACERTE

¹ <http://www.olympus.wag.ca/whats-on/blog/display/articles/162/space-and-place> (consulted January 28, 2020).

² Installations in which Boltanski uses large mounds of used coats and clothing to evoke the Holocaust.

Duane Linklater (born in 1976), *a gift from Doreen*, 2016-2019, cotton duck canvas, blueberry-based dye, brass grommets, 274.4 x 798.5 x 289 cm. MMFA, purchase, Louise Lalonde-Lamarre Memorial Fund

GHOST BY BEAU DICK A CONTEMPORARY EXPRESSION OF A TRADITIONAL MASK

Like the Duane Linklater installation (opposite), this impressive mask is one of the contemporary Indigenous artworks showcased in the Riopelle exhibition. Created by the late Beau Dick, *Ghost* is a donation from collector W. Bruce C. Bailey, to whom the Museum is very grateful for his generosity.

The territory of the Kwakwaka'wakw people spans from the northeast part of Vancouver Island to the adjacent coastal mainland of British Columbia. They are not one nation – the term in fact means “the people who speak Kwak'wala.” Sharing a common culture and language, they comprise 17 distinct nations. Nineteenth-century anthropologists inaccurately transliterated the group's name as Kwakiutl, a term that unfortunately persists in popular usage. One of the most active centres of the Kwakwaka'wakw 'Namgis First Nation's culture is the village of Yalis, also known as Alert Bay, on Cormorant Island. Despite the banning of the community's ceremonies by the federal *Indian Act* from 1885 until 1951, the Yalis Kwakwaka'wakw actively preserved their cultural traditions throughout the 20th century and boast a long tradition of outstanding carvers.

One of the most talented artists of his generation, Beau Dick was born in 1955 in Yalis, and grew up in Gwa'yi (Kingcome Inlet) and Vancouver. As a teenager he returned to Yalis, which would be his home until his death in 2017. His Kwak'wala name was Gigame Walas Gwa'yam (Chief Big Whale). He learned to carve from his father, Benjamin Dick, and grandfather, James Dick. Later he apprenticed with distinguished Kwakwaka'wakw master carvers Henry Hunt, Doug Cranmer and Tony Hunt, as well as Haida masters Bill Reid and Robert Davidson. As a hereditary chief and an initiate of the secret Hamatsa society, he was an active participant in the ceremonial life of his people for more than three decades. Dick was also an outspoken political activist, campaigning for both Indigenous sovereignty and ecological sustainability. As a participant in the winter ceremonial life of the Kwakwaka'wakw, including the Hamatsa, Dick brought not only an initiate's understanding of the use and meaning of these dance masks, but also a wide know-

ledge of other coastal art, and international and trans-historical art. Critics cite influences as diverse as Caravaggio and Japanese manga in his work. Dick was a well-known and highly respected member of the British Columbia art scene and a close friend of non-Indigenous contemporary artists. His work was also widely exhibited, and in his last year he was invited to participate in Documenta 14, in Kassel, Germany, and Athens.

In the Kwakwaka'wakw winter ritual events, the mythical creature Bak'was, who was associated with the souls of those who had drowned, was accompanied by ghost dancers wearing this type of mask. Dancers wearing ghost masks also danced during the appearance of Winalagalis, the warrior spirit who comes from the northern

underworld to preside at the winter ceremonies. This mask illustrates the distance the artist was prepared to go in reinvigorating his inherited tradition. Its stern fine skeletal features and ghostly monochrome graphite surface demonstrate both his personal experience of the Hamatsa and its traditional iconography and his engagement with a wide range of contemporary and historical influences.

BRUCE HUGH RUSSELL

Beau Dick (1955-2017), *Ghost*, 2012, cedar, acrylic paint, eagle feathers, vegetable fibres, 52.5 x 37 x 18 cm. MMFA, gift of W. Bruce C. Bailey



UNTITLED (TERRA NOVA) BY FIRELEI BÁEZ

FEMININITY, ETHNICITY AND A DESTABILIZATION OF COLONIAL NARRATIVES

Thanks to the incredible generosity of Douglas Bensadoun, W. Bruce C. Bailey, Diana Billes and the MMFA's Women of Influence Circle, the Museum was able to acquire a major work by renowned Dominican artist Firelei Báez. *Untitled (Terra Nova)* will be the first work by this young artist to enter the collection of a public institution in Canada.

Born in Santiago de los Caballeros, Dominican Republic, Báez moved to Florida with her family at the age of eight. She carried out her artistic training in New York, receiving a BFA from the Cooper Union School of Art and completing an MFA at Hunter College. She also studied at the prestigious Skowhegan School of Painting and Sculpture in Maine. Since her first monographic exhibition in 2012, the artist has shown her work at major venues across North America and Europe, including the 2017 Venice Biennale and the 2018 Berlin Biennale for Contemporary Art. She is also the recipient of the Smithsonian Artist Research Fellowship (2019) as well as the College Art Association Artist Award for Distinguished Body of Work (2018) and the Future Generation Art Prize (2017), among other awards. Although Báez is only 39 years old, her work has already entered the collections of the Guggenheim Museum in New York, the Guggenheim Abu Dhabi, the San Francisco Museum of Modern Art, the Crystal Bridges Museum of American Art, the Dallas Museum of Art, the Pérez Art Museum Miami and The Studio Museum Harlem.

At the heart of Báez's practice is an exploration of the relationship between diasporic experiences, mythical imagery and colonial histories. As she explains, her art engages with "the humour and fantasy involved in self-making within diasporic societies, which live with cultural ambiguities and use them to build psychological and even metaphysical defences against cultural invasions."¹ With this in mind, the artist's aesthetic intervention aims to destabilize colonial narratives for both contemporary viewers and those whose histories were denied or erased in colonial discourse. As art historian Roxana Fabius has noted, Báez's deployment of mythical narratives and figures "creates spaces of identification for the observer and revives or re-introduces into the historical memory the untold stories or intentionally lost stories of slavery, abuse and resistance of Afro-descendent women."²

The mythical creature that figures most prominently in Báez's work and at the centre of *Untitled (Terra Nova)* is the *ciguapa*, a shapeshifting female trickster thought to reside in the high mountains of the Dominican Republic. Feminine archetypes believed to possess transformative powers, *ciguapas* are creatures whose appearance may change depending on who encounters them.

The *ciguapa* was popularized in Dominican folklore by the writer Francisco Javier Angulo Guridi (1816-1884), whose novella *La Ciguapa* was published in 1866. The only constant features of these shapeshifters are their flowing hair, typically shown covering a nude body, and backwards legs.³ Sociologist and Professor of Latin American Latino/a studies Ginetta Candelario has elucidated that the *ciguapa*'s legs symbolize both resistance and the union of opposites in Dominican culture: "With backwards-pointing feet offering a built-in mechanism for misleading those who follow, pursue, or attempt to grasp her, the *ciguapa* signals that Dominican social facts are often two opposite things at once."⁴ As such, she argues, the mythical figure embodies "the simultaneously progressive and regressive sovereignty strategies and sentiments of a people whose ancestors were both colonizer and colonized, enslavers and enslaved, (im)migrants and native born."⁵



1.

Báez attributes her initial interest in the *ciguapa* to a desire to better represent the women she was close to during her formative years. For the artist, Western ideals of passive femininity "seemed like the antithesis of the dynamic, self-sufficient women I was raised and surrounded by." In her series by the same name, she uses ornamentation, pattern and texture to articulate the individuality of each figure. Central to Báez's exploration of the *ciguapa* is her rendering of their hair, which she frequently depicts as a cluster of organic masses that overwhelm and become synonymous with the creature's body.

In Báez's practice, the *ciguapa* is a potent symbolic tool by which to investigate both current and historical issues concerning womanhood, race and landscape.⁶ *Untitled (Terra Nova)* carries forward the artist's sustained interest in the mythical figure and demonstrates her continued

dedication to reclaiming historical objects. In this work, the *ciguapa* is shown crouching atop an engraved atlas map titled "Terra Nova" from 1541. The document, which describes America and the western coasts of Great Britain, Europe and Africa, includes various emblems of colonial ideologies and practices. While a Spanish flag sits atop Cuba, a Latin notation detailing Columbus's "discovery" of Hispaniola rests below the Dominican Republic. Here, Báez disturbs the exploitative charting of the island by placing a *ciguapa* with knotted tendrils, leafy foliage and orchid petals at its centre.

The artist's incorporation of palm imagery references a passage from a poem by 19th-century Cuban poet José Martí, which translates loosely as "the palms are like brides who await my return." Báez has argued that Martí's language, while romantic, is "also violent" as it denotes "the idea of a female body being lost in a landscape, needing to be activated." By combining palm imagery with the *ciguapa*, who possesses the ability to resist oppressive conventions, the artist presents the female figure as remarkably self-sufficient and self-possessed.

Exploring issues of womanhood, race and the broader history of diasporic experience through paint, *Untitled (Terra Nova)* is a major addition to the Museum's collection of international contemporary art and marks an important step in our efforts to diversify our collections and the dialogues they inspire. We are exceptionally grateful to the individuals who helped make this acquisition possible.

MARY-DAILEY DESMARAIS, WITH JACQUELINE ATKIN

1. Cited in Andy Smith, "Firelei Báez's Stirring, New Meditations on Femininity," *Hi-Fructose* (December 15, 2017), <https://hifructose.com/2017/12/15/firelei-baezs-stirring-new-meditations-on-femininity/>.
 2. Roxana Fabius, "The Powerful Women of Firelei Báez," *Contemporary And* (May 15, 2018), <https://www.contemporaryand.com/tr/magazines/the-powerful-women-of-firelei-baez/>.
 3. Emilia María Durán-Almaraz, "Ciguapas in New York: Transcultural Ethnicity and Transracialization in Dominican American Performance," *Journal of American Studies* vol. 46, No. 1 (February 2012), p. 142.
 4. Ginetta E.B. Candelario, "La ciguapa y el ciguapeo: Dominican Myth, Metaphor, and Method," *Small Axe: A Caribbean Journal of Criticism*, vol. 20, No. 3 (November 2016), p. 102.
 5. *Ibid.*
 6. Paul Laster, "Upcycling: 5 Artists Inventively Using Reclaimed Materials," *Art & Object* (April 6, 2020), <https://www.artandobject.com/news/upcycling-5-artists-inventively-using-reclaimed-materials>.

