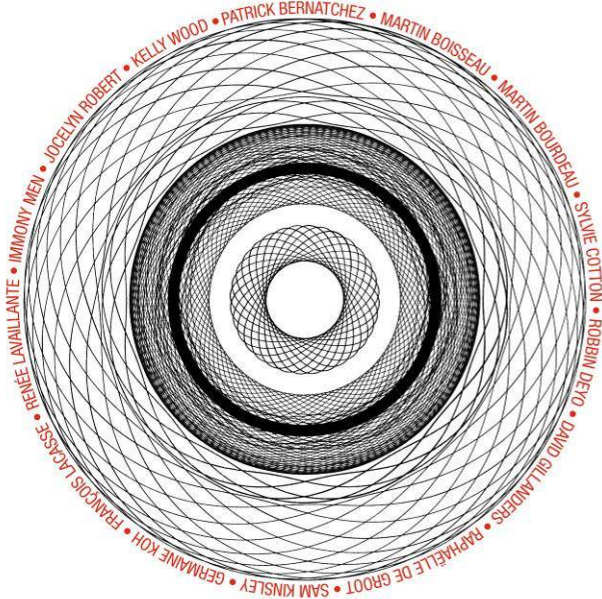


## EXHIBITION

# UNFAITHFUL MORNINGS THE ART OF PROTOCOLS

7 NOVEMBER 2013 TO 14 SEPTEMBER 2014



**Québec City, Wednesday 6 November 2013** □

What is common to the work of the artists Patrick Bernatchez, Martin Boisseau, Martin Bourdeau, Sylvie Cotton, Robbin Deyo, David Gillanders, Raphaëlle de Groot, Sam Kinsley, Germaine Koh, François Lacasse, Renée Lavillante, Immony Men, Jocelyn Robert and Kelly Wood, all of whom are represented in the exhibition *Unfaithful Mornings: The Art of Protocols* at the Musée national des beaux-arts du Québec? They have all invented or used protocols to advance their creative ideas. On display until 14 September 2014, this novel exhibition delves into a little-known aspect of contemporary art: works that result

from pre-existing protocols, established before the work is carried out but also the driving force behind these artistic projects. The artists from Québec and the rest of Canada presented here thus practise an art of methods, and each of these methods was invented or adapted by them. The show is absolutely fascinating for visitors, who can enjoy the fruits of a systemic labour through an especially diverse body of work. In particular, they can see 12 months of nocturnal images, 25 lost drawings, 40 metres of paper, 118 ovals, 160 colour lozenges, 400 pounds of wool, 42 pebbles falling 10 times, 1,800 images of the Empire State Building, 2,046 points of light, 7,905 Spirograph drawings and thousands of pinholes.

The exhibition draws on the Québec film *Les matins infidèles* (*Unfaithful Mornings*, Jean Beaudry and François Bouvier, 1989), in which a photographer takes a picture every morning on the same street corner for a year to provide a writer with raw material. The film's scenario is a fertile reflection on systemic approaches to art and poetry, echoing the issues raised by conceptual art in the 1960s and 70s. *Unfaithful Mornings: The Art of Protocols* brings

### MEDIA CONTACT

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together works which still resound with the ideas of minimalist and conceptual artists, but which also make clear that they are addressing contemporary issues. For artists today it is a question of the way their work is defined or carried out, of constructing rules or procedures which, while they may resemble those used in science, is not to say that they have left the realm of art. The exhibition features work of great aesthetic diversity, from a post-it notes mural to a sea of knitted wool, a wave of paper, thousands of Spirograph drawings, the music of a building and much more. Many works to discover, but especially systems to decode.

