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d'identité », « Réalités hybrides du sujet figuratif », « Expressionnisme et art populaire », « Esthétique baroque et hédonisme », « Intimité des écritures graphiques », « Identités interculturelles », « Photographie et estampe ». All of these approaches presented in these exhibitions illustrated the formidable opening of Engramme, since its beginnings, and its commitment to originality and the multiplicity of aesthetic venues in etching.

The activity of the creative collective *Duo en cinq temps* was based on a collaboration of 18 tandems of artists, old and actual members of Engramme. The works produced in the context of these activities have occupied, in five successive moments, the exhibition space of Engramme during the months of the special program of the 25th year anniversary. In this context of historic celebration, Engramme wanted to illustrate with its duo collaborations the many engagements, meetings, complicities and fruitful alliances established between artists involved in the past and present to make sure that Engramme's presence in the field of etching in Quebec remains noteworthy.

Another exhibition, *Collections d'artistes* was the result of the association between Engramme and the Théâtre Périscope. This association allowed the diffusion of works by Engramme artists in the public spaces of the theater in order to reach an audience that is less familiar with the visual arts of the present. *Collections d'artistes* was composed of a dozen of works acquired by the members of Engramme, over the years. The exhibition illustrated the point of view of the artist as a collector.

At last, the exhibition *Parcours gravé*, realized in collaboration with the Galerie Madeleine Lacerte in Quebec City and the Galerie Erce Devlin in Montreal, brought together 12 recent works by Francine Simonin, a major artists in the field of contemporary etching.

In collaboration with the Édition d'art Le Sabord, Engramme concluded its 25th anniversary celebrations with the publication of *Atelier de réalisations graphiques – Engramme: 25 ans d'estampe à Québec*. This book of 127 pages in colors, including texts by Nicole Malenfant, Denise Blackburn and Louise Sanfaçon, was an overview of the activities of the 25th anniversary while offering a section of selected archives of the 25 years of the center's activities.

2002-2006 – Conference and Publication *L'estampe contemporaine: la perméabilité des frontières*

From October 11th to November 17th 2002, the Conseil québécois de l'estampe (today ARPRIM) initiated and coordinated the very first *Mois de l'estampe* all over the province of Quebec. More than 70 organizations, including collective workshops, museums, private galleries and self-managed center for artists, have presented an activity in the context of this event, in a dozen of region in the province.

In the capital, Engramme strongly inaugurated this edition of the *Mois de l'estampe* with the symposium: *L'estampe contemporaine: la perméabilité des frontières*, presented at the salle Multi of the cooperative Méduse. For the occasion, six guest speakers were invited to present their reflections on contemporary art as it relates to etching, all around questions concerning the opening of artistic disciplines: Jocelyne Allouche (Quebec City), Jeanine Thib (Ontario), Anthea Boesenberg (Australia), Marco Buti (Brazil), Claude Sinte (Belgium) and Jürgen Weichardt (Germany).

This conference was enhanced by the various exhibitions presented by artists members of Engramme: Marc Dugas and Jeanne de Chantal Côté at the Galerie Rouje, arts and events; Tania Girard Savoie at the Galerie Engramme; Gilline Tran at the collective Regart in Lévis. The center Sagamie in Alma was presenting and collective exhibition of numeric etchings at the Galerie Trompe-l'œil of the CEGEP Sainte-Foy. At last, Madeleine Lacerte in Quebec City proposed a collective exhibition of international artists practicing etchings.

The publication of *L'estampe contemporaine: la perméabilité des frontières*, launched in the fall 2006, printed all propositions of the six speakers and the five exhibitions associated to the conference. More than 75 works of artists from Europe, the Americas and Australia are presented in this book.

The founding theme of the reflections explored in the contexts of the *Mois de l'estampe* 2002 and published in *L'estampe contemporaine: la perméabilité des frontières* remains still one the today's preoccupations, rich in possibilities for artists in visual arts practicing etching.

2007 – 35th Anniversary of Engramme

Since its inception, Engramme presented a great number of collective exhibition to its members in thirty cities in Canada and in

fifteen cities in other countries, in the contexts of international biennial of etchings or other special artistic venues. Each year, thanks to the support of their center for artists, Engramme's members helped in realizing residence in creation around the world. And Engramme also welcomes artists in residence from Canada and elsewhere, in its workshops. Engramme has thus affirmed and helped to make people aware of its privilege status of artist collective where research and experimentation are explicit of their great artistic freedom, constantly opened to the world.

For its 2007-2008 program, celebrating its 35 years, aside its regular activities, Engramme organises special events which underline the richness of its international network.

Contest and Collective International Exhibition: *Paysages de l'âme: 400 regards sur Québec*

Engramme is included in the official program of the 400th year anniversary of the city of Quebec with an international contest of miniature etchings. Participants are from Canada and other countries and many of them have collaborated with Engramme to projects in residence, workshops or exhibition or have been interested in etching in Quebec. The 400 selected works will be part of an exhibition at Engramme in the summer of 2008, before going on a tour in Europe.