1. Firelei Báez. Photo Lia Clay

2. Firelei Báez (born in 1981), *Untitled (Terra Nova)*, 2020, oil and acrylic paint, laser print on canvas, 261.1 x 336.1 x 4 cm. MMFA, purchase, W. Bruce C. Bailey Fête-champêtre Fund, Douglas Bensadoun Fund, Diana Billes Fund and Fund of the Women of Influence Circle. Photo Dan Bradica
 3-4. Details of the work



YES, WE LOVE YOU BY STANLEY FÉVRIER A STARK EMBODIMENT OF INJUSTICE AND SYSTEMIC DISCRIMINATION

Haitian-born multidisciplinary artist Stanley Février is the 2020 recipient of the prestigious MNBAQ Contemporary Art Award, with which he was honoured for his steadfast commitment to exposing the violence and social issues plaguing our society. A graduate in visual and media arts, his recent artistic and conceptual concerns are based on identity, institutional criticism and the inequalities generated by the Establishment. *Yes, We Love You* is the first work by the artist to enter the Museum's collection, and we are grateful to An-Lap Vo-Dignard and Jennifer Nguyen for their generous and thoughtful donation: "We immediately singled out this powerful symbolic artwork that touched us to our core, to raise awareness and promote dialogue about racism and discrimination," the patron couple explained.

Indifference is not an option when confronted with the cast of Stanley Février's body lying face-down on the ground, replicating the infamous position in which George Floyd died. Although we don't see the knee on Février's neck, we know it is there; its presence is triggered by our collective memory of Floyd's atrocious murder by a white police officer in Minneapolis on May 25, 2020, which was witnessed on screens worldwide.

Yes, We Love You crystallizes that moment, but it also transcends time. Its role in history will be to commemorate the victims of racial injustice and police brutality as well as marginalized people who lack the capital power to fight back. For

some, Février's work evokes painful memories of the inequality, oppression and aggression they have experienced in their daily lives. Others, who are sheltered by the cloak of the colour of their skin and protected from such prejudice, are horrified by the viciousness that perpetrates this vulnerable pose.

The sculpture is also the material vestige of a performance by Février held in Montreal North on June 21, 2020. In his response to local politicians demanding justice for Floyd while denying the existence of systemic racism in Quebec, the artist's aim was twofold: to re-enact Floyd's death using his own body; and to present the dramatization to the public in a neighbourhood afflicted by high incidences of violence, racial profiling and unemployment. In a communal call to action to demand justice and accountability, Février led a procession to a police station, in which participants carried placards bearing the names of Black persons killed by police since 1979.

For Février, art is a tool for social transformation – an initial career as a social worker informs his practice. In his pursuit of righteousness and equality for marginalized communities, he probes the physical and psychological suffering instigated by violence in the modern world as he revisits slavery, mass shootings and other crises.

Yes, We Love You commands attention in its embodiment of the devastation caused by souls

poisoned by loathing. It transforms the space around it into a sacred place, where the viewer can contemplate, acknowledge and enter into communion with the affront. The white coating on Février's skin is embedded with a dual meaning: the suffering to which brown and black bodies are subjugated by white dominance; and the purity the colour symbolizes. Its use transposes Février's Black identity, confounding interpretation and further compounding the work's potency.

In light of the Museum's humanist vision and anti-racism stance, and its core values of acceptance, solidarity and inclusion, this sculpture is a particularly meaningful addition to its collection.

IRIS AMIZLEV

Stanley Février (born in 1976)
Yes, We Love You
2020
Reinforced Hydrocal cement
28.8 x 191 x 53.5 cm
MMFA, purchase, gift of An-Lap Vo-Dignard and Jennifer Nguyen
Photo Jean Turgeon

THE REDEMPTION BY MANUEL MATHIEU

A PORTRAIT AT THE CROSSROADS OF ABSTRACTION AND FIGURATION, DESIRE AND PAIN

“Abstraction signifies infiniteness. I think every work is abstract, that it exists fully in an abstract space. But it also lives in our perception, in our senses and in our memory. When an artist attempts to understand one of their works in detail, or when they’re in the process of creating it, they’re engaging their ideas and the remnants of their thoughts in a waltz. The work is not merely a trace of this waltz: [it] is necessary for a painter like me. The full essence of an artwork is not situated in the realm of the real.” – Manuel Mathieu¹

On the occasion of his first solo exhibition in a North American museum – *Survivance*, presented in the Contemporary Art Square until March 28, 2021 – Haitian-born, Montreal-based artist Manuel Mathieu has generously donated an original and striking painting to the Museum, called *The Redemption*. Completed in July 2020, this work embodies many of the ideas inspired in him by his life experience and strong connection to Haiti and the suffering of his native country. However, the composition is so recent that, by the artist’s own admission, many of its elements elude him and, even now, he cannot say what spurred him in painting this portrait. What comes through to the viewer are allusions to desire, landscapes, voodooism and the ephemeral nature of life, but also an omnipresent pain, with all its attendant violence and rawness, and the capacity to trigger visceral emotions.

In *The Redemption*, a three-quarter-length figure, presumably a woman, is shown looking up as if pleading for divine intervention to free her from overwhelming despair and torment. Desire is a close cousin of pain... Here, the painter’s style is more assertive and direct, recognizable in his signature palette of vibrant colours, at times melding, at times contrasting. The mastery with which he applies them to the canvas imbues the entire work with incredible power. The figure fully occupies the centre of the composition, arranged against a background of strong ascending lines that offer hope for a possible deliverance. For this painting – the only one in *Survivance* that is not hung on the wall but rather rests on two dusty resin blocks on the floor – Mathieu was inspired by a photograph taken during a voodoo ritual in which the participants’ feet are anchored in mud.



The protagonist in this creation seeks elevation, but the lightness to which she aspires can only be won at the cost of considerable effort.

A prolific multidisciplinary artist, Manuel Mathieu was born in 1986 in Port-au-Prince, Haiti. At the young age of 15, he discovered his mentor in the Haitian painter Mario Benjamin and immediately realized that art would become his lifeline. After moving to Montreal at age 19, Mathieu pursued a Bachelor’s degree in Visual and Media Arts at Université du Québec à Montréal (UQAM). He later moved to London, where he completed a Master’s in Fine Arts at the prestigious Goldsmiths College, University of London. While there, he suffered a terrible accident that left him seriously injured and fearing permanent memory loss. He later said that it was thanks to his painting that he was able to get back on his feet and regain his memory.

Navigating both the abstract and figurative realms, Mathieu’s paintings are brimming with life, fluidity and sensuality. Aside from the influence of

Francis Bacon, we can detect in his practice a conceptual approach in which ideas and issues are coded in various signs. Having spent the first 20 years of his life in the tropics, the artist’s body and soul, even his retinas, are imprinted with a lush and richly coloured palette. He has said that he wants the work to “take your eyes, and then your body,”² suggesting that what’s important for him is not that the spectator cross over to the other side of the mirror, but that they feel themselves drawn into the very heart of the work.

SYLVIE LACERTE

¹ Jérôme Sens, “The Present is Forever Becoming: Manuel Mathieu,” in James Noël and Jérôme Sens, eds. *Manuel Mathieu .1*. (Montreal: Éditions Ayizan Studio, 2018), p. 92.

² Conversation between the artist and Sylvie Lacerte, June 6, 2020.

Manuel Mathieu (born in 1986), *The Redemption*, 2020, acrylic, chalk, charcoal and masking paper on canvas, with silicone resin blocks, 249 x 213.5 x 38.5 cm. MMFA, gift of Manuel Mathieu

Visit the exhibition
Survivance virtually:

YANN POCREAU: IMPERMANENCIES

A REFLECTION ON TIME, LIGHT AND THE POETRY OF THE COSMOS

Between existentialism, metaphysics and science, the question of light in space fascinates me and profoundly affects my practice. – Yann Pocreau

Starting April 10, 2021, Yann Pocreau will unveil new works born of discoveries he made during an MMFA-sponsored creative residency at the Darling Foundry (2016-2018) as well as a research residency at the Mont-Mégantic Observatory in 2018.

Light and Pocreau's "staging" of it have been central to his approach for a number of years. "In his works, Yann Pocreau leaves the colour of his gelatin silver and chromogenic prints unfettered, choosing not to fix it. ... The coloured papers are thus allowed to continue their existence, taking on a touching autonomy with nuances that one doesn't find in traditional nomenclatures. Photography, which has long been bound to the instant in which the photo is taken [Barthes' "ç'a été" or "that-has-been"], to the precise timing of the development process, is freed here from its shackles and 'lives' before the spectator in his or her time."¹

For *Impermanencies*, the artist was interested in the cosmos and its sources of light, both at the metaphorical and poetic level. In the first gallery of the exhibition, he presents solar and lunar cyanotypes, lumen prints, new photographs and an in-situ sculptural installation. In the second gallery, a projection accompanies nearly a hundred portraits on cabinet cards dating to the late 19th century. Gleaned from various flea markets, these portraits attest to Pocreau's interest in the found image. The oldest form of cabinet cards, which were called visiting cards (*cartes de visite*), emerged in Europe in the 17th century, during the reign of Louis XIII. With the advent of photography in the 1800s, cabinet cards rose in popularity, becoming highly fashionable in Paris, elsewhere in Europe and in the United States. They embodied one of the first manifestations of individualism in the West. Pocreau has perforated the photos and embroidered them to represent the constellations recognized today.

We spoke with the artist to get a better sense of the ideas at the origin of this unlikely, but uniquely poetic encounter between the stars and anonymous faces.

■ Can you tell us more about the title of the exhibition, *Impermanencies*?

I wanted to use the portraits that make up this work and give the exhibition its title to reflect on the question of time lived on Earth. The nameless people depicted in these photos believed they were imprinting their image on paper forever. They "recorded" a trace of themselves in photography, which is now the only medium through which they continue to exist. This paradox between

the recording, the making of these hopefully everlasting works, and the very relative duration of our lives, of the permanence of things, is something that resonates deeply with me. My realization that the history of our humanity is but a speck in the history of the universe probably came to me while gazing up at the stars. This idea has helped me put the events of the current situation into perspective. Some of the works in the exhibition are intimately linked to this question of time, the appearance of light and its intangibility. The stars and constellations remind us of the origin of our blue planet, made up of stardust. But in the midst of all this impermanence of things, I wanted to insert light and colours – to present art and ideas created in collaboration with nature.



1.

■ The universe and light seem to be inextricably linked for you. Can you talk about your relationship to the cosmos and how you give it material form in your works?

During my residency at the Mont-Mégantic Observatory, I was often told that one of our only sources of information about the universe is light – the light from stars, stellar objects and gaseous explosions, or the invisible spectrum that surrounds us. As such, light takes on many different forms in this exhibition: a sculpture that I conceive as representing rays of light, a slide projection, prints made in the light of the sun and moon... The same light that is so important in photography has taken on new significance in my life, which I am attempting to share with the public through these works.

■ The found image also appears to have a strong pull for you, as we can glean from the great variety of them we see in the exhibition. Can you tell us a bit more about this fascinating quest of yours?

For the past few years, I've been particularly interested in collecting and hunting down images marked by the passage of time. I'm fascinated not so much by the nostalgic aspect of these images as by the re-actualization of history. I want to gain a better understanding of the history of photography, re-enact it, utilize it. Found portraits, in particular, allow me to weave impossible links in the histories of their anonymous subjects. I appropriate them, I imagine filial bonds or family ties between them. I really project myself onto them, telling myself that one day my own portrait may be discovered and used by someone else who is interested, even if only metaphorically, in our presence in the world. Actually, your portrait may also be used in this way at some point.

