

2016, a Historic Year for the MNBAQ

*The opening of the Pierre Lassonde pavilion
and 9 new exhibitions!*

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Québec City, Monday 21 December 2015 ✕ With just a few months to go to the opening of the new Pierre Lassonde pavilion and the second phase of the redeployment of its collections in summer 2016 – the first phase, in February 2014, brought together in the Charles-Baillairgé pavilion the work of four artists who left their mark on the history of modern art in Québec: Jean Paul Lemieux, Alfred Pellan, Fernand Leduc and Jean-Paul Riopelle – the Musée national des beaux-arts du Québec is proud to announce its nine new exhibitions for 2016. Five of these exhibitions will be inaugurated at the moment the fourth building of the present-day museum complex opens its doors. Québec art has never had such a beautiful jewel case as it has in this world-class building designed by the architectural consortium OMA (Office for Metropolitan Architecture), a firm founded by Rem Koolhaas, and built in collaboration with PRAA (Provencher Roy et Associés Architectes) of Montréal. More accessible than ever, the new pavilion on the Grande Allée, Québec City’s prestigious artery, will become an exceptional showcase for the province’s collection of Québec art from 1960 to today,

but also for temporary exhibitions of Canadian and international art. The year 2016 will be historic for the MNBAQ and its visitors, but also for the entire artistic community of Québec and Québec City. The new building will become the centrepiece of the brand new Arts District, a treasure that will showcase not only the neighbourhood and the city but also, on an international scale, the province and the country.

The exhibitions

Raphaëlle de Groot. The Summit Meetings

4 February to 17 April 2016



Raphaëlle de Groot comes full circle in returning to Québec City, at the MNBAQ from 4 February to 17 April 2016, to close a creative cycle and stage the final phase of her project *The Summit Meetings*, which was presented at the Southern Alberta Art Gallery (SAAG) in 2014 and at the Art Gallery of Windsor (AGW) in 2015. The project was initiated in 2009 with *The Burden of Objects*, which was seen in Québec City at Le Lieu in 2009 and at La Chambre Blanche in 2011, when de Groot began to invite people from various communities to donate personal objects they had shelved away and which had lost their usefulness. In exchange, she promised to preserve these objects and look after them. This exchange became the subject of the work. Through her travels in Canada, the United States and Italy the collection grew. Shown here alongside a large selection of objects from a number of museums and private collections, and a good many works by the artist, the objects collected have been

brought together for a final summit, mimicking the meetings of world leaders. With this exhibition, Raphaëlle de Groot wanted to test our attachment to objects and show them as if they have a life of their own. *Summit Meetings* is a large-scale installation, an atypical project which lets visitors enjoy every form of art in dialogue.

Inuit Art. The Brousseau Collection Summer 2016



This exceptional display provides a whole new experience of Inuit art, with a selection of more than 100 works from the Brousseau Inuit Art collection from the past sixty years by more than sixty artists from Nunavik, Québec and from Nunavut and the Northwest Territories. Conceived around the Inuit concept IQ (*Inuit Qaujimagatunangit* in Inuktitut), the exhibition will illustrate the ancestral values, skills and know-how found in the culture of the Canadian far north, which artists have imbued in their work. Through texts and audio-visual information, such as interviews with contemporary Inuit artists, the exhibition presents visitors with a unique museum experience full of meaning and knowledge based on one of the most renowned collections of its kind in the world.

From Ferron to BGL. Contemporary Art in Québec Summer 2016



This exhibition presents more than sixty key works from 1960 to today by essential figures in the history of Québec art. In the wake of the redefinition of Quebec identity brought about by the Quiet Revolution,

art in Québec went through unprecedented upheavals, whose range of repercussions this retrospective look will enable us to grasp. Work by well-known artists, major events and artistic movements will thus be put in perspective in a unique presentation employing astonishing associations. Complemented by historical information and contextual references, this innovative panorama of the history of contemporary art will reveal the mutual influences and shared sensibilities that have animated artists and the great currents of contemporary art.