Collective Exhibition *Transbordements, in the Context of La Vitrine québécoise en Flandre, in Belgium*

La Vitrine québécoise en Flandre will present contemporary creations from Quebec, during two months in the spring of 2008, all over Belgium. It will touch the dimensions of culture, education, economy and technology. Engramme was invited to represent the section "visual arts" at the event with an exhibition bringing together flamish and Quebec artists that have participated, since 2001, to the exchange program of residence in creation between Engramme and the Frans Masereel Centrum in Belgium.

Residence Program of Creation with the Glasgow Print Studio in Scotland

Following the mission of prospection in the United Kingdom in 2006, realized thanks to the invitation by the ministère de la Culture, des communications et de la condition féminine along with the ministère des

Relations internationales, Engramme has elaborated an exchange program of residence in creation on a long-term basis with the etching center of international reputation, the Glasgow Print Studio in Scotland. This yearly program allows to artists from Quebec and Scotland to stay for a month in the host country to realize a project of creation in etching. Founded in 1972 like Engramme, the GPS is located in the heart of the industrial city of Glasgow. In 2009, the GPS will move to its new space, the Trongate 103, a building where you can find seven other artistic organizations in a spirit similar to the cooperative Méduse.

Special Program for Master's Residence

Started in 2008, these residences of a duration of one month allow Engramme's members to stay in the best workshops in Canada or in other countries. These workshops are closely connected to the respective techniques of artists. Artists will be invited to go there to develop an expertise of the highest level. Master's residence in lithography at the Tamarind Institute, in Albuquerque, in New Mexico in the United States; the master residence in serygraphy UV at CIB Communications imprimées Bellemare inc., in Montreal; master's residence in engraving at the Glasgow Print Studio, in Glasgow, Scotland; master's residence in non toxic techniques at the Warringha Printmakers Studio, in Sydney, Australia. These new expertise, combined to new equipments acquired by Engramme in 2008 and relevant to the latest technology in etching, will allow Engramme to improve in a more significant manner the development of etching in Quebec. ■

MUSÉE NATIONAL DES BEAUX-ARTS DU CANADA

1982

The Prêt d'œuvres d'art: a collection in transit

The ministère des Affaires culturelles created, in 1982, the *Prêt d'œuvres d'art* collection in response to numerous consultations done with artists and employees in the cultural spheres at the end of the seventies and the beginning of the eighties. The first objective of this collection was (and still is) to support creation in the visual arts by buying works of art from Quebec artists and helping their diffusion. So, each year, the Museum launches a call for proposal to artists

in order to enrich the CPOA. To this day, more than 700 works of the collection are on lease to ministries, government organizations and Quebec delegations around the world. The Museum also offers the possibility to see a large selection of works of the collection in the present exhibition on the walls around the atrium of the Charles Baillargé Pavilion. The *Prêt d'œuvres d'art* collection plays an important role in the diffusion of Quebec's artist's works. By presenting the works outside the usual network of museum and galleries, it raises from the numbers of fans of art actuel, from one year to the next.

1989 Territoires d'artistes: Paysages verticaux

During the summer of 1989, the Musée du Québec (as it was then called) presented the international event *Territoire d'artistes: Paysages verticaux*. This important exhibition, organized by Louise Déry and presented outside the walls of the gallery (because of the refurbishing happening at the Museum and to the point that they closed it) gathered 14 artists of diverse origins, including Michael Snow, Daniel Buren, Angela Grauerholz, Giuseppe Penone and Dominique Blain. By responding to the proposition of realizing a work of art, *in situ*, in relation to the city, these last artists have marked our landscape by the their presence in the summer time. This event marked our history and collective imaginations in indelible ways.

2001 Le ludique

Looking at the concept of play while bringing together twenty artists from Quebec and France, the exhibition *Le ludique* was presented in 2001 at the Musée national des beaux-arts, then at the Musée d'art moderne of Lille Métropole in Villeneuve-d'Ascq, in France. This exhibition, realized by invited curator Marie Fraser, has had a remarkable success with the public and the critics. The Musée was able to reaffirm its role in the promotion of art actuel. Indeed, *Le ludique* has open the way to a series of thematic exhibitions in art actuel initiated by the Musée, such as *Doublures: Vêtements de l'art contemporain* (2003), *L'emploi du temps* (2003), *Avancer dans le brouillard* (2003), *Raconte-moi* (2006) and the forthcoming *Emporte-moi*, scheduled for the year 2009.