■ How would you recommend that a neophyte – someone who visits *Impermanencies* with limited knowledge of astronomy – approach your exhibition?

I intended this exhibition to be a completely open suggestion. I approached the question of astronomy with a certain naivety, a certain poetry, and a strong desire to share a sensitive point of view on the potential connection between the self and that something larger than the self. Astronomy remains a mystery for me, a source of wonder, and a profound existential anchor. It's a science that fascinates me, probably because it often eludes me. I use it here as a universal point of reference, as a marker for abstraction and, above all, as a source of beauty. I find the sky beautiful and soothing. It can be vertiginous at times, but it helps me to put things in perspective. Ever since last spring, time has suddenly seemed indecipherable. The stars remind me that there are many definitions of time. That's reassuring, don't you think?

INTRODUCTION AND INTERVIEW BY SYLVIE LACERTE

¹ Bénédicte Ramade, "La photographie en elle-même," in Jonathan Demers and Marcel Blouin, eds. *Sur les lieux/On Site : Yann Pocreau*, exh. cat. (Saint-Jérôme, Québec: Musée d'art contemporain des Laurentides; Saint-Hyacinthe, Québec: Expression, centre d'exposition de Saint-Hyacinthe, 2018), p. 85.

YANN POCREAU: IMPERMANENCIES
APRIL 10 – AUGUST 8, 2021
GRAPHIC ARTS CENTRE
JEAN-NOËL DESMARAIS PAVILION – LEVEL S2

1. Yann Pocreau, Photo Paul Kuimet
2. Yann Pocreau (born in 1980), *Les astres*, 2018-2020, digital proof, 221 x 140 cm. Collection of the artist



ECOLOGIES: A SONG FOR OUR PLANET

This exhibition brings together close to 90 works from the Museum's collection, encompassing installations, videos, sculptures, paintings, drawings and photographs by Canadian and international artists, each presenting a unique interpretation of ecology. The ensemble gives viewers the chance to discover new acquisitions and rarely or never before seen works as well as revisit cherished favourites.

Ecology is the branch of biology that studies how organisms, including human beings, interact with each other and their physical surroundings. The word inspires visions of thriving ecosystems filled with an abundant variety of species in all their morphological splendour, living together in diverse habitats around the world within an interconnected network perfected over millions of years of evolution. Unfortunately, the term is also tainted by negative associations with an environmental crisis of unprecedented scale that is impacting living systems worldwide. The harmful ramifications set in motion and accelerated by human activity in the industrial revolution are daunting. Habitat loss, overexploitation of natural resources and disease are putting many plant and animal species at risk. Fossil fuel based production and the increase in greenhouse gas emissions and pollution they generate are inducing climate changes and ecological degradations that are endangering our planet and posing a threat to our existence.

While the detrimental consequences of these insults are widespread, it is the human populations living symbiotically with the natural world that are the most adversely affected. In Canada, as in other countries with a history of colonization, the issue of environmental injustice is inextricably linked to the sufferings of Indigenous peoples who had established themselves on these lands long before the arrival of European settlers. The occupation and abuse of ancestral lands and their bounty have had devastating impacts, forcing groups to adapt to new circumstances and different ways of life. There is much to learn from the traditional knowledge of people who have lived in harmony with their surroundings for millennia and whose cultures, spiritual beliefs and survival are guided by the rhythms and cycles of nature.

Evidently, the subject of ecology can elicit starkly different views, and countless exhibitions have explored this theme from a variety of angles. *Ecologies* showcases a multiplicity of approaches by artists from diverse backgrounds employing unique formal vocabularies and distinctive discourses. Expressed as warnings, criticisms, tributes and delights, portrayals of worlds and entities in various settings provoke wide-ranging reflection and dialogues about our planet.

The destructive powers of humans is a recurring theme in the work of various featured artists. Lawrence Paul Yuxweluptun, of Coast Salish and Okanagan First Nations descent, is actively engaged in environmental issues and critical of the effects colonization has had on the unceded territories and wildlife of Indigenous lands. A notable example is his illustration of the contamination ensuing from a mining disaster in British Columbia (ill. 7).

Artworks by Inuit artists represent ecology in the Arctic, where temperatures are climbing twice as fast as elsewhere on Earth and the ice cover is shrinking dramatically. Animal sculptures are interspersed throughout the exhibition against a horizon line. This juxtaposition highlights rising water levels caused by the warming of oceans and increased melting of land-based ice, which are changing migration patterns and creating perilous conditions for ice-dependent peoples and animals. Inuk artist Shuvina Ashoona considers how global warming has brought tumultuous changes to the Inuit way of life, impacting their Arctic homelands and, ultimately, their subsistence (ill. 1).

By means of grand gestures, several works celebrate and honour natural treasures and revered co-inhabitants of the land. Paul Walde's musical homage, *Requiem for a Glacier* (ill. 2) was performed by 50 musicians on Farnham Glacier in British Columbia. Presented as a video installation, Walde's tribute memorializes an area threatened by global warming and a proposed resort development – a controversial project since quashed by the Qat'muk Indigenous Protected and Conserved Area agreement covering land belonging to the Ktunaxa First Nation. Adrian Stimson's *Beyond Redemption* (ill. 6) embodies survival and cultural regeneration. For Stimson, a member of the Siksika Nation, the plight of the bison symbolizes the destruction of the Indigenous way of life. Here, he equates the current status of bison populations with that of his people: resiliently resisting and enduring despite the forces that pushed them to near extinction.

Sublime depictions of nature in all its intricate details offer a counterpoint to the alarming prospects sounded in the exhibition. These works convey hope and entice viewers to revel in the beauty, majesty and power of the natural world. Lorraine Gilbert and Jessica Houston respectively propose new human-enriched worlds in landscapes manufactured from composite images (ill. 8) and in actual scenes altered with colour (ill. 4). Enhancing works by exposing them to the forces and processes of nature or by using natural and upcycled materials are environmentally friendly modes of creation. Finally, in *Path* (ill. 5), depicting a hybrid human-tree, Giuseppe Penone

seeks a coming together between human beings and nature, an ongoing quest propelling his production.

The appeal to connect with the Earth is strong among artists processing their views about ecology through their work. Delivered through various iterations in *Ecologies*, they raise awareness about issues that unite people across the globe. Portrayals of melting glaciers, biodiversity loss and ecosystem collapse are juxtaposed with renderings of untouched and irrepressible systems, thus implying that restoration and conservation are possible. The exhibition also stimulates contemplation on sustainable development and alternatives for a safer world, achieved through a more harmonious relationship between human-kind and nature.

IRIS AMIZLEV

ECOLOGIES: A SONG FOR OUR PLANET

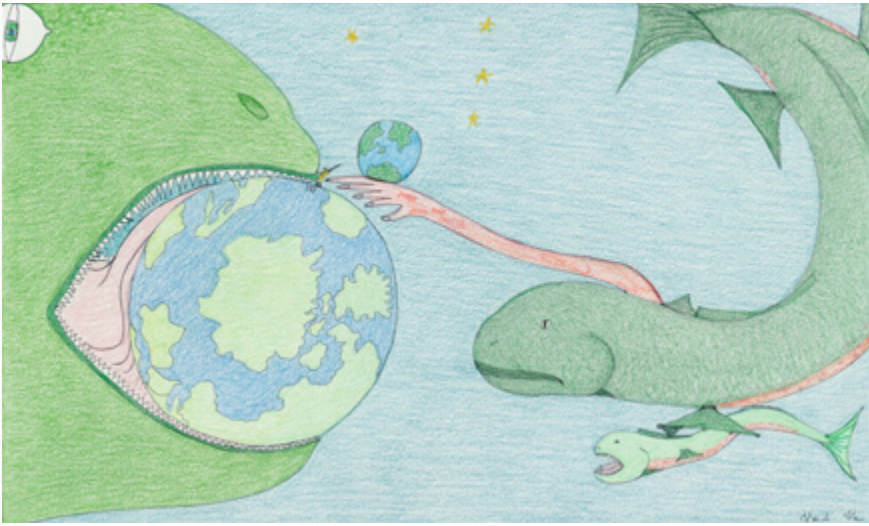
STARTING MARCH 10, 2021

JEAN-NOËL DESMARAIS PAVILION – LEVEL S2

CREDITS AND CURATORIAL TEAM

This exhibition is organized by the Montreal Museum of Fine Arts and curated by Iris Amizlev, Curator of Intercultural Arts, MMFA. *Ecologies* is presented by Hydro-Québec. The Museum underscores the essential support of its official sponsor, Denalt Paints, as well as that of the MMFA's Young Philanthropists' Circle.

1. Shuvina Ashoona (born in 1961), *Composition (Monster Eating the World)*, 2018. MMFA, purchase, Mary Eccles Bequest
2. Paul Walde (born in 1968), *Requiem for a Glacier*, 2013. MMFA, purchase, Horsley and Annie Townsend Bequest, Ginette Trépanier Bequest, the MMFA's Employee Fund, Deirdre M. Stevenson, François R. Roy and George R. MacLaren funds
3. Osuitok Ipeelee (1923-2005), *Untitled (Walrus)*, about 1977. MMFA, gift of Rothmans, Benson & Hedges Inc. © Reproduced with the permission of Dorset Fine Arts
4. Jessica Houston (born in 1970), *Ideas in Things (Antarctic Peninsula)*, from the series "Horizon Felt South," 2018. MMFA, purchase, Hamelys Fund
5. Giuseppe Penone (born in 1947), *Path*, 1983. MMFA, purchase, Horsley and Annie Townsend Bequest. © Estate of Giuseppe Penone / SOCAN (2021)
6. Adrian Stimson (born in 1964), *Beyond Redemption*, 2010. MMFA, purchase, Horsley and Annie Townsend Bequest and gift in memory of Adrian Stimson Sr.
7. Lawrence Paul Yuxweluptun (born in 1957), *Polleycolours*, 2014. The Bailey Collection
8. Lorraine Gilbert (born in 1955), *Boreal Forest Floor, La Macaza, Quebec*, from the series "Once Upon a Forest," 2010. MMFA, anonymous gift