Decorative Arts and Design in Québec

Summer 2016



This first permanent gallery devoted exclusively to Québec design and fine crafts will bring together some seventy-five objects (glasswork, ceramics, furniture, posters, etc.) by fifty artists who have left their mark on the past sixty years of Québec’s history. The objects, displayed in a particularly elegant space, will be divided into three thematic groupings, each illustrating the concerns and values of an era: *The Arts Community*; *Design, “King and Master”*; and *Image and Language of the Contemporary Object*. Visitors’ memories and interests will draw them to interpret and enjoy these objects, which will not fail to remind them of a moment in their own lives.

Installations. On a Large Scale

Summer 2016

To celebrate both the opening of the Pierre Lassonde pavilion and the vitality of the contemporary arts scene in Québec, this inaugural exhibition will pay tribute to one of the most influential and representative art practices: installation. Designed to create a promenade, beginning in the magnificent new galleries of the Pierre Lassonde pavilion, the fourth cornerstone of the MNBAQ complex, and ending in the Gérard-Morisset pavilion, the exhibition will bring together some thirty emblematic installations from Québec over the past forty years found in the Musée’s exceptional collection. These works, in some cases never before exhibited and in other cases memorable for their interaction with the visitor or their imposing

occupation of space, are each a milestone of an artistic form located at the boundary between disciplines, like the new MNBAQ.



Jean-Paul Riopelle. Tribute to Rosa Luxemburg
 Summer 2016



With the opening of the Pierre Lassonde pavilion, and for the first time since it was created in 1992, visitors will be able to enjoy Jean-Paul Riopelle's monumental fresco *Tribute to Rosa Luxemburg* in all its length and splendour! This narrative sequence of thirty paintings forming a triptych more than forty metres long will dazzle in the *Riopelle Passage by CGI*, the tunnel which will link the new building to the existing museum and serve as a true bridge between its glass and steel architecture, providing a place of honour for contemporary art from 1960 to the present day, and the Musée's heritage buildings, particularly the building devoted to *Four Figures of Modern Art in Québec*, of whom Riopelle is one. On display here in a glass case with subtle lighting, Jean-Paul Riopelle's largest work was acquired by the Musée in 1996 and has been seen by more than 1.3 million people since that date. In a sense, it is Riopelle's

testimonial work, made in his studio on the Île-aux-Oies in November 1992 when he learned of the death in Paris of his former companion, the American painter Joan Mitchell (1926-1992). The masterwork of the MNBAQ collection has never had a finer tribune.

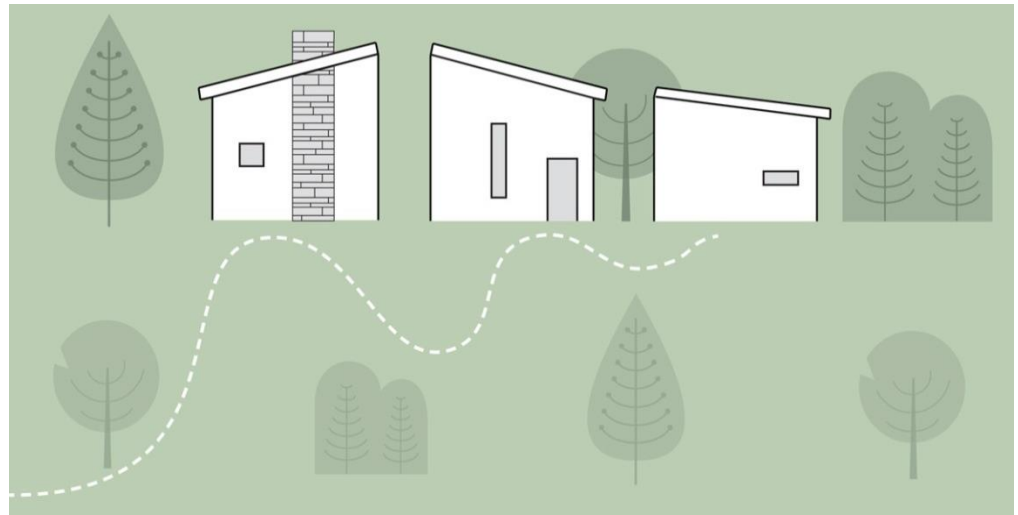
David Altmejd. The Flux and the Puddle
 Summer 2016



