

# LE DEVOIR

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## A year of inspired purchases

*As a reflection of contemporary art, it is not better than new acquisitions MNBAQ*

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Photo:  
Bonnie Baxter, Guanlan: Terrace Series China Jane, 2011, digital print, MNBAQ

*Current: new acquisitions*  
Musée national des beaux-arts du  
Québec, Parc des Champs-de-  
Bataille, Quebec, until 17 March

Exhibitions around their recent acquisitions, museums are often an honor to rise. If they are a simple solution to the problem wide visibility of collections, they sometimes take the appearance of a façade. Here are our best shots, we are told. Does it mean we are hiding something had better shut up?

However, when the matter is well presented, it is based on a consistent implementation and dynamic, there is every reason to appreciate it for what it is: an exhibition of recent works to enjoy the tranquility rooms (often) in the shadow of projectors.

Current: new acquisitions, the first event by Bernard Lamarche as curator of contemporary art at the Musée national des beaux-arts du Québec (MNBAQ), is one of those exhibitions that offer a good reason to leave the busiest corridors while keeping both feet in the present.

**Art of this**

Without specific theme, apparently, the selection was inaugurated in November. It differs from all similar exposures that could organize MNBAQ decade because it only compiles works acquired in the year of exposure. In all, there are 23, signed by sixteen artists. As a reflection of popular art, there is no better.

The course starts so strong, with a panorama of gestural art that does justice to the diversity and health of this pictorial genre. A painting that bursts, which leaves its framework: the trailer a bit gypsy Marie-Claude Bouthillier (*The teller*, 2011) first catches the eye of visitors.

Placed at the center of the first room, the installation consists of countless pieces of fabric flowing creativity, seems to point to other works. As for kissing, for inclusion in a comment on the artistic work, seen as a long journey.

On the walls, the works resonate in response to this image. The tribute to that Borduas BGL book *Serving the impact ...* (2012) speaks much break that inheritance, but not without play on illusions. Photography hazardous Alana Riley, *Six months impacts on the wall of a squash court* (2010), brings her dreamlike projections Borduas in a world very down to earth. The splashes of always singular Jacques Hurtubise, the random composition derived from the computer by Barry Allikas, more refined it, and scribbles lush and expressive Catherine Bolduc complete the picture.

Following the exhibition tends more towards the narrative, although it may appear so little literal, as in the video *Icarus* (2010) Mathieu Beauséjour, driven by a dazzling light. The latter, who had a busy year 2012, is widely favored number of exhibits - two sets of prints and drawings are part of the recent acquisitions of MNBAQ.

The museum does not confirm that the practices already listed. The choice of Conservative are also worn to lesser known artists or too forgotten. This is the case of the young painter Dan Brault, two oval landscapes, devoted one day and one at night, above the contrasting works around the sun Beauséjour. This is also the case of Bonnie Baxter, photographer's long career. Thereof, the MNBAQ acquired image series *Jane China*, a project that combines autofiction documentary and travelogue.

Photo of Baxter is discovered in the last part of the show. Like the trailer Bouthillier, it plays a unifying role. Around her, the works speak of territory and identity, very personal experiences of a place. Place of culture, as the ink contrasts Michael Merrill, inspired by a flag of the Museum of Fine Arts in Montreal. Or geographically vast as the mosaic blood, air and sulfur (2008) Salvail Reno, which combines images of the earth to the body of the artist.

Works of Current: many new acquisitions from the collection of artworks Ready, set available to businesses, as that of the "real" permanent collection MNBAQ. It is worth a visit, although he make the shadow of the rarest exhibitions, such as that ends Sunday, *Art and Nature in the Middle Ages*.

*Collaborator*