



Stay Still, Translate

PERFORMANCE, PRESENTATION, CONSERVATION
OF THE TABLEAU VIVANT IN CANADA

A symposium on the history of the tableau vivant,
its re-actualization in performance as well as its
acquisition and dissemination in Canada

Friday 17 and Saturday 18, February 2017
From 9:30 am to 5:00 pm

At the Musée d'art contemporain de Montréal
In Beverley Webster Rolph Hall

Presentations in French and in English

Exhibition of a new work by Daniel Olson
from February 15 to 22

Launch of issue 115 of ESPACE art actuel magazine
on February 18 at 3:30 pm

Free admission



© Daniel Olson, *Diamond in the Rough* (2016-2017), an image of a work in progress

At the time of its creation in the 18th century the tableau vivant was a popular form of entertainment the origins of which can be traced back to the Royal Entry of medieval times, or even to antiquity. The known literary or visual works represented in tableaux vivants were personified by individuals in costume who held a pose in scenic settings. It was first carried out on Parisian stages, where paintings by Greuze and David were famously performed and it was theorized by Diderot and Goethe. The “attitudes” of Lady Hamilton depicted in engravings by Novelli as well as the novels by Goethe, Emily Brontë, Zola and Wharton now make it possible to take stock of a theatrical art that was henceforth carried out in private. The aristocracy and the bourgeoisie engaged in it for viewing pleasure and the education of youth. The tableau vivant marked the beginning of photography, which required models to stay still for long periods. The art form was fundamental for pictorialism and early cinema, and it also grew vulgar in becoming a pretext to exhibit women’s bodies. Literature, photography and cinema conserved the main traces of this popular genre, but the interest in the instantaneity and realism of images also contributed to its relative disappearance in the first half of the 20th century. Books on the tableau vivant, of which most were published over the course of the last ten years, are now contributing to the efforts to rediscover and recognize its historical importance in Europe and the US. The tableau vivant has also enjoyed a remarkable popularity among our neighbours to the south, which raises the question of its practice in Canada. Was there in the past a practice of the tableau vivant in Canada? Nothing has really been written in this regard, but photographs bear witness to its presence.

Nowadays, the tableau vivant is reemerging in various artistic and cultural fields. In contemporary art, its stagings have been made use of since at least the 1970s, for instance in Cindy Sherman’s photographs and the use of immobility in performance goes back to even earlier. The re-emergence of the tableau vivant has thus been underway since over fifty years, in the photographic and performative mediums, as well as video, which leads one to consider it in the form of an undisciplined genre. Though the place of photography remains uncontested, for this first symposium on the tableau vivant in Canada we have chosen to favour performative forms. They have closer ties to the theatrical origins and, in our view, make it possible to explore the pictorial, spatial and temporal issues at work in the tableau vivant with more acuity. Moreover, since the new millennium, museums have made a significant switch in acquiring as well as showing more performances, among which some are truly tableaux vivants while others are related to them. Though the acquisition and exhibition of performance documents in museums is not new, the reiteration of performances and their presentation over long periods in fact are. These changes in practice, which are contributing to a modification of museum displays and conservation work in addition to impacting programming, appear to be in part influenced by the interest in the tableau vivant and the reuse of this genre and its display mechanisms.

This symposium at Musée d’art contemporain de Montréal gathers researchers, artists as well as conservators and curators at various stages in their careers, who reflect on the history, practice, dissemination and conservation of the tableau vivant in Canada. It aims to define the contribution of a past and current practice by artists as well as museums, and to partake in the reflection that is taking place on the international level. The symposium will also have served as the creation framework for the work *Diamond in the Rough*, by Daniel Olson, which is presented in parallel. The latest issue of *ESPACE art actuel* magazine, which focuses on performance works in which the performing body evokes the notion of sculpture, will also be launched on this occasion.