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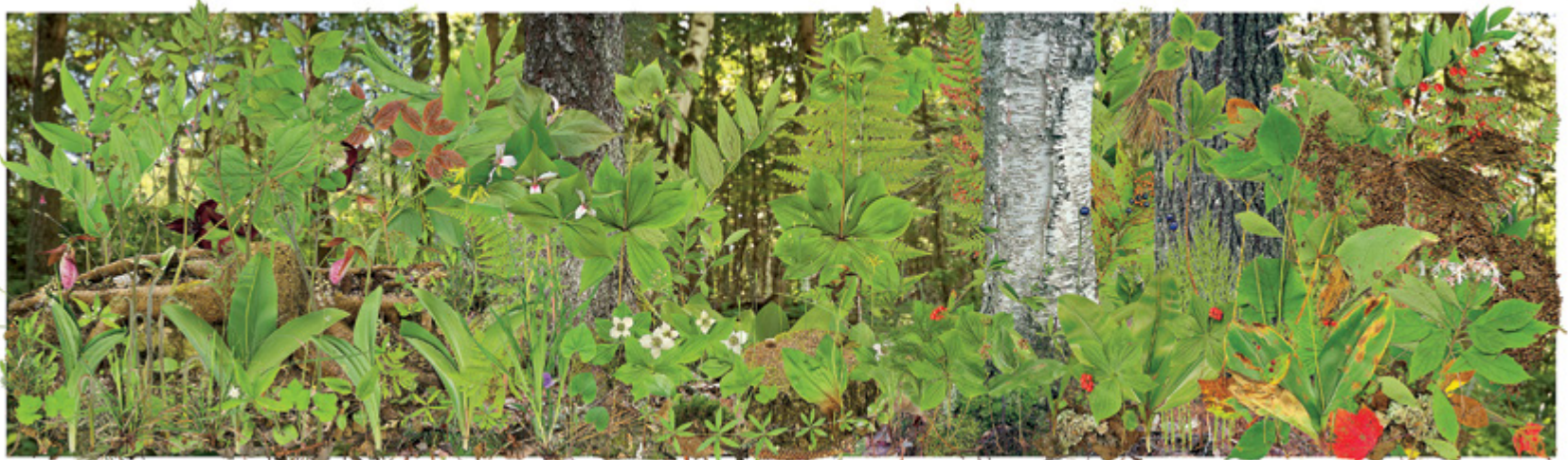
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VIEW OF QUEBEC CITY BY GASTON ROULLET A GIFT FROM A NATIONAL POET TO A FIRST LADY

The singular destiny of this painting attests to the importance of personal and professional affiliations within an era and of their value to a museum collection. It was given to us by Émilie Corbeil, in memory of Jean-Pierre Valentin.

Gaston Roulet got his start at the Salon des artistes français in 1874. Ten years later, he became official painter of the Navy and the Colonies, taking part in several artistic missions in the French colonies with the mandate to execute drawings for the State. It was as a correspondent for *Le Monde illustré* that he visited Canada for five months in 1887. The artist's arrival was mentioned in a number of daily newspapers. During his time in Montreal, a solo exhibition of his paintings, watercolours and drawings executed in France and Vietnam, and first presented at the Salle Petit, in Paris,¹ was held at the Art Association of Montreal (today's MMFA), on Phillips Square. No Canadian subjects were included. Nevertheless, Roulet sold some of his works to known figures, such as Faucher de Saint-Maurice, who would become a friend,² and Honoré Beaugrand, for whom he painted *Port de Montréal, vu du canal*. Roulet exhibited his first Canadian works in Paris, in 1888, including a painting titled *Québec. Vue prise de la pointe de Lévis*.³ In addition, "the newspaper *Paris-Canada* informs us ... of an impressive number of sales," noting that one of the paintings sold was "*Vue de Québec*, acquired by the Prince of Joinville, who had visited Canada 30 years before and retained fond memories."⁴

The artist exhibited one of his works in Montreal again in 1894 through the Société des arts du Canada, a collective to which he belonged and whose president was the poet and politician

Louis-Honoré Fréchette. On August 30, 1897, Fréchette would offer our painting, *View of Quebec City from Lévis*, to Lady Zoé Laurier, wife of Sir Wilfrid Laurier, then Prime Minister of Canada. In June, the Lauriers went to London to attend the Colonial Conference of 1897 – an event bringing together delegates from the 11 colonies of the British Empire – and Queen Victoria's Diamond Jubilee, where the Lauriers were knighted. The couple continued their trip in France, land of the ancestors, where Wilfrid Laurier was appointed Chevalier of the Légion d'honneur. Upon their return to Quebec City, in August 1897, sumptuous celebrations were organized all along their route to underscore a "triumphant return" from the London conference, during which Laurier brilliantly defended the principles of Canadian autonomy. In Montreal, during the homecoming ceremonies held on the Champ-de-Mars with the mayor and the city's notables, Fréchette was in attendance.⁵ On the back of the painting, the poet's dedication, "Day of triumphant return," is not just bluster: it is an echo of the clamour of the times.

JACQUES DES ROCHERS

¹ *L'Étandard*, Quebec, July 20, 1887.

² Faucher de Saint-Maurice, *Loin du pays, souvenirs d'Europe, d'Afrique, et d'Amérique* (Quebec City: A. Coté, 1889). The author recounts a visit to the artist's Parisian studio accompanied by the sculptor Louis-Philippe Hébert.

³ *De l'Atlantique au Pacifique, Canada. Tableaux et aquarelles par Gaston Roulet. Peintre du Département de la Marine*, exh. cat. (Paris: Georges Petit, 1888), p. 6.

⁴ *La Justice*, Quebec, May 29, 1888.

⁵ *La Patrie*, Montreal, August 31, 1897.

Gaston Roulet (1847-1925), *View of Quebec City from Lévis*, 1887 or later, oil on wood, 28.6 x 45.2 cm. MMFA, gift of Émilie Corbeil in memory of Jean-Pierre Valentin

SPRING IN THE OUTSKIRTS BY LAWREN S. HARRIS A MODERN TESTAMENT OF A COMMUNITY'S DIGNITY

My early paintings of houses were found ugly and inexcusable by some, and true and moving by others.¹

– Lawren S. Harris

An oil on canvas by Lawren S. Harris has just been added to the Museum's collection of Quebec and Canadian art, thanks to the generous gift of Norman and Patterson Webster, to whom we wish to express our gratitude. This view of a disadvantaged neighbourhood in Toronto's outskirts sheds light on the artist's social concerns and his use of modernity to express them.

Harris was drawn to the dreary slums early on, sketching them in Berlin between 1903 and 1907. The urban subjects he painted upon his return to Canada reflect his mental state and the depression that afflicted him. As evident in his poetry, the artist sought to embody in his work his vision of human misery. In 1918, as his health improved, he became interested in the humanized landscapes located outside Toronto's city limits, in areas generally considered to be "shacktowns." Indeed, this was where Harris discovered his favourite spot, EarlsCourt. The various dwellings set on small plots beyond the purview of urbanism were inhabited by a new wave of immigrants who had left the British Isles to escape the dismal post-war conditions. No more able to live in the heart of Toronto than in their places of origin, these new arrivals set their sights on the rural areas on the city's outskirts, places that would eventually be swallowed up by the metropolis. The press of the day lauded the sociability and sense of community shared by the residents of these areas – where hope seemed more prevalent than in the downtown – all while expressing disdain for the ugliness of their surroundings.

In 1919, Harris unveiled his first paintings depicting the suburbs to the Ontario Society of Artists. He also showed these works in the Group of Seven's first two exhibitions, but it wasn't until the third, in 1922, that he presented *Spring in the Outskirts*. One journalist astute-



ly observed: “[Harris’s] squalid studies of city homes, even when the colour is bright like that in *Spring in the Outskirts*, might be taken as social propaganda. ... Mr. Harris runs strongly to ugliness in selecting his subjects [but] it is the idea, not the fact, of destitution and dirt that attracts Harris. He has no idea for the sordid details of squalor. [Instead, his buildings are] the stark sort of house that tells the story; a mute revelation of poverty in which you rarely behold people.”²

With its palette of bright colours, its green lawns and flowering vales, its blue sky and luminous walls, *Spring in the Outskirts* offers a radiant portrait of a community seen as resilient and optimistic. The painting is distinct from a number of others dating from the early 1920s, in which

Harris instead captures the gloominess of the time. To the preparatory sketch painted in 1921, titled *Earlscourt, Toronto*, Harris added only one element: a female figure. She is hanging out her linens, napkins or tablecloths, on a readily visible clothesline. The mundane nature of this activity is reinforced by the presence of an outhouse in the foreground. The public would have thus been won over by the modernity of the work as much as by its subject. The painting would be exhibited again at the Art Gallery of Toronto (today’s AGO) in 1927, before being presented in a retrospective of Harris’s works that toured from Toronto to Vancouver in 1948-1949.

■■■■■
JACQUES DES ROCHERS

¹ Lawren S. Harris cited in Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan of Canada, 1969), p. 37.
² Cited in Jeremy Adamson, “Featured Painting: Lawren Harris, *Spring in the Outskirts*, 1922,” Alan Klinkhoff Gallery, 2017, <https://www.klinkhoff.ca/blog/7942/> (consulted on October 13, 2020).

Lawren S. Harris (1885-1970)
Spring in the Outskirts
1922
Oil on canvas
97.7 x 112.3 cm
MMFA, gift of Norman and Patterson Webster



JAPANESE PRINTS TWO STRIKING TRIPTYCHS BY KUNISADA

The Museum recently acquired two beautiful triptychs by Utagawa Toyokuni III, also known as Kunisada, one of the most popular Ukiyo-e woodblock print artists in 19th-century Japan. Coming across a complete triptych is rare enough, as dealers tend to separate the images to sell them. These two triptychs are particularly uncommon outside Japan: only one example of the second one (ill. 2) exists in a private collection

in California.¹ The Museum is all the more fortunate, therefore, to acquire these splendid sets in their entirety, thanks to a generous donation from Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran.

These triptychs' simple yet striking compositions, with their colourfully embellished motifs, highlight the decorative nature of the prints. The highly

saturated colours were achieved by synthetic pigments that were introduced in the late Edo period (1615-1868) in lieu of natural pigments.

Beneath their exquisitely ornate surface are layered meanings that reflect the culture of satire in Edo Japan. At that time, popular literature often poked fun at flaws in society, such as the class system, and were teeming with references to contemporary people, places and events. These prints depict scenes from the serialized novel *A Fraudulent Murasaki's Rustic Genji* by Ryūtei Tanehiko (1783-1842), published in the early 19th century. The story is based on *The Tale of Genji*, a classic romance written some 800 years before. *A Rustic Genji* became an instant bestseller, not only for its parody of the famous tale, but also for its satirical depictions of contemporary affairs. Interestingly, the publication was banned in 1842, seemingly for its cynical portrayal of the ruling shogun.

A Rustic Genji inspired a flurry of prints capturing its scenes – collectively called “Genji pictures” – and Kunisada, who illustrated the original novel, alone created over 600 designs.² In the Genji pictures, the protagonist, Mitsu'uji, is amusingly distinguished with a peculiar hairstyle: a lobster-tail topknot that is flipped forward and split in the front. This hairstyle is in fact the tell-tale factor that confirms our triptychs are Genji pictures without any textual references.

