

## What awaits visitors to the MNBAQ in 2022?

*Intense emotions, astonishing discoveries, and magical moments!*

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Québec City, Tuesday, January 25, 2022 ✦ What awaits visitors to the Musée national des beaux-arts du Québec (MNBAQ) in 2022? The MNBAQ’s meaningful program is focusing on contemporary social issues, a reflection of the power that art exerts in our lives and the power of on-site museum experiences. It is committed this year to surprising, moving, mystifying, and questioning, in addition to pursuing its efforts to innovate and make inclusive, significant gestures. Above all, it hopes that the magnificent panorama that it is proposing will make 2022 a brighter year that brings hope to everyone. Museum visits are more essential than ever. They soothe the soul and attenuate the collective trial that we are experiencing.

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## Must-see exhibitions

### *Manif d'art 10 – The Québec City Biennial Illusions Are Real*

From February 19 to April 24, 2022



*Manif d'art 10 – La biennale de Québec*, produced in collaboration with the MNBAQ and now in its 10th year, is back after a forced break and will take place from **February 19 to April 24, 2022**. The focus of the event is a central exhibition at the Pierre Lassonde Pavilion at the MNBAQ comprising 100 works assembled by guest curator **Steven Matijcio**, Director of the Blaffer Art Museum in Huston, Texas, under the theme *Illusions Are Real*.

Visitors will have a unique opportunity to examine the work of artists who explore artistic practices that rely on illusory devices, diversion strategies, and sleight of hand as vectors for critical reflection on sociopolitical issues. Among the 20 international, Canadian, and Québec artists featured under the fascinating, mysterious, and topical theme, mention should be made of **Pierre Huyghe** (France), **Gillian Wearing** (England), **Titus Kaphar** (United States), **Gabriel Lester** (Netherlands), **Taub Auerbach** (United States), **Tony Tasset** (United States) from abroad, and **Nicolas Baier** (Canada), **Michel de Broin** (Canada), **Brian Jungen** (Canada), **Karine Payette** (Canada), **Annie Baillargeon** (Canada), and **Karen Tam** (Canada).

The assembled works will afford visitors unforgettable experiences, ranging from the art of wonder that is at once ambivalent, fascinating, and disturbing, to the seemingly innocuous illusions that inundate our daily lives. The interplay of *Illusions Are Real* has never been as thrilling.

## *Latent Energies: Paul-Émile Borduas in the Present* *The Donation by Michael J. Audain and Yoshiko Karasawa*

From February 24 to April 24, 2022

The exhibition *Latent Energies: Paul-Émile Borduas in the Present. The Donation by Michael J. Audain and Yoshiko Karasawa* obviously hinges on the outstanding donation of paintings by **Paul-Émile Borduas** to the MNBAQ and also features works by the artists **Nadia Myre, Michaëlle Sergile, Michel Campeau, Alain Paiement, Jean Paul Riopelle** and **Dominique Blain**.



The first part of the title *Latent Energies* refers to the energies that exist without being apparent, changes in the state of matter, and the numerous polarities that Paul-Émile Borduas' creation and thought express. *Latent Energies: Paul-Émile Borduas in the Present* focuses successively on matter, the body and the spirit, between Self and the Other, light and shadow, time and space, and trauma and resilience, all of which are polarities that confirm the complexity of human nature.

From the time of Borduas to the present, several artists have anchored their aesthetic research in a territory and a geography that harbour these incomparable forces, as much as in the emotional, identity-generating, and political bonds that shape humankind and its experience of the world. The works from the donation will engage in dialogue with several recent acquisitions from the MNBAQ's Québec collection, since Borduas' output continues to question us about existence, creation, commitment, and diversity.

*Starting from Friday, February 4, 2022, visitors can purchase tickets for the exhibitions Manif d'art 10 – The Québec City Biennial. Illusions Are Real and Latent Energies: Paul-Émile Borduas in the Present. The Donation of Michael J. Audain and Yoshiko Karasawa that are launching the 2022 program. They can do so online on the MNBAQ website (mnbaq.org) or reserve by telephone at 418-643-2150 during regular business hours. Reserving passes in advance is the best way to guarantee your place. The MNBAQ also sells tickets on site if time slots are available for visitors seeking spontaneous cultural adventures.*

## *America. Between Dreams and Realities* *Selections from the Hirshhorn Museum and Sculpture Garden Collection*

From June 9 to September 5, 2022



Presented as a world exclusive in Québec City, the *America. Between Dreams and Realities* exhibition proposes a sweeping panorama of 20th and 21st century American art through 100 paintings, sculptures, photographs, and videos from the prestigious collection of the Hirshhorn Museum and Sculpture Garden collection in Washington, DC, the Smithsonian Institution's national museum of modern art.

A wide-ranging group of more than 80 artists, including Louise Bourgeois, Edward Hopper, Arthur Jafa, the Guerrilla Girls, Willem de Kooning, Ana Mendieta, Louise Nevelson, Isamu Noguchi, Jackson Pollock, Lorna Simpson, and Andy Warhol produced the works assembled, which illustrate the impact of social and cultural history on artistic creation in the United States from the Great Depression to the present.