Mélanie Boucher, Associate Professor
École multidisciplinaire de l’image,
Université du Québec en Outaouais

February 17

9:30 am Reception

10:00 am Welcoming Address

THE HISTORICAL TABLEAU VIVANT: ARTISTIC AND CULTURAL PRACTICES

Marie-Ève Marchand, Postdoctoral Researcher,
Concordia University, moderator

Keynote Address

10:15 am Laurier Lacroix

Professor Emeritus,
Université du Québec à Montréal

*L'image faite corps, la pratique du
tableau vivant au Québec avant 1920*

11:15 am Break

11:30 am Ery Contogouris

Assistant Professor,
Université du Québec à Montréal

*Genre, race et nation dans la photographie
du tableau vivant* Tableau Representing
Great Britain and Her Colonies

12:00 pm Anne-Élisabeth Vallée

Independent Researcher

*Le tableau vivant dans la genèse du
projet de décor de la cathédrale de
Saint-Hyacinthe de Napoléon Bourassa*

12:30 pm Lunch

THE REITERATION OF THE TABLEAU VIVANT IN CONTEMPORARY ART

André-Louis Paré, Director, *ESPACE art actuel*
magazine, moderator

2:00 pm Mélanie Boucher

Associate Professor,
Université du Québec en Outaouais

*Le tableau vivant de l'art contemporain
et son immobilité*

2:30 pm Gabrielle Desgagné-Duclos

Independent Researcher

*Sans trompe-l'œil : Le tableau vivant
comme stratégie opacifiante chez
Claudie Gagnon*

3:00 pm Daniel Olson

artiste

Diamond in the Rough

3:30 pm Break

THE FILMED TABLEAU VIVANT: BETWEEN CINEMA AND CONTEMPORARY ART

Vincent Lavoie, Professor, Université du Québec
à Montréal, moderator

3:45 pm Valentine Robert

Assistant Professor,
Université de Lausanne

*Le tableau vivant au Canada, au filtre
de la caméra*

4:15 pm Adad Hannah

Artist

*History Never Stands Still:
The Raft of the Medusa* Saint-Louis

February 18

EXHIBITING THE TABLEAU VIVANT

François LeTourneux, Associate Curator, Musée
d'art contemporain de Montréal, moderator

Keynote address

10:00 am Johanne Lamoureux

Professor, Université de Montréal
and director of Département des études et
de la recherche, Institut national d'histoire
de l'art, Paris

Le tableau vivant au regard de l'«animation»

11:00 am Break

11:15 am Lori Pauli

Curator of Photographs,
National Gallery of Canada

*Acting the Part: Photography as Theatre –
Towards A History of Staged Photography*

11:45 am Jim Drobnick and Jennifer Fisher

Associate Professor, OCAD University, and
Professor, York University

*Reimagining Living Display:
CounterPoses (1998)*

12:30 am Lunch

THE TABLEAU VIVANT: FROM DISSEMINATION TO CONSERVATION

Anne Bénichou, Professor,
Université du Québec à
Montréal, moderator

2:00 pm Lesley Johnstone

Curator and Head of
Exhibitions and Education,
Musée d'art contemporain
de Montréal

*La particularité du tableau
vivant dans les situations
construites de Tino Sehgal*

2:30 pm Bernard Lamarche

Curator of Contemporary
Art, Musée national des
beaux-arts du Québec

*L'acquisition des Époux
Arnolfini de Claudie
Gagnon, par le Musée
national des beaux-arts
du Québec*

3:00 pm Thierry Marceau

Artist

*Habiter un édifice
(le premier 1% performatif
au Québec)*

3:30 pm Launch of *ESPACE
art actuel* magazine issue 115

Presentation Summaries and Speaker Bios

Mélanie Boucher, Associate Professor, Université du Québec en Outaouais

Le tableau vivant en art contemporain et son immobilité

Many contemporary artists describe their performances as being tableaux vivants. However, they do not necessarily reproduce specific works and the performers that carry them out do not always remain immobile, which raises the question of what one understands by the tableau vivant in contemporary art is. The definition of the historical tableau vivant is not appropriate, no more than it is in general for contemporary production that goes under the term of “tableau vivant.” While the question of its re-emergence and reiteration have recently been investigated in re-enactment studies, the notion of immobility has remained largely unexplored. After an overview of what the tableau vivant is in contemporary art, through references to Canadian works created from 1970 to today this presentation focuses on the main modes in which immobility is used in performance.

