

Press Release
New Exhibition
June 14 to September 3, 2018

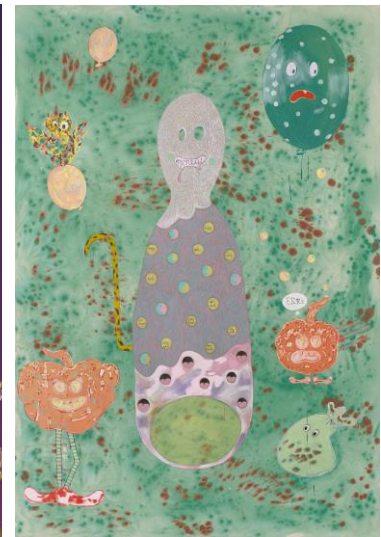
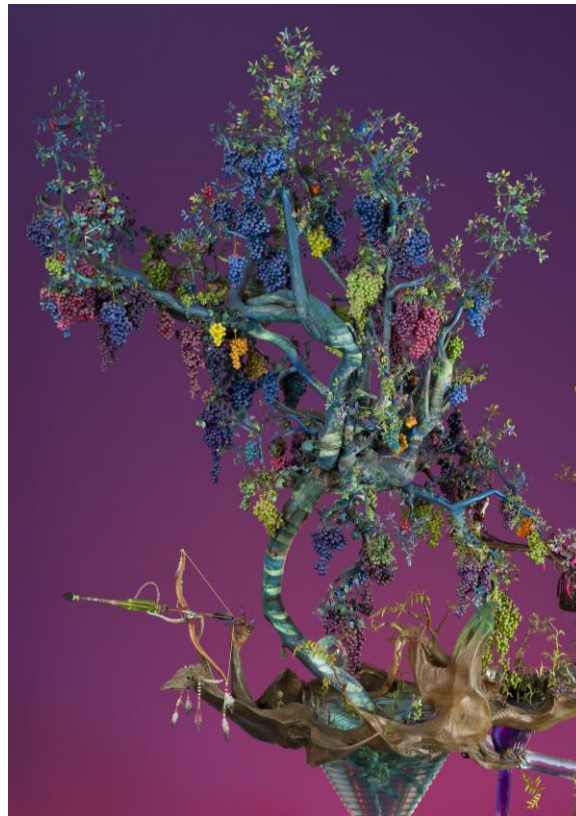
Fait main / Hand Made

*An outstanding overview of contemporary art
in Canada*

Parc des Champs-de-Bataille
Québec (Québec) G1R 5H3
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Québec City, Wednesday, June 13, 2018 ✕ The Musée national des beaux-arts du Québec is proud to present *Fait main / Hand Made* from June 14 to September 3, 2018, a major exhibition in the temporary rooms of the Pierre Lassonde Pavilion focusing on know-how and traditional practices in contemporary art with a nod to popular art, raw art, pop surrealism and technological art. The multifaceted exhibition takes a unique look at part of Canadian contemporary art output.

Musée national
des beaux-arts
du Québec

It is the mastery of matter that comes to the fore in this original exhibition, which assembles 100 outstanding works produced by nearly 40 Canadian artists. From Vancouver to Halifax and including Montréal, these artists from diverse backgrounds propose a wide array of practices, ranging from wood carving to quilts, not to mention ceramics and embroidery. The exhibition includes a chair sculpted from newspaper, objects covered in knitting, textile videos and 3D printing.

Five themes and five relevant perspectives

Five themes are broached in order to afford visitors a broad, diversified experience.

The artists assembled in the *Making / Telling* space propose remarkable aesthetics. They express themselves, by way of an example, through direct carving, pottery and cabinetmaking, seeking not so much to obey propriety as to express political, spiritual and identity-related values.

In the area devoted to *Fibre Patterns*, textiles transcend the private sphere and are projected into the public sphere. Quilts or knitting make it possible to weave more than just fibres and visitors will sense a gradual shift from the poetic to the political.

As for the theme *Labours / Hobbies*, pastimes, in reaction to the accelerated pace of our time, make it possible not only to slow down but also to achieve self-expression and communication through the creation of a handicraft object. Whether by means of puzzles or model kits, in this area certain artists achieve impressive levels of meticulousness.

Lowbrow is a pictorial movement that originated in California in the 1970s in opposition to the fine arts and affords a more irreverent breakthrough. Not all of the artists in this section explicitly claim to adhere to the Lowbrow movement, but their practices are more direct and undisciplined, mock so-called major arts categories and display a perhaps more eccentric refinement.

State-of-the-art technology transforms matter. Jacquard loom, knitting, weaving, crochet and quilts also turn to technologies and are transported by them. *Technological Extensions*, the fifth and final theme, assembles works supported by technology, inventive items and sophisticated do-it-yourselfery.