This outstanding exhibition will show how the artists have contributed to defining and reinventing the American dream by broaching themes such as the imagination of the land, the spectacle of everyday life, technological revolutions, or the challenges of globalization. It will also highlight identity-related questions and present committed practices attuned to the movement to achieve recognition for civil rights and feminism.



## *Evergon. Theatres of the Intimate*

From October 13, 2022 to January 3, 2023

The MNBAQ is proud to present the long-awaited retrospective of the seminal Canadian artist Evergon, born Albert Jay Lunt in 1946 in Niagara Falls, Ontario. This major exhibition will span his entire career, from 1971 to the present, with a view to shedding contemporary light on the artist's long-term output. More than 200 works will be assembled for the first time to highlight this colourful individual and his multifaceted work.

Evergon is regarded as a genuine cultural icon in Canada. He is an artistic and social pioneer who focuses on contemporary questions concerning



cultural and body diversity and diversity of identity. For nearly 50 years, the artist's career has centred on bold photographic, technological, and aesthetic research. His always moving and occasionally irreverent striking imagery is often an extension of classical painting. The simultaneously political and sensualistic nature of his work raises questions on sexual orientation. He revisits with rare vitality genres such as portraits, landscapes, or nudes. Through collages, the art of photocopy and an entire array of exploratory photographic approaches, including the Polaroid, Evergon deepens the terms of queer masculine and feminine identity, thereby shaking up fixed ideas.

Numerous striking works underpin Evergon's career, in particular the immense colour Polaroids from the 1980s, for which he is internationally recognized. Critics and several artistic institutions in the world have also paid tribute to his award-winning work in holography. His series devoted to his mother Margaret renews the representation of the ageing body as few artists have done and has received widespread recognition. Evergon is an immense creative force: identity, body diversity, love, desire, and ageing are at the root of his work. Like death and life, it is the latter in all its facets that the artist celebrates. Evergon grafts on to life notions of autobiographical fiction and extimity, a revelation of the intimate in the public sphere that is common today but that he explored early in his career. The artist deems all his works to be love letters.

Evergon's concerns encompass social and artistic issues that go beyond the body's socially constructed limitations. He thus abandons clichés by representing atypical bodies and goes beyond the canons of standardized beauty while relying on the seductive powers of photography, capable of inventing fictional worlds or theatres as is true of another major series in his career, in which he imagines the life of an entire community, that of the characters the Ramboys. Evergon continues to be in perfect synchronicity with the emancipatory challenges of photography: he has forcefully called into question the notion of the author by creating various alter egos. He disrupts the foundations of the photographic image through an astonishing baroque aesthetic and brushes aside the conventional canons of beauty by representing atypical bodies that he invests with panache.

## Making a difference

The MNBAQ is a public museum that serves its community. It has committed itself to launching outreach projects by involving diverse groups in Québec society. The renewal of three projects that focus on significant social and human dimensions means that 2022 will not be an exception. The *Alcôve-école*, which seeks to train the next generation of museum workers through a varied human experience, will echo the pandemic by focusing on tuberculosis and sanatoria. The *Mimèsis* project will invite elementary and secondary school students throughout Québec to revisit the decorative arts and design collection. Lastly, the eighth edition of *Lumière sur l'art* will twin art with the problem of mental health through the Vincent et moi program directed by artist Débora Flor.

### *Alcôve-école*

#### *Guérir : l'expérience du sanatorium*

Starting March 17, 2022



In the wake of the success of *Pouvoir(s)*, the first exhibition of the Alcôve-école, the MNBAQ wanted to echo the COVID-19 pandemic and, more specifically, all the patients who are in isolation, by proposing a new exhibition on the experiences in Québec sanatoria, since the tragic dimension of tuberculosis has served as a source of inspiration for many artists.



It should be recalled that in the early 20th century, pulmonary tuberculosis was one of the leading causes of death in Québec. Given the medical establishment's powerlessness faced with the disease's ravages, sanatoria became the solution. These vast treatment centres usually situated in the countryside educated and isolated patients to prevent the contagion. By offering the patients personal health practices hinging on rest and the open air, it was hoped that the body would develop resistance against the infection. A sanatorium is a micro-society. Sick people are far removed from what they hold dear, sometimes for years, and are stigmatized by popular fear and uncertain of recovery. They build a separate world.

At the heart of the *350 Years of Artistic Practices in Québec* exhibition in the *Ressentir* room, the Alcôve-école is a unique creative forum for up-and-coming museologists, a venue for exploration dedicated to the students of Université Laval.

## *Mimèsis : Your works at the MNBAQ* Spring 2022

Following an astonishing initial artistic twinning initiative involving the public and the Québec educational milieu during the confinement in 2020, the MNBAQ wishes to renew the *Mimèsis* experience. It is inviting elementary and secondary school teachers and the public to participate or participate again in an experience that will spark their creativity and ingenuity. The new challenge will explore another facet of the MNBAQ's Québec collection, namely the works and objects in the *Decorative Arts and Design in Québec* exhibition.