A professor at École multidisciplinaire de l'image of Université du Québec en Outaouais since 2013, Mélanie Boucher examines the relations between art and the museum from the perspective of an art historian and museum studies specialist. From 2003 to 2013, she held various positions in conservation and research, among others at the Musée national des beaux-arts du Québec, as well working as an independent curator. In 2014, she published the book *La nourriture en art performatif: Son usage, de la première moitié du 20^e siècle à aujourd'hui* and, in 2009, the first monograph on Claudie Gagnon. Her interest in performance art, which was the subject of her doctorate, led her to carry out research on the tableau vivant in contemporary art. As part of the research and inquiry group ClÉCO : Collections et impératif événementiel/ The Convulsive Collections, Mélanie Boucher is also pursuing research on the event-based use of museum collections.

Ersy Contogouris, Assistant Professor, Université du Québec à Montréal

Genre, race et nation dans la photographie du tableau vivant **Tableau Representing Great Britain and Her Colonies**

On February 15, 1900 a benefit concert was held in Dawson Yukon to help the families of Canadian soldiers that were killed during the Boer War. During the concert a tableau vivant featuring thirty women, men and children in costume and wearing black face, who embodied Great Britain and her colonies. Started at the end of 1899 and opposing the UK and two South African republics, the Boer War was Canada's first military intervention abroad and thus played a determining role in forging the identity of the young nation. In this talk, we will take a photograph of the scene taken by Larss and Duclos as a starting point for an analysis of the way gender, race and nation are performed in this tableau vivant.

Ersy Contogouris is an associate professor at the Département d'histoire de l'art of Université du Québec à Montréal, where she specializes in the studies of the 18th and 19th centuries and the history of caricature. In her thesis, titled *Emma Hamilton, a Model of Agency in Late Eighteenth-Century England* (2014), she focused in particular on the “attitudes” of Hamilton in relation to the tableau vivant. She is an adjunct writer at the collective *The Efflorescence of Caricature, 1759-1838* (2011, Ashgate) and the director of the magazine RACAR. She has an article in the issue 115 of *ESPACE art actuel* that focuses on the performances of the still, statue-like bodies of Hamilton and the artist of Korean descent, Kimsooja.

Gabrielle Desgagné-Duclos, Independent Researcher

Sans trompe-l'œil : Le tableau vivant comme stratégie opacifiante chez Claudie Gagnon

If it is henceforth possible to speak of “tableau vivants” in contemporary art, it is not because of a change in the status of the tableau vivant – which would have had to go from a form of popular entertainment to an artistic practice in its own right –, but really because of the remediation that it is currently the object of by way of photography, video and performance. In this genre there are echoes of various artistic techniques, such as painting, theatre and even cinema; aesthetic supports, such as painting; hybrid “images” of art and culture. In this talk, the videographic paintings of the video *Tableaux* (2011), by Claudie Gagnon, serve as

examples on the basis of which we can ascertain this remediation of the tableau in contemporary art. We suggest that this remediation, which stems from an opacifying strategy, bears the promise of a deconstructionist and subversive critique.

Gabrielle Desgagné-Duclos completed an MA in art history at Université de Montréal. Her thesis focused on the tableau vivant as an aesthetic device and its re-appropriation in contemporary art as an opacifying strategy. In 2016, she joined the staff of Verticale – an artist run centre, as a programming and communication coordinator. From 2015 to 2016, she worked as a project manager at the Centre d'exposition at Université de Montréal. From 2014 to 2016, she oversaw the visual arts section of the magazine *l'Artichaut* – the UQAM student magazine and contributed to the production of its 5th print issue. In 2015, among other things, she published the review *Pièces de résistance* in *ESPACE art actuel* on the major international artist Yinka Shonibare MBE, who is known for his practice of the tableau vivant.

Jim Drobnick, Associate Professor, OCAD University
Jennifer Fisher, Professor, York University

Reimagining Living Display: CounterPoses (1998)

CounterPoses involved conceptualizing an exhibitionary genre – living display – at the intersection of installation and performance. Drobnick and Fisher invited 14 artists to re-imagine tableaux vivants and incorporate living persons in elaborate, site-specific contexts. On May 7-9, 1998, twelve "peopled" projects were staged simultaneously throughout Galerie Oboro and its building. The curatorial aim was to foreground the affective aspects of presence and interconnection in aesthetic experience. Performances occupied two theatres, artist-in-residence quarters, a freight elevator, stairwell, storefront and utility closet, as well as the gallery itself. The exhibition involved extensive research into the history and practice of human exhibition, whose origins are diverse and rhizomatic. With such potentially controversial topics as sexuality, death and domestic abuse addressed by artists' projects in *CounterPoses*, the body is shown to be much more than a raw material; it is the site where complex cultural discourses of identity, gender and affiliation are negotiated and reconceived.