The scene in *A Canopy of Maple Leaves, the Patterned Strings of a Koto* (ill. 1) is from Chapter 24, in which Mitsu'uji encounters his former lover Karaginu at Osaka Gate in autumn. It is itself based on Chapter 16 of *The Tale of Genji*.³ Here, Mitsu'uji leaves a letter tied to a branch of red maple leaves in Karaginu's palanquin, which she has just exited. The multiple colours in the sky and embossing applied to the kimonos' collars and hems indicate that this version of the image is likely from the first state. Such complicated printing techniques were often omitted in the later editions.

An Eastern Genji Crossing the Ōi River (ill. 2) depicts Mitsu'uji and his six female attendants crossing the Ōi River. Their respective modes of crossing reflect their social status: Mitsu'uji, a high-ranking samurai, is sitting in an elaborate palanquin supported by several men, while his attendants are carried on a raft or the carriers' shoulders. There were no bridges or ferries to cross the river, because the shogunate government banned them due to the river's politically significant position. Interestingly, neither the original *Tale of Genji* nor *A Rustic Genji* tell of their protagonists crossing the Ōi River. Ukiyo-e artists nonetheless favoured this subject because of its visually dramatic effect.⁴

AKIKO TAKESUE



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¹ Andreas Marks, *Genji's World in Japanese Woodblock Prints: From the Paulette and Jack Lantz Collection* (Leiden: Hotei Publishing, 2012), p. 189.
² *Ibid.*, p. 15.
³ Keiko Muraki, "Utagawa Kunisada's *Genji Goju Yojo*, the set of large-sized nishiki-e prints based on the serialized novel *Nise Murasaki Inaka Genji*—waiting women in a shogun or daimyo's palace as its receiver" (in Japanese), *Bulletin of Center for Japanese Language and Culture*, Vol. 14 (2016.3), p. 64.
⁴ Marks, p. 189.

Utagawa Kunisada (Toyokuni III) (1786-1864)
 1.
A Canopy of Maple Leaves, the Patterned Strings of a Koto
 1847-1852
 3 woodcuts, embossing
 36.3 x 25.2 cm (sheet, each)
 2.
An Eastern Genji Crossing the Ōi River
 1851
 3 woodcuts
 36.5 x 25.1 cm (sheet, each)
 MMFA, gifts of Dr. Jonathan L. Meakins and Dr. Jacqueline McClaran



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3.

A TOUCH OF ELEGANCE THE KENNETH GREENSTEIN COLLECTION OF CHINESE DECORATIVE ARTS

A remarkable collection of 26 Chinese decorative objects was recently put on display in our Wing for the Arts of One World, thanks to the International Friends of the Montreal Museum of Fine Arts and the generosity of New York collector Kenneth Greenstein. These works of art reflect the aesthetics of the Chinese scholar's studio and showcase the importance of the tactile experience in modern China.

The educated scholar has played a prominent role in Chinese society ever since civil service examinations were established in the Han dynasty (206 B.C.E. – 220 C.E.). However, when Confucian ideologies were revived in the Northern Song period (960-1127), the concept of the scholar-gentleman (*shidaifu*, 士大夫) became elevated to that of an idealized man of letters with a deep knowledge of history, literature and laws, who skilfully expressed his moral rectitude and cultivation through the fine arts of calligraphy, painting and poetry. His refined taste was also showcased in the judicious display of ornaments and accessories related to the arts of the brush: printed books, finely crafted brush pots and holders, water droppers, bronze censers (ill. 2), scroll weights, carved seals, ink paste and document boxes, and wrist rests. All of these ornaments would be staged on and around the desk to construct and convey the scholar's understated elegance as well as his vast and eclectic erudition.

This Neo-Confucianist ideal eventually crystallized in the 17th century during the late Ming and early Qing dynasties, inspired by the aesthetic discourses on the presence – or absence – of taste prevalent in the literature and collecting manuals of the time. Elegance came to be associated with the aristocracy and the scholar-gentleman. They saw the brush arts as a means to achieve an ennobled existence. Well known are the poetic verses by Emperor Qianlong (reign: 1735-1796) on

his art collection, in which he frequently extolled works by describing them as “elegantly made” (*yazhi*, 雅製). In the 18th century, the burgeoning middle-class art collectors, who looked up to the aristocratic model for inspiration, adopted the term when praising and appraising art.¹

Aristocratic and court elegance was carefully orchestrated through a pervasive control over production. Decorative artworks, from lacquer and cloisonné to hardstone and soapstone pieces, were produced in the imperial ateliers (*zaobanchu*) in Beijing under the patronage of the emperor, and were restricted to court usage. The imperial court's sophisticated aesthetic eventually inspired objects produced in the less-regulated provincial workshops that catered to the budding merchant class. The beautiful Fujian rectangular lacquer box (ill. 1), the refined cloisonné scroll weight (ill. 10) and the rosewood ink paste box (ill. 5) are three such examples.²

Finally, and perhaps more importantly, the scholars themselves often made desk ornaments as a display of their artistic self-assurance. Soapstone, being easy to model with a knife and relatively accessible, became a widely used material for seal carvings and small sculptures during the Qing dynasty (ill. 3 and 13). For their part, bamboo segments provided the ideal medium for the application of poetry and evocative landscapes in creating decorated wrist rests (ill. 4) that would serve the scholar when painting – thus binding the three arts of painting, poetry and calligraphy in one object.³

Beyond their inherent artistic merit, which can be appreciated by people of all levels of art knowledge, scholar desk ornaments were for centuries instrumental in crafting an image of elegant cultivation through the way they were staged, used, shown and handled. The beautiful ornaments

recently donated by Kenneth Greenstein offer interesting insight into how materiality developed in China in the early modern era and manifested in the form of objects of social standing, erudite taste and tactile consumption.

LAURA VIGO

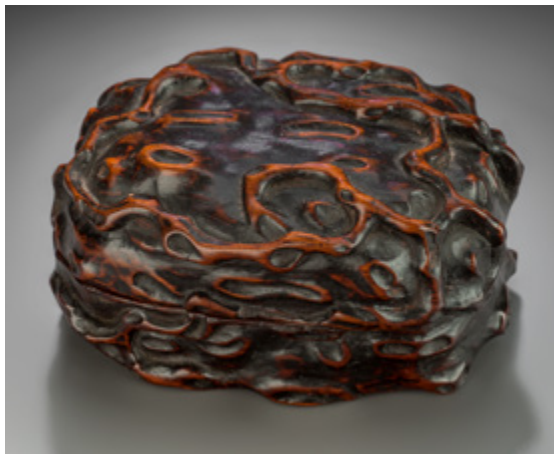
1. Still today, the term *yazhi* stands for excellence in artistic production and personal expression. See Richard John Lynn, “Yazhi, Elegantly Made,” in J.J. Lally & Co., *Elegantly Made: Art for the Chinese Literati* (New York: J.J. Lally & Co., 2020).
2. James C.Y. Watt, “The Literati Environment” in *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period* (New York: Thames and Hudson, 1987), p. 1-11.
3. See Liu Yang, *The Poetic Mandarin: Chinese Calligraphy from the James Hayes Collection* (Sydney: Art Gallery of New South Wales, 2005) p. 46.

1. Rectangular box (*Changfang He*) with figures in a landscape, late 17th – early 18th c., lacquer on wood and vegetable fibres, copper alloy, 7.2 x 34.8 x 20 cm
2. Qing dynasty (1644-1911), incense burner, 17th c., bronze, gilt bronze, 13.8 x 13.5 x 9.2 cm
3. Ming dynasty (1368-1644), seal in the shape of a tortoise, steatite, 3.3 x 3.6 x 3 cm
4. Wrist rest, 18th c., bamboo, 19.5 x 5.8 x 1.5 cm
5. Qing dynasty, ink paste box, 18th c., rosewood, 4 x 8.7 x 6.2 cm
6. Qing dynasty, toggle in the shape of a shoe, 19th c., birchwood, 2.7 x 6.6 x 2.8 cm
7. Qing dynasty, Li Tieguai, one of the eight Daoist immortals, 18th-19th c., bamboo, 8.1 x 3.5 x 2.6 cm
8. Qing dynasty, miniature vase, 19th c., amber, 8.4 x 4.3 x 2.6 cm
9. Qing dynasty, mountain rock with *Hongmu* stand, 19th c., marble, rosewood, 7.7 x 9.7 x 5 cm
10. Qing dynasty, scroll weight, 18th c., brass, bronze, cloisonné, 2.2 x 20.3 x 3.1 cm
11. Brush pot, 19th c., rock crystal, 11.5 x 7.5 x 6 cm
12. Qing dynasty, round box, 18th-19th c., wood, lacquer, 4.8 cm (h.); 7.4 cm (diam.)
13. Brush pot, late 18th – early 19th c., steatite, 12.3 x 10.6 x 6.5 cm

On loan from the International Friends of the MMFA through the generosity of Kenneth Greenstein



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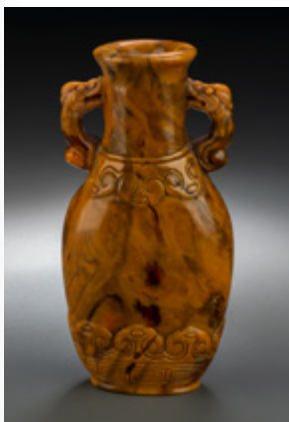
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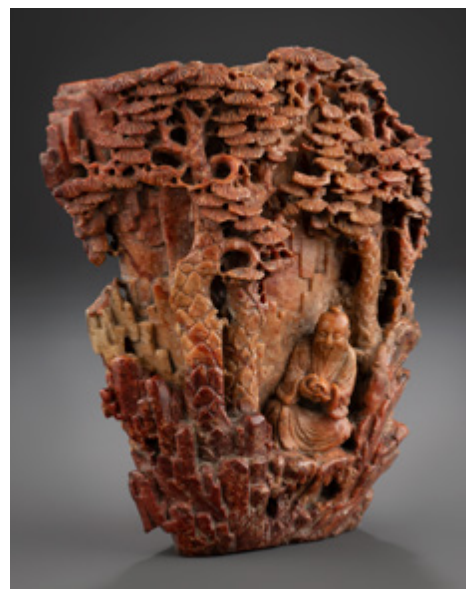
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POWER IN A NAME IN 17TH-CENTURY ROME: FRANÇOIS PERRIER'S *THE FORGE OF VULCAN*

During his lifetime, François Perrier became a highly esteemed artist working in both Rome and Paris. After apprenticing in Lyon, it is assumed with Horace Le Blanc, he went to Rome (1625-1630), entering the workshop of Giovanni Lanfranco, who had studied with Annibale Carracci and was now a leading artist working on the decoration of Sant'Andrea della Valle. A talented draftsman, Perrier seems to have learned etching from Lanfranco at this time. On his behalf, Perrier produced a famous print of a large altarpiece by Domenichino in Rome to make public that it was plagiarized from a painting by Agostino Carracci, the brother of Annibale.

