

**Permanent
exhibition**

M

JUNE 2019 TO
SEPT 2024

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Quand la
collection
prédit l'avenir

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MUSÉE D'ART CONTEMPORAIN DES LAURENTIDES
101 PLACE DU CURÉ-LABELLE, SAINT-JÉRÔME

QUAND LA COLLECTION PRÉDIT L'AVENIR

While the title may seem anachronistic, it evokes the idea of taking charge of our institution's future in regards to the history of our transformation, so that our future decisions may emulate this history. Touching on "institutional critique", the exhibition makes transparent a museum that challenges the relevance of its actions, approaches, relationships with art and artists, audiences, administration, management, and position in its community and region.

ARCHITECTURAL REPRESENTATION OF MUSEOLOGICAL FUNCTIONS

The layout of the exhibition spaces has been reassessed so as to make visible a museum's various functions, namely management, conservation, research, education, and dissemination. This museography is an integral part of the exhibition.

GENEALOGY OF THE COLLECTION 1999-2019 (A)

MUSEOLOGICAL FUNCTIONS: ADMINISTRATION-MANAGEMENT OF THE COLLECTIONS AND ACQUISITIONS

While for many museums, the emergence of a collection is foundational to their development, for the MAC LAU, it has been instrumental to its transformation. *Quand la collection prédit l'avenir* reconsiders the nature of the MAC LAU's collection, and the museum plans to use the exhibition to explore the directions it will take in the years to come.

The exhibition furniture set up in the centre of the room serves as both an archival box for the institution and a conference table for the meetings of the arts development committee. The committee is mandated to reassess the museum's artistic horizon, collection, and vision for disseminating contemporary art. Throughout the exhibition, discussions will focus on the aesthetic and political roles of an institution such as a contemporary art museum.



THE OPEN STORAGE. PHOTO : LUCIEN LISABELLE

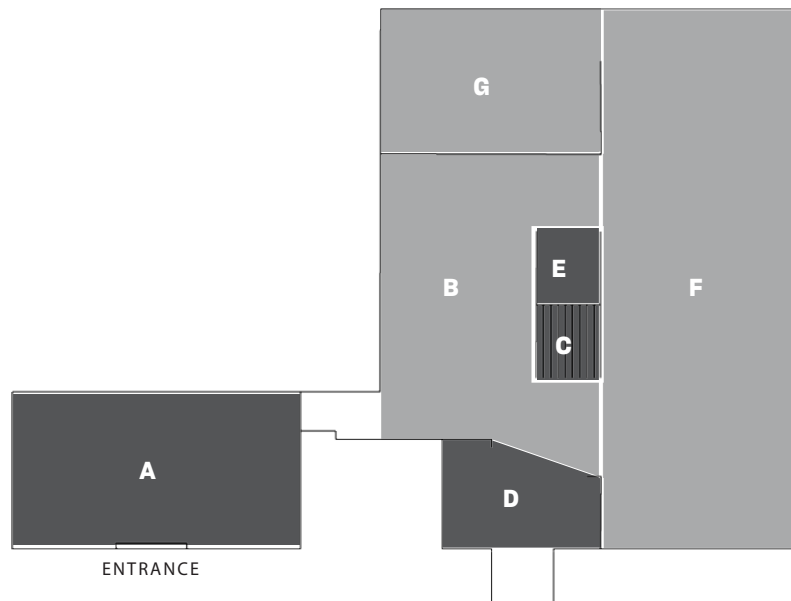
OPEN STORAGE (C)

MUSEOLOGICAL FUNCTIONS: CONSERVATION AND DISSEMINATION

The MAC LAU illustrates the creation of its collection through the open storage, each panel representing a page of its history, while also echoing the archives presented in the first exhibition room. The collection mainly consists of works by artists from the Laurentians region, the cornerstone of our collection. In 2003, the MAC LAU entered into agreements with most of these artists, aiming to encourage the retention of artworks in the region. The artists were invited to offer their works to the museum and steer collectors to make donations to the institution.

Aware that only a small fraction of museum collections is presented to the public and that a large part of the cultural heritage is being protected from risk but also kept from the public in museum reserves, the MAC LAU is placing its confidence in you and according you the rare permission to gently handle the panels of the open storage. Thus, you will discover the works of the artists who have contributed to the development of the collection and the growth of the MAC LAU.

Please note that the open storage is not accessible during openings or when exhibitions are being installed.