Acquired by the Giverny Capital Collection in 2015 and on loan to the Musée for ten years, David Altmejd’s masterful work *The Flux and the Puddle* will now occupy a dedicated space in the Gérard-Morisset pavilion. Seen by the artist as a summing up of various styles and different figures and aesthetics running through his protean work for almost the past twenty years, this immense plexiglas architecture, inhabited by werewolves, giants and body-builders, is like a “museum within a museum.” Riddled with references to art history and run through with backwards glances at Altmejd’s previous work, this masterwork, a complex maelstrom of materials whose fusion has not yet exhausted their potential, creates a sense of energy that is difficult to describe. Even the space is modified by the density of the work. This piece by the most internationally renowned and sought-after Montréal sculptor of his generation is a must-see!

Family Gallery. Home sweet home

Summer 2016

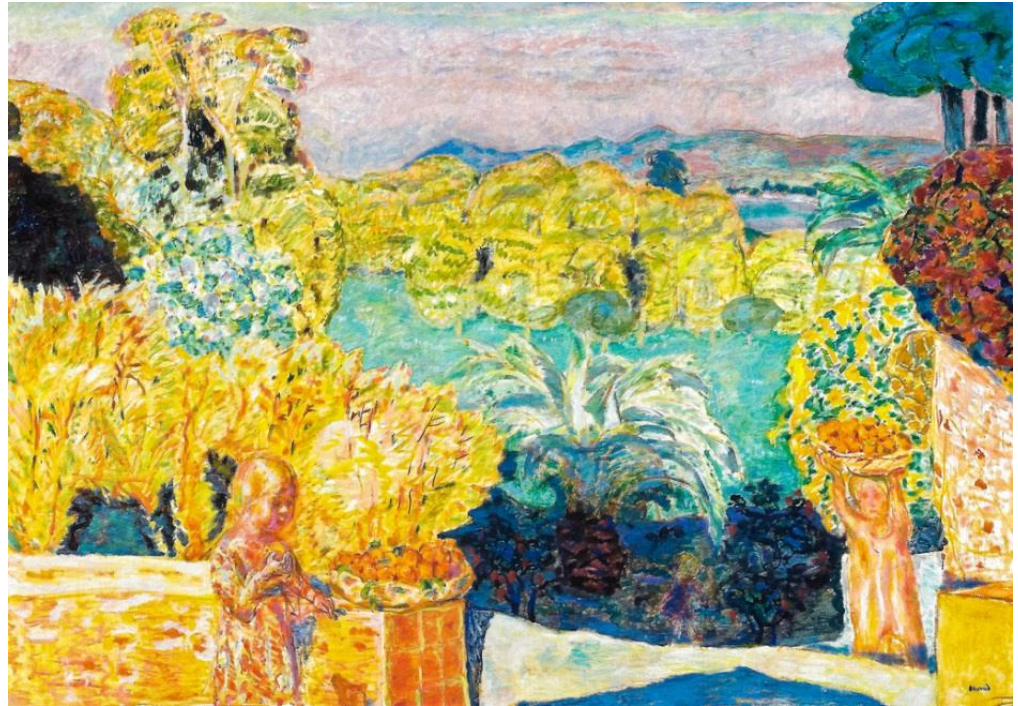


Because the family is one of the top priorities of the Musée national des beaux-arts du Québec, it goes without saying that we would join with the theatre company Les Incomplètes to offer, in collaboration with the creators Marie-Pier Lebeau and Pierre Brassard, *Home sweet home*. Following presentations at three Québec City libraries, a complete version of the three-parts of this artistic project will inaugurate the future permanent Family Gallery of the MNBAQ in summer 2016. This new artistic project is a fascinating immersive journey in which the real and the imaginary mix: a multi-sensory experience bringing together visual art, sound art and children's literature.

Three small houses, next to a reading garden, will explore three fascinating outdoor worlds: *Archipelago*, *Garden* and *River*. Each will present a work of art from the Prêt d'oeuvres d'art collection of the MNBAQ and create an original visual and aural environment inspired by the chosen artwork. Both children and grown-ups will find here an absolutely unique experience.

