

BIOGRAPHIES

LAURIER LACROIX is a professor emeritus of the Université du Québec à Montréal (UQAM), where he taught art history and museum studies. His research has focused on public collections and the art of Québec and Canada prior to 1940. His achievements include the exhibitions and eponymous catalogues *François Baillairgé* (1985) and *Painting in Montréal, 1915-1930* (1996), retrospectives devoted to the work of Ozias Leduc (1978 and 1996) and Suzor-Coté (1986 and 2002), and *Les arts en Nouvelle-France* (2012). He is also interested in contemporary art and has curated exhibitions of the work of Irene F. Whittome (1990, 1998, 2004), Pierre Dorion (2002), Guy Pellerin (2004), Robert Wolfe (2006) and Micheline Beauchemin (2009). A recipient of the Prix Carrière of the Société des musées québécois (1997) and of the Prix Gérard-Morisset (2008), Laurier Lacroix is a member of the Société des Dix (2005) and of the Académie des lettres du Québec (2012).

JOHANNE LAMOUREUX is a full professor in the Department of Art History and Film Studies at the Université de Montréal, and currently the director of the Département des études de et de la recherche at the Institut national d'histoire de l'art (INHA) in Paris. She is the author of *L'art insituable: De l'in situ et autres sites* (2001) and *Profession historienne de l'art* (2007). She also co-edited, along with Olivier Asselin and Christine Ross, *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (2008); and, with Neil McWilliam and Constance Moréteau, *Histoires sociales de l'art: Une Anthologie critique* (Presses du réel, 2016). Her research in the field of museum studies has focused on the rhetoric of the exhibition and, since 2014, on the new uses of museum collections in the period of the event imperative.

LINE OUELLET has been the director and head curator of the Musée national des beaux-arts du Québec (MNBAQ) since 2011. Over the course of her distinguished career, she has supervised over 60 exhibitions, authored some 40 publications and received numerous awards, including: the Outstanding Achievement Award of the Canadian Museums Association (*Publications category*) for *Camille Claudel and Rodin: Fateful Encounter* (2005); the Publication Prize of the Société des musées québécois, for *Design d'exposition: Dix mises en espace d'expositions au Musée national des beaux-arts du Québec* (2003); and the Prix Excellence of the Société des musées québécois (*Groupe institutionnel category*) for the exhibition *Le Louvre à Québec* (2009). She was also made a Knight of the Order of Arts and Letters (France, 2010) for her contribution to the promotion of arts and letters in Québec and throughout the world.

VÉRONIQUE PROTEAU is an OAQ-registered architect and a Ph.D. candidate at McGill University's School of Architecture. In addition to other issues linking the theory, practice and experience of contemporary architecture, her research is devoted mainly to the ways in which museum architecture influences the experiences of their collections, and to the recent applications of narrative theory to architecture and the museum. She has worked for major architectural firms in Quebec City, Montreal and Tokyo, and occasionally as an independent architect. She has contributed to the design of over 50 architectural works of all kinds, a number of which have won prizes.

SHOHEI SHIGEMATSU is an associate and director of the New York branch of the Office for Metropolitan Architecture (OMA), the internationally renowned architectural firm of Rem Koolhaas. Since joining the firm in 1998, he has been the driving force behind many of its projects in America and Asia. He designed the new Pierre Lassonde Pavilion of the MNBAQ, a bold architectural statement intended to create an interface between the city and the Parc des Champs-de-Bataille, and between Québec's historical heritage and contemporary life. His other recent cultural projects include the Feana Arts Center in Miami Beach and the Audrey Irmes Pavilion in Los Angeles. Shohei Shigematsu has worked with many contemporary artists, including Cai Guo Qiang, Marina Abramovic and the rapper Kanye West. He also supervised the set design of the Prada exhibition *Waist Down*, presented in Tokyo, Shanghai, New York, Los Angeles and Seoul. And he designed the exhibition *Manus x Machina: Fashion in the Age of Technology*, organized by the Costume Institute and inaugurated at the Metropolitan Museum of Art in the spring of 2016.