MUSEUM OUTREACH LAB (D)

MUSEOLOGICAL FUNCTION: EDUCATION

The MAC LAU directly and individually engages the public through its museum outreach lab. Museum outreach develops and facilitates situations that foster the encounter between objects (in our institution, mainly works of contemporary art), visitors, and contexts (of art-making, of the visitors themselves, etc.) to promote knowledge, curiosity, and inquiry in a museum context.* To this effect, the education department makes available, in this space, print and digital tools as well as human resources to help visitors explore and understand the works and lives of artists. Always driven by a sincere commitment to research, we also use this space to experiment with new ways of engaging the public.

The education department is currently working with Emmanuel Blanchard, co-founder of IDÛ Interactive Inc. and researcher in digital apps, to develop a tool that will offer visitors different information paths based on their choices and modes of learning. Currently in development, the app will be launched in June 2020 and will provide information on the artworks in the open storage and, eventually, on temporary exhibitions.

* Definition revised by Sophie Chaumont, "L'atelier pédagogique: espace de médiation dans les musées," *La lettre de l'OCIM*, no. 98 (2005): 4-12.

DOCUMENTATION CENTRE_MUSEUM ANNEX (E)

MUSEOLOGICAL FUNCTIONS: RESEARCH AND EDUCATION

In 2016, the Saint-Jérôme public library procured the MAC LAU's collection of documents and created, in collaboration with the museum's team, the "Museum Annex". This documentation centre of contemporary art offers the public, the residents of Saint-Jérôme, scholars, students, and art lovers on-site consultation of a collection of monographs, magazines, exhibition catalogs, and a curated selection of books from the Marie-Antoinette-Foucher Library in Saint-Jérôme.

The full collection of the "Museum Annex" is listed in the online catalog of Saint-Jérôme's Marie-Antoinette-Foucher Library. The museum's and library's teams worked together to create a unique environment and a specialized collection that will continue to grow over the years.

ACQUISITION OF THE DROP CEILING (B-F-G)

While collections draw on memory, the acquisition project of the “drop ceiling tiles” makes inroads into a future-oriented approach to acquisition. It positions the MAC LAU as an initiator of the production of new work and establishes reciprocity between the museum and the artists who have accepted certain constraints in order to take part in this new collection.

The project raises questions that inspire the MAC LAU to examine its collection, its aesthetic, political, and financial roles, while also making transparent the process of acquiring works. The ACQUISITION process raises the issue of the responsibility we have toward our artists, the production of contemporary art, and its constant transformation. We need to assess this action’s potential and risks, its values and aesthetic choices, and when it is driven by relational opportunities. This process also requires us to consider the position of the artist and their works in the relationship between the institution, the market, and the collectors/donors. The EVALUATION process makes us examine the value of the agreement we have with those from whom we acquire work—credit and recognition. Lastly, the CONSERVATION process raises questions about the nature of the objects the museum conserves and the possibility of adding “thematic”, “semi-permanent”, “ephemeral”, “political”, and even “critical” areas to the “permanent” collections.

The project raises fundamental questions about our future collection policy and, therefore, the ideological positions of the MAC LAU. It examines the reciprocal relationship between the museum and its art community through these new productions; it questions the visibility or invisibility of collections (exhibited or placed in storage).

The MAC LAU would like to exhibit the evolution of this reflection process over the next three summer seasons, a process that will lead us to rewrite our collection management policy.

PRODUCTION / THE COLLECTION UNDER DEVELOPMENT

June 16 to August 25, 2019

In the summer of 2019, thirty artists from the MAC LAU community came to the museum to create new work in a studio set up in the exhibition room and open to the public. They produced about forty works using the same medium—transparent fluorescent ink that is only visible under black light—and the same support—the tiles of the drop ceiling that has hung above the exhibition rooms since 1987.

EVALUATION / EXHIBITING THE DROP CEILING

Sept 13 to Nov 8, 2020

In collaboration with appraisers, the MAC LAU will determine the fair market value of the works produced for this exhibition project.

ACQUISITION & CONSERVATION / THE NEW COLLECTION MANAGEMENT POLICY

Sept 12 to Oct 31, 2021

The MAC LAU will unveil the terms of its artistic vision that will guide the programming of temporary exhibitions as well as new directions for collecting. The museum will also draw up a new standard contract for the artists at the end of the exhibition.

The MAC LAU Team:

Jonathan Demers, Director and Head of Conservation
Manon Quintal, Director and chief manager
Elizabeth Lauzon, Collections Manager and assistant curator
Christelle Renoux, Public Relations and Education Coordinator
Karina Newcombe, Executive Assistant and project manager

Members of the Arts Development Committee:

Barbara Clausen, independent curator and Associate Professor in the art history department at UQÀM
Francine Couture, art sociologist
Richard Gagnier, Head of Conservation of contemporary art at the Montreal Museum of Fine Arts
David Gour, exhibition designer
Éric Ladouceur, artist and Art teacher at Cégep de Saint-Jérôme

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