The Museum as An Architectural Event

International Symposium

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

Musée National des Beaux-Arts du Québec

Sandria and Alain Boucharde Auditorium, Pierre Lassonde Pavilion

Organized by the Research and Inquiry Group CIÉCO: Collections et Impératif Événementiel/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 MBNAC, 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.


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 et de la recherche at the Institut national de l'histoire de l'art (INHA) in Paris. She is the author of L'art insaisissable. De l'irrégulier et autres sites (2001) and Profession histoire de l’art (2007). She also co-edited, along with Olivier Asselin and Christene 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 (MNBQ) 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: Fatal et Encounter (2005); the Publication Prize of the Société des musées québécois, for Design d’expositions: 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 (2008). 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 Québec 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 MBNAC, 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 Feena Arts Center in Miami Beach and the Audrey Irmas 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.
ARCHITECTURE ET COLLECTION : DES ŒUVRES EN CONCURRENCE

Laurel Lacroix, Université du Québec à Montréal

DE L’ARCHITECTURE AU SCÉNOCRAPE : L’ARCHITECTURE CONTEMPORAINE DES SALLES D’EXPOSITION

10:45 A.M. // ROUND TABLE DISCUSSION

Guillaume Ethier, Institute for the Study of Canada, McGill University and a research associate of the Canada Research Chair on Urban Heritage, is a professor of museum studies at the Université du Québec à Montréal (UQAM). After studies in Architecture in Canada, as well as the 2014 Jean-Pierre-Collin Prize, awarded by the Canadian Centre for Architecture in collaboration with the Royal Architectural Institute of Canada. He is the 2017 Chair of the Louvre Museum in Paris.

Safa Jomàa, Université du Québec en Outaouais

JOURNEYS OF THE MUSEUM MARKETING AND THE IMPORTANCE ATTRIBUTED TO THE MANAGEMENT OF VISITOR EXPERIENCES AND THE REACTIONS THEY INDUCE TO REINVENT FOR EVERY NEW SHOWING OF A COLLECTION, STAGING EACH EXHIBITION IN A MUSEUM AS A WORK OF ART.

ON PERFORMANCE ART AND HER CURRENT WORK ON THE TABLEAU VIVANT, SHE IS LOOKING AT THE WAYS IN WHICH ARCHITECTS HAVE RE-APPROPRIATED THE GENRE OF PERFORMANCE ART.