Over the past two decades DisplayCult – the collaborative entity comprised of Jim Drobnick and Jennifer Fisher – has aimed to rethink exhibition prototypes by amplifying sensory aesthetics, interrogating the diverse histories of display, and engaging with the performative aspects of presentation. Exhibitions include *underpressure* (2015),

NIGHTSENSE (2009), *Odor Limits* (2008), *Listening Awry* (2007), *Do Me!* (2006), *Aural Cultures* (2005), *reminiSCENT* (2003), *Linda Montano* (2003), *Museopathy* (2001), *Vital Signs* (2000) and *CounterPoses* (1998). Fisher and Drobnick are joint editors of the *Journal of Curatorial Studies*, a peer-reviewed academic journal published by Intellect Publishers, Bristol. Jim Drobnick has published on the visual arts, performance, the senses and post-media practices in recent anthologies such as *The Multisensory Museum* (2013), *Senses and the City* (2011), and *Art, History and the Senses* (2010), and the journals *Angelaki*, *High Performance*, *Parachute*, and *Performance Research*. His books include the anthologies *Aural Cultures* (2004) and *The Smell Culture Reader* (2006). Jennifer Fisher's research focuses on display practices, affect theory, feminist performance, and the aesthetics of the non-visual senses. She is editor of *Technologies of Intuition* (2006) and her writings have been featured in such anthologies as *Caught in the Act* (2015), *The Ashgate Research Companion to Paranormal Culture* (2013) and *The Senses in Performance* (2006), and journals such as *Art Journal*, *C Magazine* and *n-paradoxa*. She recently co-edited (with Helena Reckitt) two special issues of the *Journal of Curatorial Studies*: "Museums and Affect" and "Affect and Relationality" (2016).

Adad Hannah, Artist

History Never Stands Still: The Raft of the Medusa Saint-Louis

In early 2016, Adad Hannah arrived in Saint-Louis, Senegal, in order to produce a new community-engaged work on the 200th anniversary of the grim events related to the stranding of the frigate ship Medusa, an event that remains a strong reminder of the perils of poor leadership and a corrupt bureaucracy. With the cooperation of many people in the local community, Hannah settled on creating a raft made from scraps of dismantled pirogues (wooden fishing boats), architectural scraps, and other elements found around the island of Saint-Louis and the adjacent fishing village. By re-staging an historical moment, the artist re-contextualized the events on the raft not through a change of location but through a temporal shift of 200 years. This both draws attention to the original tragedy of 1816 as well as exposes obvious parallels with contemporary events. The lecture is mainly about this new work, for which the artist spent five weeks researching, building, rehearsing, and recording a set of tableaux vivants.

Adad Hannah was born in New York in 1971, spent his childhood in Israel and England, and moved to Vancouver in the early 1980's. He lived in Montreal from 2001-2011 completing his MFA and PhD at Concordia University. He is interested in the way the photographic moment is performed for a camera and his works often take the form of video-recorded tableaux vivants. He explores the nexus of photography, video, sculpture, and performance and how the human body occupies this space. Adad Hannah has produced commissioned projects for museums around the world and been exhibited and collected widely. He has been awarded numerous grants and prizes including the Canada Council for the Arts' Victor Martyn Lynch-Staunton Award for mid-career artists. His work can

be found in the permanent collections of many institutions including the National Gallery of Canada, Ottawa, Museo Tamayo, Mexico City, Samsung LEEUM Museum, Seoul, San Antonio Museum of Art, Musée d'art contemporain de Montréal and Montreal Museum of Fine Arts.

Lesley Johnstone, Curator and Head of Exhibitions and Education, Musée d'art contemporain de Montréal

La particularité du tableau vivant dans les situations construites de Tino Sehgal

Tino Sehgal creates what he calls “constructed situations” and that consist of choreographed sequences and oral instructions carried out by “performers.” Explicitly different from performances, two of these “constructed situations,” *Kiss* (2002) and *This Situation* (2007), were presented at the Musée d'art contemporain de Montréal in the spring of 2013. These two works are here examined so as to explicate the role of the tableau vivant apparatus in the structure of a choreography of gestures and spoken words that are at once defined and open. Paintings and sculptures by Rodin, Brancusi, Koons, Manet, Seurat, Watteau and a Roman fresco appear and disappear as the works unfold.