Artists from across Canada

The exhibition assembles 100 works by nearly 40 Canadian artists: Anne Ashton, Jonathan Bergeron, Carl Bouchard, Nathalie Bujold, Mark Clintberg, Marie Côté, Patrick Coutu, Myriam Dion, Jean-Robert Drouillard, Sébastien Duchange, Jean-Pierre Gauthier, Cynthia Girard-Renard, Carla Hemlock, Barb Hunt, Richard Kerr, Guillaume Lachapelle, Cal Lane, Guy Laramée, Maclean, Sarah Maloney, Paryse Martin, Luanne Martineau, Jean-Marc Mathieu-Lajoie, Gilles Mihalcean, Chris Millar, Mitch Mitchell, Geneviève Moisan, Didier Morelli, François Morelli, Nadia Myre, Clint Neufeld, Michael Patten, Dominique Pétrin, Olivier Roberge, Jérôme Ruby, Stephen Schofield, Brendan Lee Satish Tang, Barbara Todd and Anna Torma.

Fascinating works

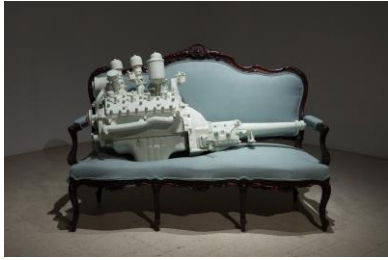


Cal Lane's *Gutter Snipes I* (2011), is one of the fascinating works in the exhibition, which questions classes, occupations and gender. The artist uses plasma to cut out metallic objects from heavy industry, namely, a divided pipe, and transforms them into complex lace. The decorative imagery commonly associated with femininity is combined with industrial know-how usually reserved for men.



With *Yesterday's Peoples, Tomorrow's King* (2017-2018), Mitch Mitchell has crafted an imitation of a Louis-XVI-style chair using only pasted newsprint, compressed by means of presses and transformed into boards that are even harder than the wood fibre used to make the paper. The artist is interested, in particular, in the iconic value of the object, which takes us back to the last moments of the monarchy before the French Revolution, whose impact was important because of the rapid development of the print media.

Récits lacrymogènes (2013) consists in a dome mounted on three feet ornamented with scrolls that holds a sphere that takes the place usually reserved for the finely carved floor globes that used to decorate bourgeois interiors. Instead of orienting our position on the Earth, Paryse Martin plunges us into a fantastic universe.



Clint Neufeld has dismantled old automobile engines then transposed each of their components by duplicating them in ceramics. The porcelain engines, coated in pastel glazes, are highlighted on chairs and sofas with evocative curves. *Trailer Queen* (2008) is part of the works typically linked to masculine identity and manual labour, which now metamorphose into precious objects of aesthetic contemplation

With his series *Manga Ormolu*, works that amalgamate the aesthetic traits of fine Ming dynasty porcelain, 18th century French chinoiserie and mecha-style robotized prostheses borrowed from Japanese anime and manga, Brendan Lee Satish Tang melds varied cultural references. His works also underpin critical discourse on cultural appropriation and fluid identity in a globalized world.

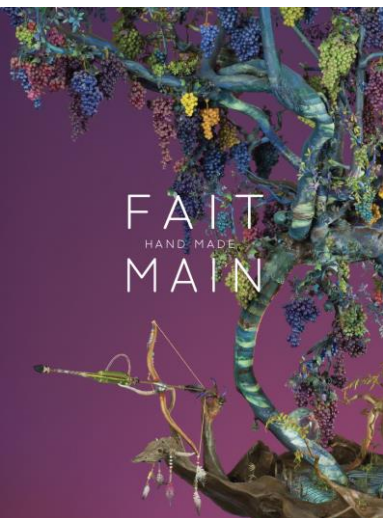
The MédiaGuide offers an original complementary adventure

Visitors who wish to enhance their visit to the exhibition can do so with the MédiaGuide. A brief introduction by Anne-Josée Lacombe, coordinator of digital mediation at the MNBAQ, launches this complementary virtual adventure that will transport visitors elsewhere, beyond the walls of the MNBAQ. Digital wizardry will, in this particular instance, enable them to visit the workshops of a dozen artists and discover their universes and the sites that led to the creation of the works presented in *Fait main / Hand Made*.

The exhibition catalogue

Through an abundantly illustrated catalogue, including over 100 colour photographs, designed by graphic designer Pata Macedo, readers will discover a broad array of practices, from wood carving to quilts, not to mention ceramics and embroidery. A host of works stemming from research and creation in current art, from the chair sculpted from newsprint to objects covered in knitting, textile videos and 3D printing, will set the tone in a publication that also focuses on the transformation of work, politics, labour and leisure activities.