**A 128-page publication, sumptuously illustrated and available at the Musée's Boutique, is being published in conjunction with the exhibitions *Bill Vazan: XXth Century* and *Unfaithful Mornings: The Art of Protocols*. For more information about all the activities around these events, consult the Musée's brand new website: [mnbaq.org](http://mnbaq.org).**

## THE ARTISTS

### Patrick Bernatchez

Born in 1972 in Montréal, where he lives and works. Patrick Bernatchez is a self-taught artist who works in several media, including painting, photography, installation and video. His artistic practice is like a fractal object, in that every work is part of a whole. He draws inspiration from various aesthetics and traditions, such as Mannerism, the Baroque, popular culture and horror and science fiction films. Several of his works can be found in public and private collections, including that of the Montreal Museum of Fine Arts. He has exhibited his work in Canada, the United States and Europe at venues including the Künstlerhaus Bethanien in Germany in 2010 and the Bertrand Grimont gallery in France in 2009. His work has also been included in numerous international group exhibitions, events and contemporary art fairs. He is preparing a solo show at the Casino Luxembourg in 2014, mounted in collaboration with MAC/VAL in Vitry-sur-Seine and the Musée d'art contemporain de Montréal. In 2010, he was a finalist for the Sobey award.



*Fashion Plaza Nights*, 2007-2013. Musical scores, sound track, digital files, yarn, reels, rotating platform, loudspeakers and photographs, varying dimensions. Produced with financial support from the MNBAQ. Photo: Orion Szydel and Patrick Bernatchez

## Martin Boisseau

Born in 1967 in Montréal, where he lives and works. Boisseau's multidisciplinary practice dates back some fifteen years and includes printmaking, drawing, photography and video. He also uses different techniques associated with sculpture and installation (assemblages, mechanized structures).

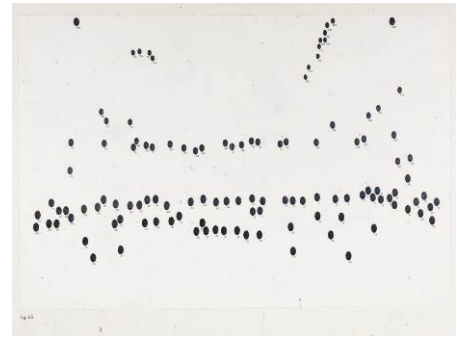


His work principally explores questions of equivalence, translation and transcription and has been shown in some fifty visual arts events (solo and group exhibitions, special events). It can also be found in several public collections, including those of the Musée national des beaux-arts du Québec, the National Bank, the Bibliothèque nationale du Québec and the Musée d'art de Joliette. He is represented by the Graff gallery, which exhibited *Cinquième traitement: dessins-frappés et structuration flottante* in March 2013. That same year, his volume *Frapper l'image: atelier de notes* was published by Éditions du Noroît.

*Premier Temps: sabotage visuel*, 1996-1997. Wood, glass, videotape, audio recording and headphones, 211 x 610 x 20 cm. MNBAQ coll., gift of the artist. Photo: MNBAQ, Idra Labrie

## Martin Bourdeau

Born in 1971 in Ange-Gardien, Québec; lives and works in Montréal. Bourdeau practises an art of quotation and is best known for his reinterpretations of historical paintings. He returned to the scene after a few year absence, and a turn to landscape can be seen in his most recent work. Formerly represented by the Roger Bellemare gallery, today he is represented by the Division gallery. His work, which can be



be found in the collections of the National Bank, the Musée d'art contemporain de Montréal and the Musée national des beaux-arts du Québec, has been seen in various exhibitions at the latter institution, including *Cabinet of Images: The Work of Art and Growth through Acquisition*. In 1998 his work was included in the group exhibition *Peinture Peinture* in Montréal.

*Fig. 65 (Les Noces de Cana de Véronèse)*, 1999-2001. Acrylic on canvas, 254 x 336 cm. MNBAQ coll., gift of Roger Bellemare. Photo: MNBAQ, Patrick Altman

## Sylvie Cotton

Born in 1962 in Montréal, where she lives and works. Sylvie Cotton is an interdisciplinary artist whose projects employ performance, action art, drawing, writing and installation. She began her artistic career in 1997 and explores situations which create a relation with other people or infiltrates their world. Her performances and installations have been presented in Québec, the United States, Italy, Germany, Serbia, Poland, Finland, Estonia, Spain and Japan. A



retrospective of her visual art was held at the Joyce Yahouda gallery in 2006, and her work was included in the 2008 Manif d'art Repères biographiques Biographical Information 120 121 de Québec and the 2011 Biennale de Montréal. A monograph on her work, edited by the curator Nathalie de Blois, is forthcoming.