Lesley Johnstone is the Curator and Head of Exhibition and Education at Musée d'art contemporain de Montréal. She has notably co-curated the *Biennale de Montréal 2014: L'Avenir (looking forward)* and the *Triennale québécoise 2011*, as well as having curated the solo exhibitions of artists such as Valérie Blass, Luanne Martineau, Patrick Bernatchez, Lynne Marsh, Francine Savard, Eve Sussman and Tino Sehgal. Beforehand, she was the artistic director of the International Garden Festival of Métis Gardens (2003 to 2007) and the head of publications at the Canadian Centre for Architecture (1998 to 2003). A long term collaborator with the information centre Artexte, Lesley Johnstone has written many catalogue texts and has edited several anthologies, exhibition catalogues and monographs on contemporary Canadian art.

Laurier Lacroix, Professor Emeritus, Université du Québec à Montréal

L'image faite corps, la pratique du tableau vivant au Québec avant 1920

A good part of cultural practices in New France and Canada were rooted in the colonial situation and the French and British influences are echoed in the colony's artistic forms. Since its first known reference (1641) until the beginning of 20th century, numerous occasions presented an opportunity to adopt the tableau vivant form in Québec:

family and public entertainment, schooling, celebrations and pageants, and arts manifestations. The tableau vivant emerges as a form of popular and erudite art and shows how certain works are presented in the collective imagination and shared culture in so far that it requires its performers to master the content of the image and the audience to recognize it and to appreciate these efforts to engage in its embodiment. This talk provides an opportunity to briefly revisit the development of the notion of the tableau vivant in Europe and the stages of its evolution in Québec.

Laurier Lacroix is Professor Emeritus at Université du Québec à Montréal, where he teaches art history and museum studies. His research focuses on public collections and Quebecois and Canadian art before 1940. Among his accomplishments: the exhibitions and catalogues *François Baillairgé* (1985, Concordia University Art Gallery), *Peindre à Montréal entre 1915 et 1930* (1996, Galerie de l'UQAM, travelling show in Canada), the Ozias Leduc retrospectives (1978, Concordia University Art Gallery, travelling show in Canada; 1996, Montreal Museum of Fine Arts (MMFA), Musée national des beaux-arts du Québec (MNBAQ) and Art Gallery of Ontario) and the Suzor-Coté retrospectives (1986, Arthabaska; 2002, MBAM and National Gallery of Canada), as well as *Les arts en Nouvelle-France* (2012, MNBAQ). He is the recipient of the Carrière de la Société des musées québécois award (1997) and the Prix Gérard-Morisset (2008). Laurier Lacroix is a member of the Société des Dix (2005 -) and Académie des lettres du Québec (2012 -).

Bernard Lamarche, Curator of Contemporary Art, Musée national des beaux-arts du Québec

L'acquisition des Époux Arnolfini de Claudie Gagnon, par le Musée national des beaux-arts du Québec

In 2008, as part of Québec City's 400th year anniversary celebrations, the Musée national des beaux-arts du Québec accompanied Claudie Gagnon, an artist who also works in theatre, in the production of an ambitious project. Titled *Dindons et limaces*, this makeshift cabaret presented 19 tableaux vivants, which had the particularity of being inspired by the works of old masters Beuys, Bosch, Brueghel the Elder, Dix, etc. The Museum acquired a sole tableau vivant of this project, the one which parodies *The Arnolfini Portrait* (1434) by Jan van Eyck, which raised the question of the status of the excerpt and led the institution to reflect on the work's conservation and display: set design, costumes, make up, soundtrack, acting, display context, all of which must be considered. The talk examines the distinctive issues, raised by this important acquisition.