THE MUSEUM AS AN ARCHITECTURAL EVENT INTERNATIONAL SYMPOSIUM

ORGANIZED BY THE RESEARCH AND INQUIRY GROUP CIÉCO: COLLECTIONS ET IMPÉRATIF ÉVÈNEMENTIEL/THE CONVULSIVE COLLECTIONS, AND BY THE MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

Subjected, like all cultural institutions, to the system of the event imperative, art museums have accustomed us to an excess of events that go above and beyond simple exhibition programming. Nonetheless, architecture forms the basis of the most spectacular embodiments of the museum event imperative. Whether it is a matter of building a new museum or expanding a wing of an existing one, museum architecture constitutes an event in the most ephemeral sense of what that word implies today: a product of the media mill, more or less. But it can also establish itself as an event in the full, more traditional sense of the term; in other words, as a rupture, a turning point and a decisive moment in an institution's history. To mark the opening of the new Pierre Lassonde Pavilion of the MNBAQ, the research and inquiry group CIÉCO is organizing the symposium *The Museum as An Architectural Event*, in order to look at contemporary variations on museum architecture and their impact on the lives of collections.

NOVEMBER 5, 2016
9:30 A.M. TO 5:00 P.M.

MUSÉE NATIONAL
DES BEAUX-ARTS
DU QUÉBEC

SANDRA AND ALAIN BOUCHARD AUDITORIUM, PIERRE LASSONDE PAVILION

CIÉ
/CO

Groupe de recherche et réflexion:
Collections et impératif événementiel
The Convulsive Collections



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Humanities Research
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en sciences humaines
du Canada

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du Québec
Québec

MUSÉE DES
BEAUX-ARTS
MONTRÉAL

MUSÉE D'ART
DE JOLIETTE

DAY'S ACTIVITIES

FAIRE ŒUVRE DU MUSÉE / MAKING THE MUSEUM THE WORK

MORNING

9:30 A.M. /// Start of symposium

10:00 A.M. /// Word of welcome

10:15 A.M. /// Presentations by the researchers: Johanne Lamoureux, Université de Montréal and INHA, Paris; Mélanie Boucher, Université du Québec en Outaouais; and Marie Fraser, Université du Québec à Montréal

10:45 A.M. /// Shohei Shigematsu, Architect, associate and director of the New York branch of the Office for Metropolitan Architecture (OMA), in conversation with Line Ouellet, Director General and Head Curator, MNBAQ. In english

AFTERNOON

1:30 P.M. /// Pascal Griener, Institut d'histoire de l'art et de muséologie, Université de Neuchâtel

OUBLIER BILBAO. LE MUSÉE COMME "STATEMENT" ARCHITECTURAL ET SES PROBLÈMES / FORGET BILBAO: THE MUSEUM AS AN ARCHITECTURAL "STATEMENT" AND ITS PROBLEMS

The creation of the Bilbao Guggenheim Museum stems from numerous causes that are not always self-evident, even today. From the moment of its construction, however, the architectural envelope designed by the architect Frank Gehry seemed to provide the very paradigm of museum buildings that produce almost miraculous socioeconomic effects. This model has influenced many museum policies throughout the world, and it is now time to take stock of what this might mean. It is not a matter of rejecting the very principle of spectacular architecture but of mapping out the conditions that make such a thing possible today. It is now time to embark on an in-depth critique of Bilbao and—why not?—to forget a problematic paradigm.

2:30 P.M. /// Marie Civil, Université de Paris Sorbonne and Université Picardie Jules Verne

L'ARCHITECTURE DES NOUVEAUX MUSÉES. ENTRE IMPÉRATIFS ÉVÉNEMENTIELS ET PERSISTANCES FORMELLES / THE ARCHITECTURE OF THE NEW MUSEUMS: BETWEEN EVENT IMPERATIVES AND FORMAL CONTINUITY

Lately, the advent of the museological spectacle, the hegemony of marketing and the importance attributed to the management of visitor flows have had an impact on architectural programs. Recent examples reveal, however, that many architects structure and restructure museum spaces around common solutions—around founding principles and a formal repertory related to the architecture of the first museums, recalling the issues they represented and their physical features. A study of a certain number of contemporary constructions (new museums, renovations and extensions) will make it possible to gauge the extent of the phenomenon and to observe the almost paradoxical temporal displacement that seem to be operative within it: on the one hand, a desire to position the museum as contemporary through the act of creation and the addition of novel forms of discourse; on the other hand, a tendency to reuse traditional forms and strategies. This positioning can be interpreted as a need to redefine the museum at a time when it seems to elude all reductive approaches.

