

## In 2017, the MNBAQ will celebrate *The Art of Joy* and the collaborations with France



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Québec City, Tuesday November 29, 2016 ☒ To raise the profile of the Musée national des beaux-arts du Québec (MNBAQ) and Québec City in France, Line Ouellet, Director and Chief Curator of the MNBAQ, is today unveiling at the Québec Government Office in Paris, accompanied by numerous French collaborators, part of the 2017 program. After a busy year marked by the opening of the Pierre Lassonde Pavilion and the second phase of the reorganization of its collections, the MNBAQ is proud to present six exhibitions in 2017, of which *The Art of Joy* and, above all, extensive collaboration with France, will be highlights.

Having doubled its exhibition space with the addition of a fourth pavilion, the MNBAQ museum complex is highlighting exhibitions of its collection devoted to Québec art of all periods. However, it will host in the temporary rooms of the new pavilion on Grande Allée four exhibitions developed with French partners: *Manif d'art 8 - The Québec City Biennial: The Art of Joy*, in conjunction with the international contemporary art event to be held from February 18 to May 14, 2017; *Philippe Halsman: Astonish Me!*, the North American premiere of a retrospective exhibition of the work of the American photographer, along

with *The Fabulous Destiny of the Paintings of the Abbés Desjardins*, a fascinating history of French paintings that influenced art history in Québec before returning 200 years later to France, from June 15 to September 4, 2017; and, lastly, *Joan Mitchell / Jean-Paul Riopelle*, a premiere highlighting two iconic artists, one a Quebecer, the other an American, whose work has never until now been compared, from October 12, 2017 to January 16, 2018.

Other highlights of the 2017 program: *Time Flies: A Portrait of Vanity in the Collection of the MNBAQ*, which focuses on the MNBAQ's collection and, lastly, the first retrospective devoted to artist Carl Trahan, recipient of the Prix en art actuel du MNBAQ, two exhibitions that will be presented from April 6 to September 24, 2017.

Diversity and prestigious partnerships will be the hallmarks of 2017 at the MNBAQ.



## The Exhibitions of 2017

### *Manif d'art 8 – The Québec City Biennial*

#### *The Art of Joy*

February 18 to May 14, 2017

The MNBAQ is a new partner of the Québec City Biennial and will serve as the hub of the international event. The four temporary rooms in the Pierre Lassonde Pavilion will host the event's central exhibition, which Alexia Fabre, Director of the Musée d'Art Contemporain du Val-de-Marne (MAC VAL) will curate. Christian Boltanski, Annette Messager, Clément Cogitore and Carlos Amorales will exhibit their works along with those of Québec and Canadian artists, including Jacynthe Carrier and L'Orchestre d'hommes-orchestres, Steve Heimbecker and BGL.

The exhibition will echo the theme of the Québec City Biennial, *The Art of Joy*. With international events more anxiety-provoking than ever, at a time when Prime Minister Justin Trudeau is seeking to instil a new dynamic in international politics, what better place than Québec City—crowned cultural city of the year by the Leading Culture Destination Awards—and its biennial event to embody the theme?

Alexia Fabre has drawn inspiration from Goliarda Sapienza’s coming-of-age novel *The Art of Joy*, whose heroine makes joy the quest of her life. “I never suspected for a moment, at the time,” the curator noted, “to what extent the existential struggle would today become the battle of a society and a world.”

This broad, congenial, generous theme will make it possible to explore the notion of joy not in the pure illustration of an intention, but instead in the expression of its numerous artistic facets. Through existing or previously unreleased works, it will facilitate the pursuit and questioning of this quest for a certain rapport with the world past and present and everything that it underpins. The aim is to create for this exhibition a tension between joy and its opposite, its radiant face and its reverse.

## *Philippe Halsman: Astonish Me!*

June 15 to September 4, 2017



After Paris, Lausanne, Rotterdam, Barcelona and Madrid, the MNBAQ will host the exhibition’s North American premiere following its critical and popular success at the Jeu de Paume from October 13, 2015 to February 14, 2016.

Mounted by the Musée de l’Elysée from Halsman family archives, the exhibition showcases for the first time the American photographer’s entire career, from his beginnings in Paris in the 1930s to the immense success of his New York studio between 1940 and 1970. Halsman arrived in Paris with the support of French government minister Paul Painlevé and stayed there for 10 years, until 1940. During the decade, he collaborated with *Vogue*, *Vu* and *Voilà* magazines and produced portraits of numerous celebrities such as Marc Chagall, Le Corbusier and André Malraux. He exhibited his work several times at the avant-gardist Galerie de la Pléiade along with photographers such as Laure Albin Guillot, whose work was exhibited in 2013 at the Musée de l’Elysée. In 1940, the German invasion forced him to flee to New York with his family. There, he worked for many American magazines, including *Life*, for which he produced 101 covers, and met celebrities such as Marilyn Monroe, Rita Hayworth, Duke Ellington, the Duke and Duchess of Windsor, Richard Nixon and Albert Einstein, to name but a few.