An art historian by training, Bernard Lamarche has been the curator of contemporary art at the Musée national des beaux-arts du Québec (MNBAQ) since 2012. Before this he was the curator of contemporary art at the Musée régional de Rimouski, from 2005 to 2011, and, previously, an art critic at the *Devoir* newspaper. In 2016, he curated *Installations: À grande échelle*, the inaugural exhibition of the Pavillon Pierre Lassonde of the MNBAQ, as part of which he presented Claudie Gagnon's work. He has curated many exhibitions, among which the 2nd edition of the Manif d'art de Québec, *Bonheur et simulacre* (2003), and *Riopelle. Impression*

sans fin (2005), at the MNBAQ. He has written texts for exhibition catalogues and magazines (for example, on the work of Sylvain Bouthillette, Lynne Marsh, Nicolas Baier, Bonnie Baxter, Jacques Hurtubise) and articles (for example, in *Canadian Art*, *Parachute*, *ESPACE art actuel*, *esse art + opinion*). In October 2008, he received the Relève de la Société des musées québécois award. His exhibition *Les matins infidèles. L'art du protocole*, shown at the MNBAQ in 2013-2014, received the award for best museum, university gallery or foundation exhibition during the 2014 AGAC Visual Arts Gala.

Johanne Lamoureux, Professor, Université de Montréal, and Director of Département des études et de la recherche, Institut national d'histoire de l'art, Paris

Le tableau vivant au regard de l'«animation»

Popularized at the end of the 18th century during a wave of unprecedented enthusiasm for painting, the practice of the tableau vivant was at first rooted, as its name indicates, in the concept of making a painting in a manner that had already inspired Diderot's aesthetics, the picturesque garden and Sadean literature. It thus partakes in an interdisciplinarity that seeks to make it possible for a medium to exist outside of its initial material and technical framework. On the occasion of this symposium, we examine the links between the tableau vivant which, in a pictocentric regime, aims to make a still image recognizable through a living human material and to thereby reflect on painting outside of itself, in addition to the concept of "animation" (put forth by André Gaudreault and Philippe Marion in *La fin du cinéma?*, 2013), which in the context of the ambient cine-centrism paradoxically shakes up the very definition of cinema by requiring every image to become animate and to move.

A Professor at Université de Montréal, Johanne Lamoureux is currently the Director of Département des études et de la recherche at Institut national d'histoire de l'art (INHA), Paris. She is the author of *L'art insituable : De l'in situ et autres sites* (2001) and *Profession historienne de l'art* (2007) and co-editor of *Precarious Visualities* (2008) and *Histoires sociales de l'art. Une anthologie* (2016). Formerly an independent curator for the Musée national des beaux-arts du Québec and the National Gallery of Canada, she is currently the head researcher of the research and inquiry group ClÉCO : Collections et impératif événementiel/ The Convulsive Collections. Her research in museum studies is primarily focused on the new uses of collections in the current event-driven reality, while her art historical work is guided by a intermedial perspective. In 2000,

she penned an article in *PAJ* that prefigured the importance of the tableau vivant in contemporary art. More recently, as part of her responsibilities at INHA, she contributed to the publication of the collective volume *Le tableau vivant ou l'image performée* (2014) edited by Julie Ramos in collaboration with Léonard Pouy, which has become a reference on the subject.

Thierry Marceau, Artist

Habiter un édifice (le premier 1% performatif au Québec)

This talk is about the development and presentation of *J'aime Montréal et Montréal m'aime*. This work, which was begun in 2012, is made up of a series of tableaux vivants shown over a five-year period. It is the first performance work to be created in the framework of the Policy to incorporate artworks with architecture of the Ministère de la Culture et des Communications du Québec. The mandate was to live in – as an artist – the display windows of this new building. Several aspects contributed to the proposition: the scale of the site to be inhabited, the geographic situation, the history of the street corner, the building's architecture and finally, its function. The figure of Joseph Beuys in his felt blanket, cane in hand as he faces the coyote is mythic in contemporary art circles and almost unknown by the general public. It is this figure that Thierry Marceau chose to embody in order to inhabit the display windows of the Montreal 2-22 building, for the entire duration of the work.

Thierry Marceau grew up in Oka, Québec. He completed an MFA at Université du Québec à Montréal. His work (performance, video, photography and installation) draws on collective memory, popular culture imagery, famous figures, costumes and shows. His research has led him to stage images that are well known and which he reworks to other than their initial purpose. His performances have been, among other places, shown at VIVA! Art+Action in 2006 and 2009, at Centre d'art et de diffusion Clark or the ElvisFest in Brantford in 2007, at Théâtre Plaza, Galerie de l'UQAM or the Nuit Blanche Toronto in 2008, at the funeral of Michael Jackson in L.A. in 2009, at M:ST in Calgary in 2010 and at the Gala des arts visuels in 2011. In 2012, he started the ambitious project *J'aime Montréal et Montréal m'aime*, a five-year performance project that is being carried out as the first 1% performance project in the framework of the Provincial policy to incorporate artworks with architecture.