*Instrument à dessiner*, 2012-2013. Gouache, fabric, diverse objects and Manila paper, varying dimensions. Collection of the artist. Photo: Richard-Max Tremblay

## Robbin Deyo

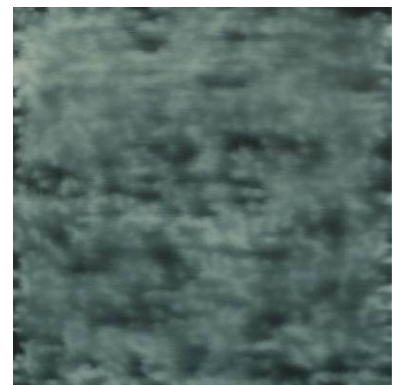
Born in 1963 in Burnaby, British Columbia; lives and works in Montréal. Robbin Deyo's universe is one of colours, motifs and tools which evoke the world of childhood – using cookie cutters to cut motifs in wax, and for the past few years choosing to work with the Spirograph. She obtained a bachelor's degree in visual art from the Emily Carr Institute of Art and Design in Vancouver in 1995. In 1998, she completed her studies with a master's degree in visual art at Concordia University in Montreal. Her work can be found in the Prêt d'oeuvres d'art collection of the Musée national des beaux-arts du Québec and in the Art Omi Foundation and Francis. J. Greenburger collections in New York. Since 1995, her work has been the subject of a dozen solo exhibitions and has been included in some fifteen group exhibitions, mostly in Canada but also in the United States, France and Italy. She is represented by the Paul Kuhn gallery in Calgary, Alberta.



From left to right: *Spin*, 2011. Animation and video projection, 2 min. 2 sec., silent. Collection of the artist; *Rewind*, 2011-2012. Animation and video projection, 4 min. 34 sec., silent. Collection of the artist; and *SPIN Archive*, 2009-2011. Animation, 7,905 Spirograph drawings, wood, video screen and stool, 105 x 40 x 36 cm. Collection of the artist. Photo: Guy L'Heureux

## David Gillanders

Born in 1968 in Toronto, lives and works in Ottawa. David Gillanders' work invites reflection on the frantic pace of change in contemporary society and the blurring of perceptual boundaries that ensues. Following university studies in Ontario and Montréal, Gillanders' work has been exhibited on numerous occasions in Canada and the United States. His work can be found in the collections of institutions such as the Musée national des beaux-arts du Québec, the Art Gallery of Northumberland and Loto-Québec, as well as in private collections in North America, France and Great Britain. He is represented by the Trois Points gallery in Montréal and by the Packer Schopf gallery in Chicago.



*Acceleration 1024*, 2008. Oil on paper, 58.6 x 56 cm. Collection of the artist. Photo: Éliane Excoffier

## Raphaëlle de Groot

Born in 1974 in Montréal, where she lives and works. Raphaëlle de Groot holds a master's degree in visual and media arts from UQAM and works in a variety of fields,



from installation to performance by way of drawing, video and photography. Her work grows out of encounters; seeking out people from diverse backgrounds, she makes them fully-fledged creative partners. De Groot has maintained an active presence since 1997, the date of her first solo exhibition. Her work has been exhibited widely in Canada and in Europe and was shown in the first Triennale québécoise at the Musée d'art contemporain de Montréal in 2008. After being nominated five times for the Sobey award, she finally received it in 2012. In 2013, she premiered a new performance at the opening of the Venice Biennale. Raphaëlle de Groot is represented by the Graff gallery in Montréal and by the Z2O gallery in Rome.

*Dévoilements, série 2. Portraits de religieuses. Je les dessinais à l'aveugle pendant qu'elles, à l'aveugle, dessinaient une couronne de profession, 1999-2001. Ink on paper, 82 x 273.5 cm (all twelve elements). MNBAQ collection, purchase for the Prêt d'oeuvres d'art collection in 2003, transferred to the permanent collection in 2008. Photo: MNBAQ, Idra Labrie*

## Sam Kinsley

Born in 1982 in Terrace, British Columbia; lives and works in Halifax. Sam Kinsley's work has been exhibited regularly in Canada since she completed her studies at the Nova Scotia College of Art and Design in 2010. Her work *Mass* was presented in Halifax in 2010 and at the Articule centre in Montréal in 2012. In her drawings and installations, Kinsley examines the power and role of numbers in our daily lives,



constructing graphic inscription systems to represent the numbers used by the state, banks and civil institutions. Her works are the product of a performance – a laboriously repeated action over a long period of time. Playing on density and the appearance of abstract forms, she succeeds in creating organic or cartographic motifs which sometimes occupy very large spaces. In 2013, she collaborated with another Halifax artist, Daina Tavenier, to create an itinerant installation called *The General*, which created public places in private spaces.