Perrier returned to France in the early 1630s, where he collaborated with and became first assistant to Simon Vouet in Paris. During these years he primarily executed fine prints after Vouet, but also paintings and fresco decorations. Working closely with this master, Perrier adapted his own vision to a more classical and monumental figure style and depth of space. Combining this experience with his memories of his Roman years and the art of Guido Reni and Lanfranco, among others, he gained an assurance in handling sophisticated foreshortenings in animated compositions. Between 1632 and 1634, he had as his pupil the very young Charles Le Brun. By 1634, however, the artist was planning a return to Italy. Aside from the competition with Vouet, Perrier's birthplace may have played a significant role in his return. At the time, Franche-Comté was not part of France, but rather an independent "remnant" of the Duchy of Burgundy, ruled by the Spanish Hapsburgs. Of course, Perrier might also have hungered for a return to the sophistication, antiquities and artistic growth offered by Rome.

In 1635 he was back in the Eternal City, where he remained for a decade, receiving prestigious commissions from Cardinal Bernardino Spada, the Este family, and Cardinal Vincenzo Giustiniani as well as for the Palazzo Peretti. During this period, he conjoined the lessons of his diverse artistic experiences and found new inspiration in the decorative painter Pietro da Cortona. He also created highly esteemed prints after antiquities.

Returning to Paris late in 1645, Perrier's highly individual, energized style introduced into France the grand decorative manner of contemporary Rome and thus played a significant role in the development of French Classicism later in the 17th century. He was among the 12 original members, the "Anciens," of the Académie Royale de Peinture et de Sculpture, newly created in 1648. Like his contemporary Nicolas Poussin, Perrier did not do underdrawing on his paintings, preferring to paint directly on the prepared canvas or panel. He died in November 1649, at the age of 55.

The Forge of Vulcan was commissioned by Cardinal Bernardino Spada and remained with the family descendants right up until our recent purchase of the work. There are records of payment from Spada to Perrier for our painting dated April 28, 1640 (12 *scudi*) and July 7, 1642 (12 *scudi*).¹ The citation for the July 1642 payment is wonderfully explicit. "... signor Provisori di Sacro Monte della Pietà di Roma le piacerà pagare a Francesco Perrier Borgogne pittore scudi dodici sono per resto e final pagamento di tre quadri da esso fatti, per servizio di casa nostra, uno rappresentante l'istoria di Scipione Africano, un altro Vulcano che fabbrica tre spade e l'altro dell'istesso soggetto di chiaro scuro."²

The selection of subject is delightful in its singular focus on the activity of sword-making. Interestingly, the Italian word for sword is spada. Vulcan (the bearded figure at left) is shown actively at work producing swords with his assistants. At far left, an assistant in the background can be seen at the open furnace working on the hilt of a sword. Three additional swords feature prominently at the centre foreground: Vulcan and an assistant hammering a sword; a second sword leaning against the anvil, its hilt lying on the floor below the men; another assistant testing a third, completed sword, at right. The figures form a circle about the centre column, wood stump and anvil, their twisting bodies and gestures animating the formation so that the eye moves both from left to right and from the background to the foreground and back to the background. A lovely

landscape detail is featured at right, thus opening up the composition. Both natural and artificial light assist in this animation. Tools lie about the floor, and armour hangs from the column. It may not be irrelevant that Cardinal Spada served as a papal ambassador plenipotentiary under Pope Urban VIII in 1640, just prior to the outset of the first War of Castro in 1641, in which various Italian forces formed alliances and threatened Rome in January 1642. Spada had arranged a truce in 1640, but the Pope had annulled it.

The orchestration of light and action, the dynamic composition and the vivid brushstroke make this painting captivating and one of the artist's most successful compositions. It will profoundly enrich our fine ensemble of French 17th-century art.

HILLIARD T. GOLDFARB

¹ Alessandro Brogi, "François Perrier e i bolognesi," in *Studi di storia dell'arte*, vol. 31, 2018, p. 154 and 165. Here the author cites Roberto Cannatà and Maria Lucrezia Vicini in *La Galleria di Palazzo Spada: genesi e storia di una collezione* (Rome: Europa, 1992), p. 41.

² Loosely translated, this citation reads: "The Provisori of the Sacro Monte della Pietà [bank] to please pay to Francesco Perrier Borgogne painter, the remaining twelve scudi as final payment for three pictures made by him, for service to our house, one representing the story of Scipio Africans, another of Vulcan who makes three swords, and another of the same subject in chiaroscuro."

François Perrier (1594-1649)
The Forge of Vulcan
About 1640-1642
Oil on panels
114.5 x 115.7 cm
MMFA, purchase, Harold Lawson, Marjorie Caverhill, Harry W. Thorpe and Mona Prentice Bequests

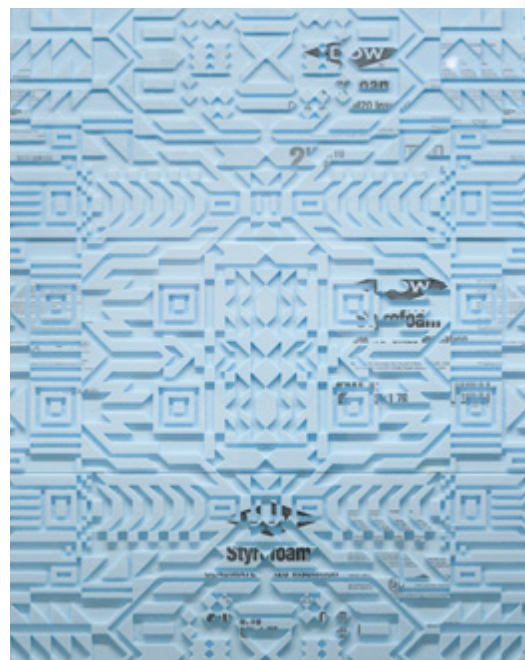




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ON VIEW

MAJOR EXHIBITION

■ RIOPELLE: THE CALL OF NORTHERN LANDSCAPES AND INDIGENOUS CULTURES

Until September 12, 2021

Michal and Renata Hornstein Pavilion – Level 2

DISCOVERY EXHIBITIONS

■ MANUEL MATHIEU: SURVIVANCE

Until March 28, 2021

Contemporary Art Square

Jean-Noël Desmarais Pavilion – Level S2

■ YEHOUA CHAKI: *MI MAKIR*

A SEARCH FOR THE MISSING

Until March 14, 2021

Graphic Arts Centre

Jean-Noël Desmarais Pavilion – Level S2

■ GRAFIK! FIVE CENTURIES OF GERMAN AND AUSTRIAN GRAPHICS

Until July 3, 2021

Liliane and David M. Stewart Pavilion – Level 1

■ ECOLOGIES: A SONG FOR OUR PLANET

From March 10, 2021

Jean-Noël Desmarais Pavilion – Level S2

■ YANN POCREAU: IMPERMANENCIES

April 10 – August 8, 2021

Graphic Arts Centre

Jean-Noël Desmarais Pavilion – Level S2

UPCOMING

■ CAROLINE MONNET: NINGA MÌNÈH

April 21 – August 1, 2021

Contemporary Art Square

Jean-Noël Desmarais Pavilion – Level S2

The MMFA is proud to present the first personal exhibition of Caroline Monnet in a Canadian museum. The multidisciplinary artist of Algonquin and French heritage explores, through her art, questions of identity, particularly in her maternal Indigenous roots. The works in *Ninga Minèh*, some of which are being shown for the first time, evoke both metaphorically and materially the harsh living conditions experienced by Indigenous peoples on reserves, which were long ago imposed on them by the Government of Canada. In most cases, reserve housing was hastily built with cheap materials: from the outside, they often appear shoddy or uncompleted. Families are crammed together, without the barest of comforts. The exhibition *Ninga Minèh* (Algonquin for “promise”) is a call to authorities to finally offer First Nations people decent, dignified, pleasant living conditions.

An exhibition organized by the MMFA.

ON TOUR

■ THIERRY MUGLER: COUTURISSIME

Winter 2021

Munich, Germany – Kunsthalle der Hypo-Kulturstiftung

■ LOVE IS LOVE: WEDDING BLISS FOR ALL À LA JEAN PAUL GAULTIER

Winter 2021

Belgrade, Serbia – Museum of Contemporary Art

1. Yehouda Chaki (born in 1938), *Portrait 1874-w*, 2018, oil on wood, 40.6 x 33 cm. Collection of the artist

2. Hans Makart (1840-1884), *The Abduction / Death and the Maiden*, about 1863. MMFA, purchase, Claude Dalphond Fund in memory of Gisèle Lachance. This work is presented in the exhibition *GRAFIK! Five Centuries of German and Austrian Graphics*

3. Caroline Monnet (born in 1985), *Super Strong* (detail), 2020, Styrofoam, 185.4 x 246.4 x 9.5 cm. Private collection of Carl Robichaud. Photo Paul Litherland

Virtual tours are available for several exhibitions. Use these immersive 3D experiences as a prelude to your Museum visit!

SIGNED BY YOU!

2020 → 2021
Annual Fundraising
Campaign



The Museum
Foundation



More than
ever, each
donation
counts!

THE MMFA IS SIGNED BY YOU!
By joining your efforts with those of
many other donors, you'll be playing a
vital role in securing a long future for
the Museum's activities.

Your donations are essential.

Two ways to give:

- By clicking here

signedbyyou.ca

- By contacting the Foundation
at 514-285-2000

Annual goal: \$1.3M

THE MMFA IS AN NPO:
It depends largely on
your donations to pursue
its mission.





Marie-Michèle Vaillancourt, donor

Help us pursue
the social and
humanist work
of your Museum.

Your donations:

- Represent a major contribution to the preservation of the MMFA's encyclopaedic collection of close to 45,000 works of art.
- Support the work of nationally recognized experts who work in the Museum's conservation laboratory.

Quality educational
programs at
the MMFA:
SIGNED BY YOU!

Your donations:

- Enable us to continue deploying the EducArt digital platform, created by your Museum and recognized by the Ministère de l'Éducation du Québec.
- Help us provide remote support to the province's parents, teachers and students through the development of first-rate, stimulating educational content.

Yvon Lafrenière and Ghislaine Duchesne, donors





Highly engaging family activities at the MMFA: SIGNED BY YOU!

Your donations:

- Promote creativity and wellness through the Museum's Lending Families a Helping Hand program.
- Open parents and kids to whole new worlds and loads of discoveries in the Family Weekends activities.

Étienne Paradis, donor

The MMFA is everyone's museum: SIGNED BY YOU!

Your donations:

- Ensure the continuity of the Sharing the Museum program, which aims to make art accessible to all.
- Enhance the quality of life of people aged 65 and over through the creative universe of Thursdays at the Museum.
- Provide museum therapy activities at the Art Hive and WKSHP 15-20, led by an art therapist and attentive cultural mediators.