Massimo Guerrera Darboral

As the first foray of relational art at the Musée, the individual exhibition of Massimo Guerrera has

been possible thanks to the curator in art actuel at the time, Anne-Marie Ninacs. This demanding exhibition focusing on the meeting of shared experiences has transformed the way we engage with Museums in various ways. It pushed its limits further. In the exhibition room, the artist has partially recreated his atelier in order to transform the room into a space open to explorations and exchanges. The public was invited to wander, sit, look, manipulate, eat and discuss in the heart of the artist's installation. This was an audacious and judicious proposition, which allowed all to rethink their usual conceptions about art, the status of the artist, the place of the audience and the object's many functionalities. ■

FOLIE CULTURE

International Festival Folie/Culture, 1984

White/asylum
Broken silence
Tribute to Foucault

These three affluent lines speak out the amplitude of the program and the multiplicity of points of view proposed to discuss the event. It is a radical trajectory conceived to shake ignorance about the general suffering in madness and the interventions in art actuel. Thinking of the white/asylum, we see the space of all creations hidden in the artists' doubt, in the reclusions of the mad. In "breaking the silence", speech claims its right of expression on the public sphere. And the tribute to Foucault (deceased in 1984, few months before the festival) establishes a filiation in the elaboration of a critical approach. One that confronts the scenarios reserved to the mad and other alienated citizens, in a system based on reclusion in asylum and other institutions – both places carrying more and more the weight of their arbitrariness.

This international event comes out of this encounter between Auto-psy and Obscure. The first had the mandate to defend the rights of institutionalized people. It wanted to create awareness and inform the agents involved (people in power and the general population) to the different community aspects regarding mental health. The second is a cooperative association of production in art actuel. *The Festival international Folie/Culture* is a major event. It will be one of the foundations of the socio-artistic organization of the same name.

Few milestones have shaken the planet "psy" during the sixties and the seventies: the publication of Michel Foucault's *Madness and Civilization* (in 1961); an experience bringing the closure of a psychiatric hospital in Trieste and in other Italian cities following the law 180, in 1978, which was meant to integrate all medical structures in the treatment of mental illnesses; the birth of the anti-psychiatry movement with practicing authors and doctors from England, United States, France, Italy; an awareness by people preoccupied with the massive use of medication in general. Artists and writers are at the same time interested in the phenomenon of madness as a turbulence zone and suffering in our time.

The *Festival international Folie/Culture* is a first. From September 27th until October 7th, organizers propose a program established according to 3 major themes:

« Les murs de la folie » takes an editorial stance and presents an overview of the actual situation. It offers a critique against the dehumanization of treatments in mental health. It is a plea for the reinsertion of the mad, to extricate them from the inferno of the hospitals where they have been confined for centuries. It wants to bring them in the society of humans. These radical texts are opposing the mechanist systems of the prisons established to contain them, not to cure.

« Créativité en folie » opens a space for artists with texts by Gilles Arteau, Guyotat, Paul Valet, Helen Doyle, Chantal Veilleux and Yves Giguère. We can also find a presentation of various experiences in creation as alternatives to practices found in asylums. Indeed, the groups *Cheval bleu* and *Trames de France* integrate various forms of creation to liberate madness of the mental prison where it is confined: writing, photography, theater, etc. Similarly, we can find texts on « art brut », on Victor Cordier as well as the *Hôpital malade* by Jean-Claude Gagnon. It is here that we can also discover a generous film and video program coming from Europe, Canada and the United States. All art films and documentaries engaging with madness. Elsewhere, a theater presentation of *Scan Lines* by the Belgian theater group Plan K stirs the imagination. In the section « exposition », we discover the photographs of Brigitte Ostiguy and André Morneau from Quebec, the posters of the Musée d'art brut, in Lausanne, and the moving drawing exhibition *Débile, éthylique, psychotique*, by Victor Cordier, sent

contrary to good sense to wars and conflicts (Corea, Algeria) and endlessly moving between institutions and houses for immigrant workers. At last, we can experience a sound installation by Neam Cathod amplified by a dynamic and controversial workshop done with some of Robert-Giffard residents.

« Alternatives en tête » proposes some clues and new territories regarding mental health treatments and the reintegration, in the social continuum, of yesterday's outcasts. Chiara Strutti has come to talk about the Trieste experience, where the asylum has been officially closed in 1980. She discusses the modalities bound to the choice of reinserting clients in the services integrated in local health networks. Michel Hock presents the work of *La Devinière*, a service open yearly and 24 hours per day to welcome and take care of heavy cases of children experiencing psychosis. Mental health, psychosis and schizophrenic episodes don't have the same schedule as the workers in mental health. They can happen all the time. Two major authors are pushing the reflection further on the "asylum system" and the alternative practices during the last fifteen years. First, Robert Castel with four publications between 1973 and 1981 on the alternative phenomenon in mental health, and, of course, Howard Buten, unavoidable with his landmark book called *Quand j'avais cinq ans je m'ai tué*.

The event will draw attention to two major points. On the one hand, it will be the beginning of a hybrid group called Folie/Culture, which will pursue the exploratory adventure of these connections between art and madness, madness and culture. It will also continue to make the population aware of the perilous aspects of mental health, as well as alternative practices and their limits for art actuel. On the other hand, the ministère des Affaires sociales will send a mission to Trieste to see, on location, how the closing of the asylum went.

Sans frontière, Quebec and Chicoutimi, 1995

A decade later, in March and April 1995, Folie/Culture organized another major event, its 4th festival which took place over two different periods. This festival shares the ideologies of Folie/Culture: juxtaposition and amalgamation of art and social activism as a main territory of culture to investigate. It is a place to perform where poetry and the amplitude of imagination would frequently shake the unbearable conventions of reality, to create chaos on the human scale.