The works in the decorative arts and design collection do not merely imitate everyday objects. The artists and designers shift meaning, play with appearances, alter significance, modify use, and transform into artworks what is seemingly ordinary.

Teachers and students are invited to visit the *L'art dans ma classe* platform and the social networks, where they can draw inspiration from the *Mimèsis 2* album, created especially for them, to reinterpret one or more selected works, then submit a photograph of their effort to the MNBAQ before February 15, 2022. In the spring, the MNBAQ will display near the original works the most noteworthy reinterpretations proposed during this new edition of the *Mimèsis* exhibition.

## *Lumière sur l'art, 8th edition* November 2022

Outside the MNBAQ, for the eighth year, *Lumière sur l'art* will illuminate the fall in 2022. The MNBAQ and its partner, the SDC Montcalm–Quartier des arts, have invited artist Débora Flor, a Brazilian photographer, to elaborate a mediation project with a group of artists from the Vincent et moi program.



The program has been a key intervener in the realms of mental health and the visual arts since its inception in 2001. It relies on the scope and benefits of art on development, well-being, and the recovery of individuals with mental health problems.

The new circuit, tailor-made for the lampshades on Avenue Cartier, the commercial thoroughfare near the MNBAQ, will feature the fruit of a collective, participatory initiative headed by Débora Flor, accompanied by a team of professional artists working in the realms of photography, drawing, and writing. The artistic proposal elaborated will be unveiled in November 2022.

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



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



Page 1 – Photos from top to bottom and from left to right: Paul-Émile Borduas, *Sans titre*, 1959. Oil on canvas, 73.2 x 60.4 cm. Collection of the Musée national des beaux-arts du Québec, Gift of Michael Audain and Yoshiko Karasawa (2021.187). Photo: © MNBAQ, Denis Legendre // Maskull Lasserre, *Conscience (détail)*, 2018. Steel, magnet, cable, 30 x 46 x 610 cm (variable dimensions). Courtesy of the artist and Galerie Blouin Division, Montréal // Edward Hopper, *Hotel by a Railroad*, 1952. Oil on canvas, 79.4 x 1019 cm. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn Foundation, 1966

Page 2 – Photos from top to bottom: Pierre Huyghe, *A Journey That Wasn't*, 2005 Super 16 mm color film transferred to digital media and soundtrack, 21 min 41 sec. Exposure copy. Courtesy of artist and Marian Goodman Gallery, New York Photo: © Pierre Huyghe // Tony Tasset, *Snowman with Coke Can Mouth and Broom*, 2017. Glass, resin, brass, enamel and oil painting, polystyrene, stainless steel and bronze, 182.9 x 162.6 x 91.4 cm. Courtesy of the artist and Galerie Kavi Gupta, Chicago

Page 3 – Photo: Paul-Émile Borduas, *Sans titre*, 1957. Oil on canvas, 73 x 60 cm. Collection of the Musée national des beaux-arts du Québec, Gift of Michael Audain and Yoshiko Karasawa (2021.186) Photo: © MNBAQ, Denis Legendre

Page 4 – Photo: Charles White, *The Mother*, 1952. Ink and pencil on paper, 77.5 x 56.6 cm. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, gift of Joseph H. Hirshhorn, 1966

Page 5 – Photo: Evergon, *Night Watch I, de la série Ramboys: A Bookless Novel. Works by Egon Brut and Celluloso Evergonni*, 1990. Polaroid, 1/1 281.5 x 112 cm. Collection of the Musée national des beaux-arts du Québec, Purchase (2019.1032) Photo: © MNBAQ, Denis Legendre

Page 6 – Photos from top to bottom: Marc-Aurèle de Foy Suzor-Coté, *L'enfant malade*, 1895. Oil on canvas, 67 X 89 cm. 1978.45 Collection of the Musée national des beaux-arts du Québec Photo: © MNBAQ, // Jules Livernois, *La Salle Sainte-Anne de l'Hôtel-Dieu de Québec*, circa 1925. Gelatin silver proof, 12,3 X 17,4 cm. Collection of the Musée national des beaux-arts du Québec. Donation of the Michel Lessard Collection Photo: © MNBAQ,

Page 7 – Photo: *Modesdemploi*, conception of Cédric Sportes, "*HIH (Honey I'm Home)*" Chair, 2002. Neoprene and painted chipboard, 76 X 41 X 137 cm (carpet; 76 x 41 x 50 cm (chair) 2006.231 Collection of the Musée national des beaux-arts du Québec. Purchase with the support of the the Canada Council under its Acquisition Assistance Program (2006.231). Photo: ©MNBAQ, Patrick Altman // *Lumière sur l'art 2021-2022*, by the artist Diane Obomsawin

Page 8 – The artist Débora Flor. Photo: © Débora Flor