*Mass*, 2012. Pinholes in paper, 139.7 x 4,000 cm. Collection of the artist. Photo: Guy L'Heureux

## Germaine Koh

Born in 1967 in Malaysia; lives and works in Vancouver. Germaine Koh works with everyday life, its objects and habits, creating performances and participative projects which modify urban space and our connection with our surroundings. Her work has been exhibited around the world at venues including the Musée d'art contemporain de Montréal, the Baltic Centre for Contemporary Art in Newcastle, Great Britain, the De Appel Arts Centre in Amsterdam, the British Museum in London, the Seoul Museum of Art, and in the galleries Bloomberg Space in London, Artspace in Sydney, Australia, and the Power Plant in Toronto. She has also exhibited her work in several biennials, including the Biennale de Montréal in 2000. Germaine Koh was a finalist for the Sobey award in 2004 and the recipient of the Viva award in 2010.



*Knitwork*, 1992-. Fibres, 200 cm (width), growing (length). Art Gallery of Ontario collection, Toronto, purchase with the support of the Canada Council for the Arts under its acquisition assistance program, with assistance from the E. Wallace Fund. Photo: Paul Litherland

## François Lacasse

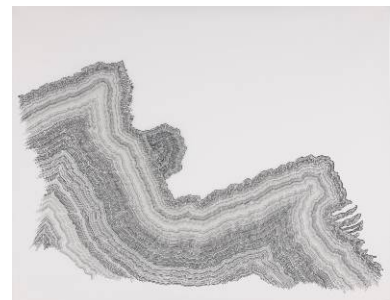
Born in 1958 in Rawdon, Québec; lives and works in Montréal. François Lacasse has been contributing to the development of contemporary abstraction for more than twenty years with his lyrical compositions made by letting the paint run across the support. His painting took a decisive turn in the early 2000s, when he began to explore the physical qualities of the materials, colour and the fluidity of the gesture. His work has featured in several solo and group exhibitions at venues such as the Musée d'art contemporain de Montréal in 2002 and the Musée d'art de Joliette in 2009. In 2011, the latter institution published a monograph on his work to accompany the retrospective *Outpourings*. François Lacasse's work can be found in the collections of many Canadian museums. He is represented by the René Blouin gallery in Montréal.



*Grande compilation IV*, 2011. Oil on canvas, 191 x 152.5 cm. MNBAQ coll., gift of the artist. Photo: MNBAQ, Idra Labrie

## Renée Lavillante

Born in 1947 in Montréal, where she lives and works. Renée Lavillante studied art in France and Montréal, thereupon devoting herself to drawing in various forms: self-contained drawings, in situ installations, artist's books. Her work can be found in numerous public and private collections, including those of the Musée national des beaux-arts du Québec, the Musée d'art contemporain de Montréal, the Korea University Museum in Seoul and the Musée d'art moderne de Collioure.



Lavillante participated in the Symposium de la jeune peinture in Baie-Saint-Paul in 1990. She resided in France and Italy for several years, among other places at the Cité internationale des arts in Paris in 2010. Numerous exhibitions of her work have been held since 1998 in Québec, the rest of Canada, France, Belgium, Great Britain, Italy and South Korea.