In 1921, at the age of 15, Philippe Halsman (1906-1979) found his father’s old camera and described developing his first glass plates in the family’s bathroom sink as a “miracle”. This was his first contact with photography: he would go on to become one of the 20th century’s foremost photographers. However, Philippe Halsman was far from being just a celebrity photographer. In fact, he experimented throughout his life, pushing back the boundaries of his chosen medium. For more than 30 years he worked in close collaboration with Salvador Dalí and invented “jumpology,” which consisted in taking photos of his subjects jumping, thereby developing a truly psychological approach to the portrait.

The retrospective exhibition presents a broad selection of exclusive images and original documents that shed a unique light on the approach of an outstanding, atypical photographer.



*Le Temps file. Portrait de la vanité dans la collection du MNBAQ*

April 6 to September 24, 2017

The exhibition will focus on the grounds for vanity in the works in the MNBAQ’s collection. It will assemble works from different periods and various categories—the decorative arts, graphic design, drawing, printmaking, installations, painting, photography, sculpture and video—all of which make us reflect on the transient nature of our presence in the world. The works evoke the passage of time, unchanging cycles and disappearance.

The theme of vanity originated in the 17th century and stems from still life, but contains a highly philosophical symbolism on human life, the ephemeral nature of existence and the futility of the pleasures that accompany it. At that time, it presented a moralizing attitude to raise awareness of the rise of individualism and capitalism and its blossoming is closely linked to religion. Its symbols evoked the futility of worldly goods and the transient nature of life, which resonates appreciably with the modern-day world.

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## *Prix en art actuel du MNBAQ: Carl Trahan*

April 6 to September 24, 2017

Recipient of the Prix en art actuel du MNBAQ 2016, awarded in collaboration with the RBC Foundation, artist Carl Trahan is pursuing in greater depth through writing and drawing a reflection on the striking impact of modernity, the weight of words, and the flaws of translation. The MNBAQ will organise the first solo exhibition of the artist in a museum.

### *Biography of Carl Trahan*

Over the past nearly twenty years, Carl Trahan's work has been presented at numerous artist-run centres and art galleries in Québec, the rest of Canada and Europe. He has taken up residencies at venues such as the Québec Studios in Rome (2012) and Paris (2007) and, in 2005, at Pilotprojekt Gropiusstadt, GEHAG and Kulturnetzwerk Neukölln in Berlin and at the Finnish Artists Studio Foundation (FASF) in Espoo, Finland. From 2005 to 2012 he explored translation and its transposition to the visual arts. In his recent work, Trahan has used drawing, similar to the act of writing, to depict concepts connected to translation, but he does not restrict himself to this technique. In the past, he has used the object, photography and installation. His most recent exhibition in Montréal, at Battat Contemporary, extended his exploration of Europe's dark past, focusing on the period from the second industrial revolution to the First World War. In it, he addressed "both the excitement and the fear provoked by the technical and scientific innovations of the era, as well as the new lifestyle they imposed."



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## *Le fabuleux destin des tableaux des abbés Desjardins*

June 15 to September 4, 2017

Organized in partnership with the Musée des beaux-arts de Rennes, France, and presented for the first time in Québec, in Québec City, the exhibition relates the remarkable epic of more than 200 paintings produced between the 16th and 18th centuries that were seized during



the French Revolution. Clergyman Philippe-Jean-Louis Desjardins purchased them and sent them to Québec City in 1817, where they were sold in rapidly growing parishes.

Scientific study was recently undertaken of this significant collection of religious paintings, little known in France. Two major periods mark the paintings' history: their use in France and their use and impact in the 19th century in Québec. They include works by Claude Vignon, Simon and Aubin Vouet, Brother Luc, Charles-Michel-Ange Challes, Jean-Baptiste Corneille, Daniel Hallé, Pierre Puget, Michel Dorigny, Louis Boulogne the Younger, Joseph Christophe, Pierre Dulin, Samuel Massé, Jean-Jacques Lagrenée, François-Guillaume Ménageot and Matthias Stomer.

The paintings had an immediate impact on Québec painters, including Jean-Baptiste Roy-Audy, Joseph Légaré, Antoine Plamondon and Théophile Hamel, who trained themselves by restoring French works then copying them at the request of sponsors, thereby offsetting the shortage of painters in the British colony. This period saw the birth of Canadian painting and, in point of fact, the creation of the first art collections in Québec and the establishment of the first private museum.