ARCHITECTURE ET COLLECTION : DES ŒUVRES EN CONCURRENCE ?

/ ARCHITECTURE AND COLLECTIONS: COMPETING WORKS ?

3:30 P.M. /// ROUNDTABLE DISCUSSION

Guillaume Ethier, Institute for the Study of Canada, McGill University, and Canada Research Chair on Urban Heritage, Université du Québec à Montréal

ARCHITECTURE(S) ICONIQUE(S) / ICONIC ARCHITECTURES

Architecture as a field of cultural production is evolving at an astonishing rate: no sooner is a new trend named than its main proponents dissociate themselves from the label that others attempt to apply to their work. Thus, in the wake of the financial crisis of 2008, it was said that the wave of iconic architecture set off by Bilbao had broken on rockier shores, leaving behind it the idea of transforming the fate of cities through the addition of spectacular auteur-style edifices. Left over from this iconic wave, however, was the basic idea that a new museum can be an agent of change for a city. But perhaps it would be better today to speak of iconic architectures, in order to reflect the diverse range of approaches adopted in cities as different as, for example, Québec City and Helsinki. A new function of urban transformation has taken over the design of contemporary museums and is having a considerable impact on architectural programs and the media narratives constructed around these museums.

Véronique Proteau, McGill University

AU-DELÀ DU CONTENANT : LES MOTIFS DE L'ARCHITECTURE MUSÉALE DU 21^E SIÈCLE / BEYOND THE CONTAINER: THE FORCES DRIVING THE MUSEUM ARCHITECTURE OF THE 21ST CENTURY

In the second half of the 20th century, a rivalry between art museum collections and their architecture, sparked by new architectural styles that made a complete break with former ways of doing things, gave rise to a heated debate on the proper architectural context for museums and made museum architecture oscillate between two extreme ideals: the white cube and sculpture. A new awareness of the potential represented by the architectural dimension of museums arose from these construction experiences and the reactions they generated, with the result that museums assumed a broader role that went well beyond their function as containers of collections. While today's museum construction projects are motivated primarily by a desire to provide additional exhibition space or to adapt existing spaces to the particularities of specific collections, museum construction and expansion projects actually aspire to much more. As a result, new museum architecture has become instrumentalized toward different ends. We will look at the reasons why today's museum architecture, while no longer trying as hard to compete with art on its own turf, formally speaking, still momentarily relegates its content to the background.

Laurier Lacroix, Université du Québec à Montréal

DE L'ARCHITECTE AU SCÉNOGRAPHE, L'ARCHITECTURE CONTEMPORAINE DES SALLES D'EXPOSITION / FROM ARCHITECT TO SET DESIGNER: THE ARCHITECTURE OF CONTEMPORARY EXHIBITION SPACE

Since the opening of the Centre Pompidou in 1977 (Piano and Rogers), museum architecture has undergone unprecedented development, attracting the attention of professionals who have outdone themselves—and each other—in carrying out large-scale projects. Great care is taken to ensure that each new building or wing stands out and represents a contribution over and beyond the appeal of the their collections. The attention thereby devoted to finding innovative building solutions seems to have as its corollary a changed approach to the galleries they house. Inspired by the kunsthalle, and by the large multi-purpose exhibition spaces that made it possible to host both contemporary art and temporary exhibitions, museum planners decided that they would no longer define specific uses for their exhibition spaces. These are now designed to be versatile and to accommodate all aspects of collections—present and future. This approach clearly shows that our ideas about collections have changed. While museums once assembled permanent collections of masterpieces, they now seem to host only interchangeable collections. They come with massive rooms that interior designers, scenographers and others are called upon to reinvent for every new showing of a collection, staging each in ways that reflect the imperatives of temporary exhibitions.