*À tes dépens si tu te perds: De Formiguères à Porté-Puymorens (récit de Dominique)*, 2007. Graphite on polyester film, 92 x 115 cm. Collection of the artist. Photo: MNBAQ, Denis Legendre

## Immony Men

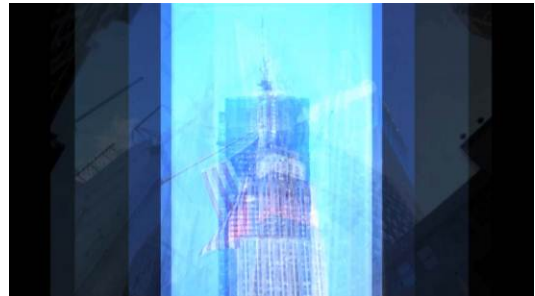
Born in 1983 in Thailand; lives and works in Toronto and Montréal. Immony Men holds degrees in communication and new media from McMaster University, in visual art from the University of Windsor and in fine arts from Concordia University. He creates performative installations based on our relations with our surroundings. Working with Maegan Broadhurst, he collaborates with the public to put in place creative structures to enable all citizens to participate in the social and artistic life of their own city. Extending his artistic practice as part of the group Broken City Lab, in 2013 Immony Men launched a community arts project in Port Credit alongside Broadhurst and in partnership with the Art Gallery of Mississauga and that city's libraries. Men came to attention travelling Canada with his installation *Taking Care of Business*, which enacts the alienation of labour in a performance that lasts several weeks.



*Taking Care of Business*, 2006-. Computer, printer, ink and post-it notes, varying dimensions. Collection of the artist

## Jocelyn Robert

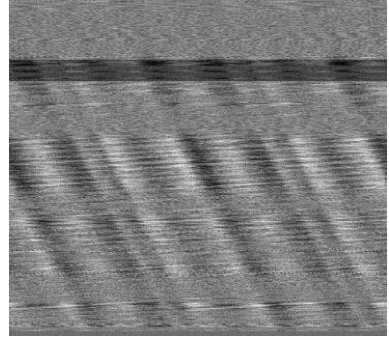
Born in 1959 in Québec City, where he lives and works. Jocelyn Robert is an interdisciplinary artist working in sound art, computer art, performance, installation, video and writing. He has published some fifteen solo CDs and contributed to another twenty. His work has won several awards, including a shared first prize in the Image category at the Transmediale festival in Berlin in 2002 and the Prix du rayonnement international from the Conseil de la culture de Québec in 2006. Numerous solo and group exhibitions have taken him across Canada and to the United States, Mexico, Chile, Australia and Europe. As director of the École des arts visuels at Université Laval, he is responsible for that institution's interdisciplinary master's program in art. He also founded the Centre d'art audio et électronique Avatar in Québec City in 1993.



*Blue Empire New York Babel Billboard*, 2012. Colour video, approx. 10 min., sound. Collection of the artist

## Kelly Wood

Born in 1962 in Toronto; lives and works in London, Ontario. Kelly Wood's work continues on the tradition of conceptual art, adding photography to it as a documentary resource. She explores, for example, the environmental impact of the accumulation of garbage and questions around waste and pollution. Her work has been exhibited at institutions such as the Canadian Museum of Contemporary Photography, the Art Gallery of Ontario, the Montreal Museum of Fine Arts and the Vancouver Art Gallery. Internationally, the Akademie der Künste in Berlin, the Museum van Hedendaagse Kunst in Antwerp, the Nederlands Fotomuseum in Rotterdam and Artspace in Sydney have also shown her work. Kelly Wood is associate professor in the Visual Arts department of Western University.



*Intersystems – Fancy Took Them (1967), 2007. Colour print, 180 x 226 cm. Collection of the artist*

## CREDITS

The exhibition *Unfaithful Mornings: The Art of Protocols* was conceived and produced by the Musée national des beaux-arts du Québec with the support of the assistance to art museums and public galleries program of the Canada Council for the Arts.

**Project Director:** Anne Eschapasse, director of exhibitions and publications, MNBAQ

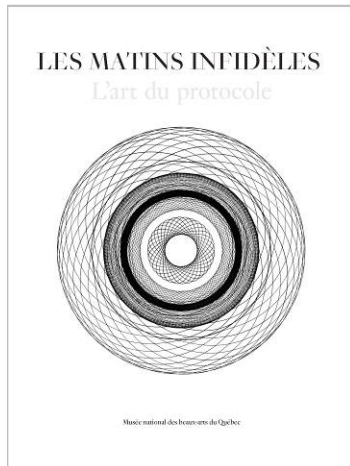
**Curator:** Bernard Lamarche, curator of present-day art, MNBAQ

**Design and graphic design:** Nathalie Racicot

The Musée national des beaux-arts du Québec is a government corporation funded by the Ministère de la Culture et des Communications du Québec.