The 208-page book includes an in-depth essay by Bernard Lamarche, Curator of Contemporary Art at the MNBAQ and exhibition coordinator,



a varied portfolio highlighting the works in the exhibition, a list of the works and the biobibliographies of the artists. The publication, available at the MNBAQ bookstore-boutique and in Québec bookstores, is distributed by Dimedia, for \$39.95. ISBN: 978-2-551-26283-0

Credits

Fait main / Hand Made is organized by the Musée national des beaux-arts du Québec. We would like to thank the Canada Council for its support. Last year, the Canada Council invested \$153 million to bring art to the lives of Canadians from coast to coast.

Project Manager

Christine Conciatori
Director of Exhibitions and
Mediation, MNBAQ

Curatorship

Bernard Lamarche
Curator of current Art,
(2000 to this day), MNBAQ

Scenography and Design

La Bande à Paul

Operations Manager

Yasmée Faucher, MNBAQ

Outreach Coordinator

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Digital mediation

Anne-Josée Lacombe, MNBAQ

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

Québec 

Fait main / Hand Made

Pierre Lassonde Pavilion of the MNBAQ

June 14 to September 3, 2018

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

Images:

Page 1 - Chris Millar, *REAP* (detail), 2012-2013. Mixed media, 190.5 x 114.3 x 116.84 cm. Private Collection. © Chris Millar. Photo: Heather Saitz // Cynthia Girard, *Money*, 2015. Acrylic on canvas, 267 x 183 cm. Collection of the MNBAQ, purchase (2017.253) © Cynthia Girard. Photo: MNBAQ, Idra Labrie // Paryse Martin, *The Wrinkled Universe*, 2005. Paper, cardboard, fibreglass and wood, 76 x 224 x 124 cm. MNBAQ, purchase (2012.441) © Paryse Martin. Photo: MNBAQ, Idra Labrie

Page 2 - Carla Hemlock, *Skywoman Descent*, 2009. Cotton, glass beads and appliqués, 147.3 x 180 cm. Collection of the MNBAQ, purchase (2017.487) © Carla Hemlock Photo: MNBAQ, Idra Labrie // Gilles Mihalcean, *Wormhole*, 2009. Wood and stain, 274 x 137 x 137 cm. Collection of the MNBAQ. Donated by the artist (2017.85) © Gilles Mihalcean. Photo: MNBAQ, Idra Labrie

Page 3 - Cal Lane, *Gutter Snipes I*, 2011. Aluminum-coated steel sewer pipe, dimensions variable. Collection of the artist. Courtesy of Galerie Art Mûr, Montréal © Cal Lane. Photo: Guy L'Heureux // Paryse Martin, *Tearful Stories*, 2013. Nickel-plated cast iron and steel, steel dome, papier mâché, plaster, transparent gesso and India ink drawing, 130 cm in height, 80 cm in diameter. Private collection © Paryse Martin. Photo: Renée Méthot

Page 4 - Clint Neufeld, *Three Deuce's*, 2010. Ceramic and wood, 71 x 70 x 114 cm. Collection of the artist. Courtesy of Galerie Art Mûr, Montréal © Clint Neufeld. Photo: Michael Patten // Brendan Lee Satish Tang, *Manga Ormolu Version 5.0-p*, 2014. Ceramic and found objects, 47.6 x 25.4 x 25.4 cm. Courtesy of Gallery Jones, Vancouver © Brendan Lee Satish Tang. Photo: Brendan Lee Satish Tang

General Information

OPENING
HOURS OF THE
MUSEUM COMPLEX

Until September 3, 2018

Monday to Sunday,
10:00 a.m. to 6:00 p.m.
Wednesdays till 9:00 p.m.

September 4, 2018 to May 31 2019

Tuesday to Sunday,
10:00 a.m. to 6:00 p.m.
Wednesdays till 9:00 p.m.
Closed Mondays

Important: Updating of the Gérard Morisset Pavilion for the third phase of the reorganization of the collections. Reopening in November 2018

ADMISSION

Adults: **20 \$**
Seniors (65 and Over): **18 \$**
Ages 18 to 30: **11 \$**
Ages 13 to 17: **6 \$**
Families (2 adults and 3 children
13 to 17): **44 \$**
Families (1 adult and 3 children
13 to 17): **24 \$**
Children 12 and under: **free**
Members: **free**
Wednesdays from 5:00 to 9:00
p.m.: **half-price**
Reduced rates for groups

SERVICES
AVAILABLE

Parking, Librairie-Boutique,
café, restaurant, free Wi-Fi and
Cloakroom

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