Grégory Jean-Louis, donor



TRIBUTE TO OUR BENEFACTORS

The Montreal Museum of Fine Arts would like to express its heartfelt thanks to the individuals – including the members of the Angel Circle, President’s Circle, Women of Influence Circle, Distinction Circle, Elite Circle, Prestige Circle and Ambassadors’ Circle – as well as the foundations and corporations that made a gift of money to the Foundation between November 1, 2019, and October 31, 2020, to support the Museum’s many projects.



Alysia Yip-Hoi, donor

Another way you can support the Museum and its 2020-2021 annual campaign: Join one of the MMFA’s Philanthropic Circles.*

TO LEARN MORE: Catherine Doyle cdoyle@mbamtl.org 514-285-1600, ext. 347 Anne-Isabelle Pronkin apronkin@mbamtl.org 514-285-1600, ext. 269

Photos and videos: Deux Huit Huit

\$250,000 and more Crétier, Stephan D. and Stéphany Maillory de la Chenelière, Michel Mayer, Dan Monty, Jean C. and family

\$100,000 and more Bailey, W. Bruce C. Anonymous Elefant, Marcel and Caroline Fichman, Stephen Harrison, Michael St.B. Hornstein, Sari Schubert, François

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The Montreal Museum of Fine Arts Foundation has made every effort to ensure the accuracy of the information on this list. If we have made a mistake, please accept our apologies and send your corrections to foundation@mbamtl.org.

Official presenting sponsor of the Elite Circle



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Official presenting sponsor of the Young Philanthropists’ Circle





PRISM, THE MMFA'S DIGITAL INNOVATION LAB, SUPPORTS QUEBEC'S MUSEUMS DURING THE PANDEMIC

Last June, in light of the COVID-19 pandemic, PRISM sent out a call for collaboration to Quebec's museum professionals to devise digital solutions for museums struggling to reach their audiences during periods of full or partial closure.

Almost 60 professionals from every corner of the province responded to the invitation. Together, they took part in intensive design-thinking sessions offered over 12 weeks that included phases of conceptual reflection, co-creation and prototype testing. To support this process, PRISM recruited technology companies from its network and paired them up with these digital innovation cells to co-create prototypes that were adapted to the stated needs.

Over the course of summer 2020, two cells were formed. The first developed a new type of remote mediation for schools that involved artificial intelligence. The second cell designed a hands-free device for families based on motion detection and interactive projections.

In November 2020, an interdepartmental cell came into being at the Museum. A group of 10 professionals from the Education and Wellness Division, the Association of Volunteer Guides and the Membership and Customer Service department joined forces to engage in collaborative ideation. Their mission: to deploy new technological tools in order to offer a variety of distance mediation activities from the exhibition galleries of *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*. Their efforts led to the development of brand-new initiatives that will be tested with groups recruited from among MMFA Members. Last but not least, in winter 2021, two new cells will be launched, this time to address issues related to

students with special needs and seniors living in retirement homes or long-term care facilities.

CHARLÈNE BÉLANGER

PRISM is funded by the Ministère de la Culture et des Communications as part of the implementation of measure 115 of Quebec's Plan culturel numérique.

OUR DIGITAL INNOVATION CELLS

■ REMOTE MEDIATION FOR SCHOOLS

Participating institutions: Centre d'exposition d'Amos, La Guilde, MMFA, Musée de la mémoire vivante, Montreal Holocaust Museum, Museum of Ingenuity J. Armand Bombardier, McCord Museum, Musée national des beaux-arts du Québec, Pointe-à-Callière, Planétarium Rio Tinto Alcan
Paired company: Spoken Adventures

■ CONTACTLESS INTERACTIVE EXPERIENCES

Participating institutions: Phi Centre, Montréal Science Centre, Jardin botanique de Montréal, Canadian Museum of History, MMFA, Museum of Ingenuity J. Armand Bombardier, Sherbrooke Museum of Nature and Science, Pointe-à-Callière, Parks Canada
Paired companies: Ottomata, MySmartJourney

■ REMOTE RIOPELLE

Participating MMFA teams: Education and Wellness Division, Membership and Customer Service, Association of Volunteer Guides
Paired company: Rum&Code

■ COUNTERING SENIORS' ISOLATION

Participating institutions: Colby-Curtis Museum, Montréal Science Centre, Château Dufresne, Mémoire des Montréalais.es, Musée d'art contemporain de Montréal, Culture Trois-Rivières / Boréal, MMFA
Paired company: Call for solutions launched in January 2021

■ STUDENTS WITH SPECIAL NEEDS

Participating institutions: Culture Trois-Rivières / Boréal, Musée de Lachine, Quebec Centre for Biodiversity Science, Musée d'archéologie de Roussillon, Montréal Science Centre, Musée du Bas-Saint-Laurent, Mémoire des Montréalais.es, Musée d'art contemporain de Montréal, Musée des beaux-arts de Sherbrooke, MMFA
Paired company: Call for solutions to be launched in March 2021

THE MUSEUM FROM HOME NEW WAYS OF EXPLORING THE ARTWORKS...



VIRTUAL TOURS

Thanks to their impressive image quality, the virtual tours allow you to take your time exploring the exhibition galleries to admire each of the artworks, read the descriptive labels in detail and get up close to the art to revel over the smallest of details. Five exhibitions are available for viewing: *Riopelle*, *Paris in the Days of Post-Impressionism*, *Yehouda Chaki*, *Manuel Mathieu* and *GRAFIK!*



ART THERAPY

Led by Stephen Legari, Art Therapist at the Museum, these short videos employ art therapy tools to promote relaxation, appeasement and introspection. Each experience in this series takes a work from the collection as its starting point and is carried out using everyday materials people have on hand. A wonderful way to take a moment for yourself.

Raymonde April (born in 1953), *Self-portrait with Curtain* (detail), from the group "My Gaze Is Clear Like a Sunflower," 1991. MMFA, gift of the artist



CREATIVE WORKSHOPS FOR FAMILIES

Based on the exhibitions or artworks in the collection, these workshops designed by our team of mediators stimulate youngsters' creativity and encourage enriching parent-child interactions. They are accompanied by detailed instructions and illustrations to support you at each step of the creative process. Some uniquely fun family time!

Photo Solene de Bony



LA VIE SECRÈTE DE L'ART

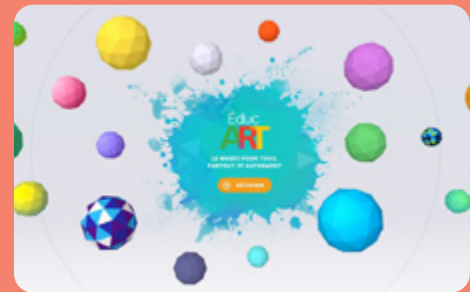
The winner of two Numix awards, this French-language podcast series consists of five short stories written by children's author Simon Boulерice. It proposes an exploration of art by tuning into our sensitivity and imagination, enhances our appreciation of artworks, and encourages 8- and 9-year-old listeners to give free rein to their creativity. Suitable for at home or in class.



3 MINUTES WITH AN ARTWORK

In this video series, seasoned Museum Volunteer Guides share the secrets behind various treasures in the collection. A memorable exploration of meticulously selected artworks spanning the 17th century to today and covering everything from painting to decorative arts.

Giovanni Battista Tiepolo (1696-1770), *Apelles Painting the Portrait of Campaspe* (detail), about 1726. MMFA, purchase, Adaline Van Horne Bequest



EDUCART

A fantastic resource for teachers of any subject in the Quebec education system, the EducArt platform utilizes the MMFA's artworks as a basis for studying 17 themes related to current issues. All of its educational projects were co-created by and for members of the province's teaching community. A multidisciplinary universe to discover from home or in class.

Be it to stimulate or to calm your mind, the Museum's artworks offer a cornucopia for the eyes and a wellspring for reflection, the imagination and creativity. Here are 12 digital activities that allow you to discover the MMFA from different angles, be it at home or at school, solo or as a family.



WEBINARS

Over the past several months, we began offering the public a host of virtual discussions, which, to our delight, have been very popular. Lectures, roundtables, exhibition launches... many varied opportunities to give you a behind-the-scenes look at the Museum and share with you our passion for art and culture.

Photo Sébastien Roy



CURATORIAL'S PICKS

The MMFA's curators reveal to you their favourite artworks in the collection.

William Brymner (1855-1925), *Girl with a Dog, Lower Saint Lawrence* (detail), 1905. MMFA, gift of Sarah Humphrey and Gerald van Gorp in honour of the Montreal Museum of Fine Arts' 150th anniversary



MEET THE ARTISTS

At the MMFA, we have a particular fondness for artists, be they newly represented in our collection, those we have hosted in residence or those whose evolution we have admired over the years. To this end, we invited 10 of them to take part in a question-and-answer game and talk directly to our wonderful community.

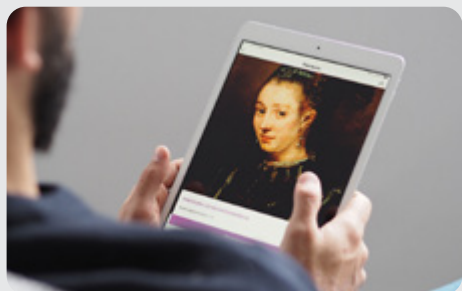
Karen Tam. Photo Art Toronto



THE MMFA'S PROFESSIONALS

Every day, Museum employees devote their knowledge and expertise to the service of art and culture. These videos give you a chance to meet these impassioned professionals (virtually) and learn more about their fascinating work.

Anne Grace, Curator of Modern Art, MMFA. Photo Le Pigeon



THE MOBILE APP

Download the MMFA's free mobile app so you can follow various digital tours of our collection and listen to podcasts and musical audioguides in the comfort of your home. At the Museum, you can use the app for its features that are designed to enrich your experience. It also contains practical information on current cultural activities and the exhibitions on view.

Photo Solene de Bony



PORTS OF EXILE, HOME HARBOURS

Four museums on either side of the Atlantic – la Fabrique des savoirs in Elbeuf (Réunion des musées métropolitains Rouen Normandie), the Musée d'histoire de Marseille, the Montreal Museum of Fine Arts and the Montreal Holocaust Museum – have come together to cast a light on the fates of Jews persecuted by the Nazi regime. A virtual exhibition not to be missed.