## PUBLICATION



The publication produced by the Musée national des beaux-arts du Québec to accompany the exhibitions *Bill Vazan: XXth Century* and *Unfaithful Mornings: The Art of Protocols* features the work of fifteen artists from Québec and the rest of Canada around the question of protocols in contemporary art. This 128-page, abundantly-illustrated volume – in English and French – offers an analysis of each work (installations, photographs, drawings, paintings, sculptures, videos, etc.) from the perspective of this systematic dimension, describing in exact terms the protocols at work. The publication contains a foreword by Line Ouellet, executive director of the MNBAQ, an introductory text by the exhibition's curator, Bernard Lamarche, analysis of the work of the 14 artists represented in the exhibition –

Patrick Bernatchez, Martin Boisseau, Martin Bourdeau, Sylvie Cotton, Robbin Deyo, David Gillanders, Raphaëlle de Groot, Immony Men, Sam Kinsley, Germaine Koh, François Lacasse, Renée Lavillante, Jocelyn Robert and Kelly Wood – biographical notes and a special 16-page section on Bill Vazan's *XXth Century*. It is available at the Musée's Boutique for the price of \$29.95.

## ON THE WEB

Visit the Musée's new website to learn all the details about the exhibition and the activities around it: [mnbaq.org](http://mnbaq.org)

### Contest

*Unfaithful Mornings: Instagram Protocol*

12 to 21 November 2013

The *Unfaithful Mornings: Instagram Protocol* contest is a creative challenge for photography buffs in the Instagram community: a protocol to try out (and stick to!), an obligatory device (iPhone/iPad/Android), a web platform (Instagram), fun, honour and, just maybe...an exhibition of your photos at the Musée national des beaux-arts du Québec! Are you up for the challenge? Participants must take a photograph at 7:42 every morning during the contest, for a total of 10 photographs published on Instagram accompanied by these obligatory #hashtags in order to be eligible for votes: #lesmatinsinfideles @mnbaq. Get your cameras ready for November 12! Find more details at [mnbaq.org](http://mnbaq.org).

### New: the MNBAQ on Instagram

Peek backstage at the Musée thanks to the photos published by the MNBAQ. Participate in the *Unfaithful Mornings: Instagram Protocol* or follow participants' photos!

[instagram.com/mnbaq](http://instagram.com/mnbaq)

## Facebook

Follow us on Facebook to learn all about *Unfaithful Mornings: The Art of Protocols*: activities around the exhibition, photos, special offers, etc.

[facebook.com/mnbaq](https://facebook.com/mnbaq)

## Twitter

Follow us on Twitter to keep up to date with the Musée. The exhibition hashtag is #lesmatinsinfideles

[twitter.com/mnbaq](https://twitter.com/mnbaq)

## Pinterest

See the Musée in images on Pinterest!

[pinterest.com/mnbaq](https://pinterest.com/mnbaq)

## Vimeo

Discover the latest videos published by the MNBAQ on Vimeo.

[vimeo.com/mnbaq](https://vimeo.com/mnbaq)

## GENERAL INFORMATION

### Opening Hours

Until 31 May 2014

Tuesday to Sunday from 10:00 a.m. to 5:00 p.m. Wednesday until 9:00 p.m.

Closed Mondays and 25 December

From 1 June to 1 September 2014

Every day from 10:00 a.m. to 6:00 p.m. Wednesday until 9:00 p.m.

### Admission

Adults: **\$18** ▪ Seniors (65 and over): **\$16** ▪ Ages 18 to 30: **\$10** ▪ Ages 12 to 17: **\$1** ▪

Children (12 and under): **free** ▪ Friends-Members: **free** ▪ Wednesdays from 5 to 9 pm: **half price** ▪

Reduced rates for groups ▪ Free cloakroom

### Contact Us

418 643-2150 or 1 866 220-2150 / [www.mnbaq.org](http://www.mnbaq.org)

## MEDIA CONTACT

Linda Tremblay, media relations

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