Pierre Bonnard

6 October 2016 to 15 January 2017



Organized and co-produced by Arthemisia Group in Italy and the Musée national des beaux-arts du Québec, this major retrospective of the work of Pierre Bonnard (1867-1947) will receive its exclusive North American showing at the MNBAQ from 6 October 2016 to 15 January 2017. Bonnard, a French painter, engraver and poster artist as well as a founding member of the Nabis avant-garde movement, is widely known for the originality of his brilliant compositions and his unusual handling of the paint. The exhibition surveys the work of the painter from the perspective of one of his principal postulates: “The object is not to paint life, but to make painting come alive.” His untiring exploration of his immediate surroundings – indoor scenes, female nudes, gardens and landscapes in Normandy and the Côte d’Azur – and his extraordinary feel for chromatic harmonies and light, show that all his life Bonnard worked to transform reality. This is the very first international exhibition to be magnificently showcased in the temporary exhibition galleries of the new Pierre Lassonde pavilion.

Page 1 – Photo : OMA / MNBAQ, Idra Labrie

Page 2 – Raphaëlle de Groot. *Rencontres au sommet*, vue de l'installation à la Southern Alberta Art Gallery, Lethbridge, 2014. Photo : Rod Leland

Page 3 – Judas Ullulaq, *Boeuf musqué au visage humain*, 1994. Pyroxénite, corne de boeuf, bois de caribou et albâtre. MNBAQ, collection d'art inuit Brousseau, achat grâce à une contribution spéciale d'Hydro-Québec, 2005.2473. © Canadian Arctic Producers. MNBAQ, Paul Dionne // BGL, *Perdu dans la nature (La Voiture)*, 1998. Bois de grange et bois peint. Coll. MNBAQ, achat, 2000.356. © BGL. Photo : MNBAQ, Denis Legendre

Page 4 – Patrick Messier, *Chaise berçante « Mamma »*, 2005. Fibre de verre avec revêtement d'uréthane à haut lustre. Coll. MNBAQ, don anonyme, 2006.572. © Patrick Messier. Photo : MNBAQ, Patrick Altman

Page 5 – Dominique Blain, *Monuments*, 1997-1998. Émulsions sur film marouflées sur toile, bois et corde. Coll. MNBAQ, don anonyme, 1997.219. © Dominique Blain. MNBAQ, Jean-Guy Kérouac // Jean-Paul Riopelle, *L'Hommage à Rosa Luxemburg*, 1992. Acrylique et peinture en aérosol sur toile, 155 x 1 424 cm (1er élément); 155 x 1 247 cm (2e élément); 155 x 1 368 cm (3e élément). Coll. MNBAQ, don de l'artiste (1996.96). © Succession Jean-Paul Riopelle / SODRAC (2015). Photo : MNBAQ.

Page 6 – David Altmejd, *The Flux and the Puddle*, 2014. Installation, matériaux divers, 327,7 X 640,1 X 713,7 cm.

Page 7 – Création graphique : MNBAQ, Jean-François Boisvert et des Incomplètes

Page 8 – Pierre Bonnard, *Paysage du Midi et deux enfants*, 1916-1918 (Art Gallery of Ontario) // Portrait de Pierre Bonnard

INFORMATIONS :

418 643-2150 or 1 866 220-2150 / mnbaq.org

The exhibition A Private Passion: Modern Art in Québec from the Pierre Lassonde Collection is organized by the Musée national des beaux-arts du Québec and shared with the public during an exclusive presentation until 23 May 2016.

General Information

OPENING HOURS OF THE MUSÉE

September 8, 2015 to May 31, 2016
Tuesday to Sunday, from 10:00
to 5:00 p.m.
Wednesday until 9:00 p.m.

Every day, from 10:00 to
5:00 p.m.
Wednesday until 9:00 p.m.

Closed Mondays (except
December 28, 2015, February 29
and March 28, 2016)
Closed December 25

Du 1^{er} juin au 5 septembre 2016

ADMISSION

Adults : **18 \$**
Seniors (65 and Over) : **16 \$**
Ages 18 to 30 ans : **10 \$**
Ages 13 to 17 ans : **5 \$**
Children 12 and under: **Free**
Families : **40 \$** (2 adults and 3
children 13 to 17)
Members : **Free**
Wednesdays from,
5:00 to 9:00 p.m.: **Half-price**
Reduced rates for groups

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