All told, nearly 70 works will be exhibited. They offer unique testimony to the relations between France and Québec, vibrantly reflect their respective histories and serve as a reminder that art history also mirrors great history. After 200 years, a selection of paintings will re-cross the Atlantic and return to France, where the Musée des beaux-arts de Rennes will host the exhibition from October 14, 2017 to January 28, 2018.

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## *Joan Mitchell / Jean-Paul Riopelle*

October 12, 2017 to January 7, 2018

Canadian painter Jean-Paul Riopelle (1923-2002) and American painter Joan Mitchell (1925-1992) are, like Auguste Rodin and Camille Claudel, Man Ray and Lee Miller, Diego Rivera and Frida Kahlo, Jackson Pollock and Lee Krasner, part of the constellation of romantic and artistic mythologies that are as tumultuous as they are prosperous, between admiration and abhorrence, emulation and jealousy, solitude and accomplishment.

For the first time, an exhibition is examining their respective artistic careers in terms of their relationship, from the time they met in 1955, to their separation in 1979. Some 60 major works stemming from their work and their love story, will be assembled.



Organized in partnership with the Art Gallery of Ontario (AGO), supported by the Estate of Jean-Paul Riopelle in Montréal and the Joan Mitchell Foundation in New York, the exhibition will focus mainly on large-format paintings, a number of works on paper and archival documents from French, Canadian and American private and museum collections. The presentation will explore how the two artists, who shared their lives for nearly 25 years, in Paris, then in Vétheuil in the Seine valley, developed a workshop practice and a distinctive body of work while sustaining a broad dialogue focusing on abstraction. Their tastes for the Impressionist heritage, nature and a form of provocation certainly drew them together. Their romantic relationship entirely shaped their deeply singular conception of painting and work methods.

No exhibition has previously offered a fresh perspective of the two painters despite their 25 years of life together and respective fame. The exhibition and the publication that accompanies it will offer a revelation both to the public and to specialists.

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*The Musée national des beaux-arts du Québec is a state corporation funded by the Gouvernement du Québec.*

Québec 

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Page 1 – Photo : Bruce Damonte.

Page 2 – Création graphique de Ig2 pour Manif d'art 8 – La biennale de Québec.

Page 3 – Philippe Halsman, *Cover of the magazine Life with a portrait of Marilyn Monroe jumping*, November 9, 1959. Musée de l'Elysée © 2016 Philippe Halsman Archive / Magnum Photos // Philippe Halsman, *Alfred Hitchcock for the promotion of the film The Birds*, 1962. Musée de l'Elysée © 2016 Philippe Halsman Archive / Magnum Photos

Page 4 – Edmond-Joseph Massicotte, « *Méditation* » (*portrait d'Édouard Gariépy tenant un crâne*), 1906 ou 1907 Mine de plomb sur papier, 27,5 x 21,2 cm. Collection du Musée national des beaux-arts du Québec, achat (1976.354.06R)Crédit photo : MNBAQ, Pierre-Luc Dufour

Page 5 – Photo : Carl Trahan. Photo : © Rosaura Guzman Clunes // Inconnu. *Le Songe de saint Joseph*, entre 1600 et 1650. Huile sur toile 254 x 189,6 cm. Collection du MNBAQ, Achat. Restauration effectuée par l'Institut canadien de conservation du ministère du Patrimoine canadien (1970.121) Crédit photo: © Gouvernement du Canada, Institut canadien de conservation, ICC 2005498-0002 // Lagrenée, Jean-Jacques. *L'Incrédulité de saint Thomas*, 1770. Huile sur toile 156 x 206,6 cm. Collection du MNBAQ, Achat. Restauration effectuée par l'Institut canadien de conservation du ministère du Patrimoine canadien (1970.114) Crédit photo: © Gouvernement du Canada, Institut canadien de conservation, ICC 71090-0002

Page 6 – Lagrenée, Jean-Jacques. *La Mise au tombeau*, 1770. Huile sur toile. 155,2 x 205 cm. Collection du MNBAQ, Achat. Restauration effectuée par l'Institut canadien de conservation du ministère du Patrimoine canadien (1970.115) Crédit photo: © Gouvernement du Canada, Institut canadien de conservation, ICC 76160-0003// Photographe inconnu, Joan Mitchell, vers 1962. Joan Mitchell Foundation Archives // Photographe anonyme, Jean-Paul Riopelle à la Biennale de Venise, 1962. Photo : Archives Yseult Riopelle



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## General Information

### OPENING HOURS OF THE MUSÉE

**September 6, 2016  
to June 1, 2017**

Tuesday to Sunday,  
10:00 a.m. to 5:00 p.m.  
Wednesdays till 9:00 p.m.

Closed Mondays (except December  
26, 2016, January 2, March 6, April  
16 and May 22, 2017)

### 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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