Safa Jomàa, Université du Québec en Outaouais

VOICE OF FIRE: QUAND L'ART RENCONTRE L'ARCHITECTURE / VOICE OF FIRE: WHEN ART ENCOUNTERS ARCHITECTURE

In 1988 Brydon Smith, then head curator at the National Gallery of Canada (NGC), looked at the plans for the new architectural changes to the Gallery and noted the existence of a vast room on the second floor. He thought that this would be the ideal location for a prestigious acquisition and, with construction still underway, embarked on a dialogue with the superstar architect Moshe Safdie, in preparation for the acquisition of *Voice of Fire* (1967) by the American painter Barnett Newman. Although the purchase initially generated a great deal of controversy, the NGC eventually regained control of the situation and went on to make the work a showpiece of its collection. All the commentary around the purchase emphasized the value of the piece and its potential as an event-maker, in addition to suggesting display parameters that would make it truly stand out. This strategic staging and the ways in which it developed make it possible to envisage the relationship created between a space and the work(s) exhibited in it.

BIOGRAPHIES

MÉLANIE BOUCHER is a professor of museum studies at the Université du Québec en Outaouais, Québec, and an art history specialist. From 2003 to 2013, she occupied various conservation and research positions and worked as an independent museum curator. A major focus of her thought concerns the ways in which contiguous spaces are reinvented in order to undercut the predictable associations of art history and engage viewers differently. This idea informed *Intrus/ Intruders*, an exhibition she curated for the Musée national des beaux-arts du Québec in 2008-2009. In 2014, she published a book on the use of food in performance art: *La nourriture en art performatif: Son usage, de la première moitié du 20^e siècle à aujourd'hui*. Her research on performance art and her current work on the tableau vivant have guided her interest in performative reconstructions of collection pieces for event-related purposes.

MARIE CIVIL is completing a Ph.D. dissertation on museum architecture in the last quarter of the 20th century at the Université de Paris Sorbonne and Université Picardie Jules Verne. More specifically, she is looking at the ways in which architects have re-appropriated traditional forms such as vestibules, monumental staircases and arcaded balconies. Using a typological approach, she explores the means by which today's art museums operate and establish their identity as art museums. A research-study assistant at INHA (Paris), she contributed to its art and globalization research program from 2012 to 2015.

GUILLAUME ETHIER, an urban sociologist, is currently a postdoctoral intern at the McGill Institute for the Study of Canada and a research associate of the Canada Research Chair on Urban Heritage at the Université de Québec à Montréal (UQAM). After studies in sociology, he completed a Ph.D. dissertation on urban studies at UQAM, winning the 2014 Phyllis Lambert Prize of the Society for the Study of Architecture in Canada, as well as the 2014 Jean-Pierre-Collin Prize, awarded by the Villes Régions Monde (VRM) network. This dissertation laid the foundations for his book *Architecture iconique: Les leçons de Toronto* (PUQ, 2015). His current research work is devoted to post-functional urbanism and its links to digital culture.

MARIE FRASER is a professor of art history and museum studies at the Université du Québec à Montréal, and a member of Figura, centre de recherche sur le texte et l'imaginaire. She holds a Ph.D. in art history from the Université de Montréal. Her research focuses mainly on the transformation of narrative and temporal systems in contemporary art. A well-known curator, she served as head curator at the Musée d'art contemporain de Montréal from 2010 to 2013. She has organized some thirty exhibitions in Canada and Europe—for example, at the Jeu de Paume in Paris and the Casino Luxembourg, Forum d'art contemporain. She also curated the Canadian component of the 56th Venice Biennale in 2015.

PASCAL GRIENER is a professor at the Institut d'histoire de l'art et de muséologie at the Université de Neuchâtel. He holds a Ph.D from the École des Hautes Études en Sciences Sociales (EHESS) in Paris and earned a Ph.D. in Philosophy from Oxford University under the supervision of Francis Haskell. He is the author of numerous books and articles on museums and collections, as well as on the cultural history of the gaze within the domain of art (e.g. *La République de l'œil: L'expérience de l'art au siècle des Lumières*, Paris: Odile Jacob, 2010). He is the 2017 Chair of the Louvre Museum in Paris.

SAFA JOMÀA trained as an architect and holds an M.A. in architectural practice from the École Nationale d'Architecture et d'Urbanisme in Tunis. She is currently working on an M.A. in museum studies and art practice at the Université du Québec en Outaouais. Her research focuses mainly on the concerns of museum professionals, specifically exhibition designers who perform the delicate task of reconciling the imperatives of the exhibition space and those of the objects it features. Within the framework of a professional internship that began in 2011 at the Institut National du Patrimoine (INP) in Sfax (Tunisia), she has participated in projects to restore, preserve and promote various museums and archeological and heritage sites in Tunisia.