Portrait of a group of passengers aboard the Serpa Pinto (detail), 1944. Collection of the Montreal Holocaust Museum, gift of Maurice Shenkier

THE YOUNG PHILANTHROPISTS' CIRCLE CELEBRATES FIVE YEARS OF ACQUISITIONS AT PAPIER FAIR

In April 2020, the MMFA Foundation's Young Philanthropists' Circle (YPC) celebrated five years of partnership with the Papier Contemporary Art Fair. Since 2015, 14 artworks presented at Papier have been added to the MMFA's permanent collection, thanks to support from the YPC. These works were selected by Museum curators, with the backing of YPC members and various acquisition funds. By showcasing local contemporary art, these acquisitions have served as a springboard for a lot of emerging talent. The collected artists include Jacynthe Carrier, Jannick Deslauriers, Claudie Gagnon, Andréanne Godin, Passa Mangiuk, Natascha Niederstrass, Joseph Tisiga, and Chloë Lum and Yannick Desranleau (Seripop).

At the latest edition of Papier, the work that ultimately captured the curators' hearts was *72%_Match: Barnett Newman, Dyonisius, 1949* by Adam Basanta. An artist and experimental music composer, Basanta has earned many prestigious distinctions such as the Pierre-Ayot Award (2018) and the Sobey Art Award (2020). His work can be found in the collection of the Musée d'art contemporain de Montréal and in many corporate collections. A sincere thank you to all the donors who made this acquisition possible: the YPC Fund, the Hamelys Fund, the Marie-Solange Apollon Fund and André Dufour.

Adam Basanta (born in 1985)
72%_Match: Barnett Newman, Dyonisius, 1949
2018
Ink-jet print from a digital file
MMFA, purchase, Young Philanthropists' Circle Fund, Hamelys Fund, Marie-Solange Apollon Fund and André Dufour Fund



NEW CO-CHAIRS FOR THE YOUNG PHILANTHROPISTS' CIRCLE



The MMFA Foundation is proud to announce the appointment of Pholysa Mantryvong and Lyla F. Bradley as Co-Chairs of the YPC. They succeed Emmanuel Philippe and Isabelle Gauthier Brancoli.

■ **Lyla F. Bradley** works for TD Bank Group as Legal Counsel supporting TD Insurance, where she focuses on commercial and regulatory law. Holding a Licentiate in Laws and Juris Doctor from the University of Ottawa, this brilliant lawyer brings many ideas for promoting the long-term development of the YPC, which she joined five years ago. Having studied literature and art history at Acadia University, Bradley has chosen to devote her time to the arts, a long-standing passion of hers. She has been a member of the MMFA's Acquisition Committee – Quebec and Canadian Art since March 2019.

■ Entrepreneur, innovator and philanthropist **Pholysa Mantryvong** is the founder and CEO of the artificial intelligence startup ENKIDOO.ai. This young company has already made a name for itself among Canadian technology accelerators and is growing rapidly. Alongside his entrepreneurial pursuits, Mantryvong has always been actively involved in many philanthropic organizations whose causes include the arts, LGBTQ+ rights and helping disadvantaged people. He joined the YPC soon after it was formed, in 2012.

The Young Philanthropists' Circle, whose official presenting sponsor is Canadian engineering firm Hatch, is made up of over 500 young patrons with a passion for culture and philanthropy. Debunking the myth that you have to be a certain age to patronize the arts, YPC members are professionals under 40 who have a thirst for culture and a desire to contribute to the MMFA's mission.

To learn more about the YPC
Anne-Isabelle Pronkin
apronkin@mbamtl.org
514-210-8344

PRESTIGIOUS HONOURS FOR OUR MAJOR DONORS IRWIN AND FREDA BROWNS



The MMFA extends its heartfelt congratulations to Irwin and Freda Browns for both being named Knights of the Ordre de Montréal, the highest honour awarded by the city. Its purpose is to recognize citizens who have distinguished themselves through their significant contribution to Montreal's development or international renown, their exemplary commitment to their fellow citizens, or their remarkable professional achievements. Discerning collectors, the Browns are long-time patrons of the MMFA who have also contributed to the success of many other Canadian museums. Their outstanding generosity and commitment this year further earned them the 2020 Award of Excellence in Philanthropy from the Canadian Museums Association. In 2007, their collection of prints spanning five centuries of history was presented in an exhibition at the MMFA. Since then, they have donated close to 120 artworks to the Museum.

Photo Stéphane Najman

THE MUSEUM BALL'S GRAPHICS AWARDED

Congratulations to Paprika! This Montreal firm took home Bronze in the Design: NPO/Humanitarian Cause category at the Idéa 2020 creative communications competition for the graphic signature and related materials (invitation, tickets and annual program) it designed for the 2019 Museum Ball.



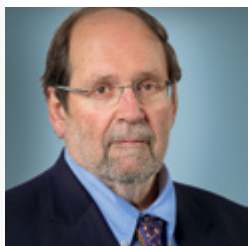
IN MEMORIAM



DR. NARINDER S. KAPANY (1926-2020)

Widely known as the father of fibre optics, Dr. Narinder Singh Kapany was the first to successfully transmit high quality images through fibre bundles, in 1953,

while working alongside Harold Hopkins at Imperial College London. He was a fellow of the British Royal Academy of Engineering, the Optical Society of America and the American Association for the Advancement of Science. A noted philanthropist, Dr. Kapany was deeply committed to championing Sikh culture and language. In 1967, he established the Sikh Foundation International, which pioneered the display of Sikh arts at the Victoria and Albert Museum (London), the Asian Art Museum (San Francisco), the Smithsonian Institution (Washington, D.C.) and the Rubin Museum of Art (New York). Thanks to his generosity through the Sikh Foundation International and the Chadha Family Foundation, the MMFA acquired over 70 artworks dating from the 19th century onward, which will be displayed in the Stephan Crétier and Stéphanie Maillery Wing for the Arts of One World, and received a major monetary donation, matched by the Chadha Family Foundation. The Museum is immensely grateful to Dr. Kapany for his vision, engagement and legacy.



CLAUDE PARADIS (1946-2020)

Claude Paradis, who passed away last November, became a supporter of the Museum in 2015. Following his legal training and passing of the bar, he worked

as a lawyer in his native city of Lac-Mégantic during the 1970s and 1980s, until he became President of the Association des producteurs de copeaux du Québec in 1988, a position he held until he retired. Paradis was an avid traveller and a seasoned collector, with a particular fascination for archaeology from around the world. In the past several years, he began donating objects from his extensive collection of Asian (mostly Chinese) and classic archaeology to the MMFA. Thanks to him, the Museum now possesses not only splendid examples of Chinese funerary art, but also magnificent Greek-style Italic vases, while another approximately 80 Greek painted vases and Roman sculptures are in the process of being acquired. Paradis was a member of the Acquisition Committee – International Art Before 1900 and Ancient Cultures. With his passing, the Museum has lost a true and ardent friend.

APPOINTMENTS



Yves Théoret has been named Deputy Director. In 2015-2016, he was Head of Curatorial Affairs at the MMFA before he joined the Musée d'art contemporain de Montréal, where, until most recently, he was

Deputy Director. Over the course of his career, he has also worked at the National Gallery of Canada, in Ottawa, the Museum of Contemporary Art, in Toronto, and the Canadian Centre for Architecture, in Montreal. Théoret has a Master's in Museology from the Université de Montréal and a Master's in Arts Administration from Columbia University, in New York. His academic background, professional experience and personal qualities make him uniquely suitable for the new operational and strategic responsibilities he is to assume at the Museum.



Natalia Bojovic joins the MMFA team as Head of Exhibitions Production. Holding a bachelor's and a master's in Architecture, she was previously Project Management Director at Moment Factory and,

before that, Project Manager, Design, at Scéno Plus. This multi-talented professional with a collaborative management focus and a deep passion for arts and culture will prove an undeniable asset in the successful realization of the MMFA's many exhibitions.

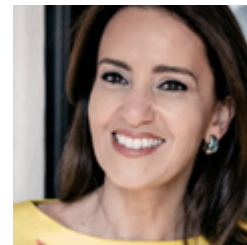


Carolina Calle Sandoval has been promoted to Head of Exhibition Administration. She joined the MMFA in 2019 as Assistant Head of Exhibition Administration, following her role as Director

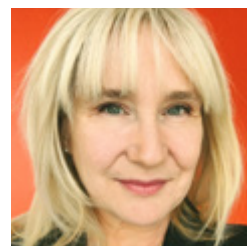
of Administration at the Montreal International Documentary Festival (RIDM). Calle holds a Postgraduate Diploma in Cultural Management and Policies, a Master's in Publishing and a Bachelor's in Visual Arts. Previously, she has been a professor and coordinator in the Visual Arts Department at Javeriana University, in Bogotá, and an Officer in the Arts division of Colombia's Ministry of Culture.



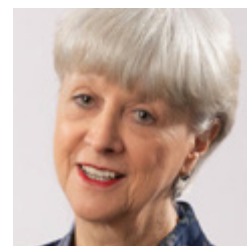
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2.



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BOARD OF TRUSTEES

Pierre Bourgie (1.), C.M., O.Q., C.O.M., President of Bourgie Financial, has been named Chair of the Board of Trustees. In addition, at the Annual General Meeting of the Museum's Members, the following individuals were newly appointed as trustees for a three-year term: Caroline Codsì (2.), President and founder of Women in Governance, Valentine Goddard (3.), President and founder of AI Impact Alliance, and Claudette Hould (4.), retired professor of art history, Université du Québec à Montréal (UQAM). Finally, Sylvie Demers, Chair, Quebec Market, TD Bank Group and President of the MMFA Foundation, saw her term as Trustee renewed for another three years.

MUSEUM COMMITTEES

To the Executive Committee: Stéphanie Marchand, Vice-President of Production, Behaviour Interactive. To the Acquisition Committee – International Art after 1900: Eunice Bélidor, Director, FOFA Gallery, and Mohammad Miraly, Lecturer, McGill University. To the Acquisition Committee – Quebec and Canadian Art: Laurier Lacroix, Professor Emeritus, UQAM. To the Acquisition Committee – Decorative Arts and Design: Alysia Yip-Hoi Martin, Jewellery Designer, Maison Alysia.

In addition, the MMFA recently formed the Governance Committee. Chaired by Pierre Bourgie, it is made up of three members of the Board – Special Secretary Alix d'Anglejan-Chatillon, Jean Houde and Sylvie Demers – and benefits from the counsel of external advisors Lise Bissonnette and Pierre A. Raymond.

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Adad Hannah (born in 1971), *Eros and Aphrodite*, from the series "Prado Project," 2008. MMFA, purchase, Horsley and Annie Townsend Bequest

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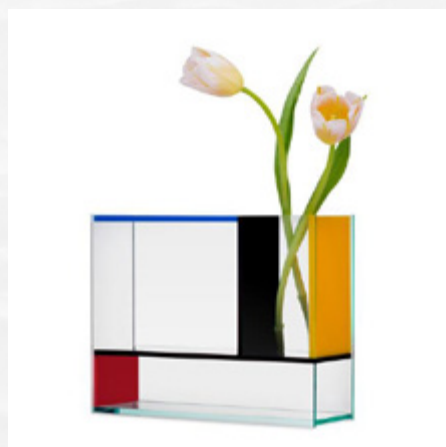
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