Daniel Olson, Artist

Diamond in the Rough

Diamond in the Rough, by Daniel Olson, is a cinematic tableau vivant that combines three images in its composition: a detail of an oil on wood painting of *St. Jerome in his Study* (around 1474-1475) by Antonello da Messina, the oil on canvas painting *The Young Student* (1894) by Ozias Leduc, and a photograph of Olson when he was still a student in the 1980s. In a minimalist setting, the artist interprets each in turn for a camera, the frame of which becomes the representational frame. These images all depict

man, at three stages of his existence: childhood, on the eve of adulthood and in old age. The work, which was created as part of this symposium, is presented by the artist and contextualized in his artistic approach.

Daniel Olson's conceptual work is guided by an emphatic and melancholy quest for the marvellous and elusive, in which role-playing is a central facet. In 2010, the monograph *Hors de moi/Beside Myself*, edited by the curator André-Louis Paré as part of the eponymous exhibition produced by Expression, Centre d'exposition de Saint-Hyacinthe, looked back at the artist's career that began thirty years ago. Daniel Olson has presented about forty solo exhibitions and participated in around fifty group exhibitions in Canada and abroad. Among the individual exhibitions, let us highlight *Le Miroir de Magritte* (2010), at Dazibao in Montréal, *Requiem* (2006), curated by Annette Hurtig at the Dunlop Art Gallery in Regina, *Twenty Minutes' Sleep* (2006), curated by Jenifer Papararo at the Contemporary Art Gallery in Vancouver, *Diamond in the Rough* (2005), at YYY Artists' Outlet in Toronto, and *The Morgue: A Life of the Mind in Bits and Pieces* (2002), curated by Peggy Gale at Art Metropole in Toronto.

Lori Pauli, Curator of Photographs, National Gallery of Canada

Acting the Part: Photography as Theatre – Towards A History of Staged Photography

This presentation traces the development and content of the 2006 exhibition titled *Acting the Part: Photography as Theatre*, for the National Gallery of Canada, that examined the history and the practice of artist/photographers "staging" scenes before the camera. The exhibition was an attempt to show that the practice of creating photographic fictions is as old as the medium itself. This exhibition was also inspired by a long term interest in the work of the British/Swedish photographer, Oscar Gustave Rejlander. Considered the "father" of art photography, Rejlander is well known for his practice of making photographs that are made from several negatives and also "staged." Examples of his work will be discussed in the context of tableau vivant and photography in 19th century England.

Lori Pauli is the Curator of Photographs at the National Gallery of Canada. With over twenty years of work as a curator, Pauli has organized numerous solo exhibitions at National Gallery of Canada, including *Manufactured Landscapes: The Photographs of Edward Burtynsky* in 2003, *Utopia/Dystopia: The Photographs of Geoffrey James* in 2008 and *Domestic Symphonies: The Photographs of Margaret Watkins* in 2012. She has also curated thematic exhibitions including *Acting the Part:*

A History of the Staged Photograph (2006). Pauli is currently preparing a retrospective exhibition on the life and work of the Swedish/British photographer, Oscar Gustave Rejlander that will open at the National Gallery of Canada in 2018. She has published widely on both Canadian and International photography and on historical and contemporary photography including essays for catalogues by the Moderna Museet in Stockholm, the Kunsthalle in Vienna and the Street Level Gallery in Glasgow.

Valentine Robert, Assistant Professor, Université de Lausanne

Le tableau vivant au Canada, au filtre de la caméra

The cinematic gesture has shaped most of the tableaux vivants of which we still have traces. This talk explores the role of the cinema apparatus in the creation, dissemination and conservation of tableaux vivants in Canada. As a starting point, a discussion of Adad Hannah's indispensable work. His recent collaboration with the filmmaker Denys Arcand for *Les bourgeois de Vancouver* (2015) is a high point in the exploration of the relation between the tableau vivant and the film medium. Moreover, the whole of *Jésus de Montréal* (1989), by Arcand, can be read as the iconographic realization of a "living" Passion. But the Canadian tableaux vivants were not only filmed in contemporary art or cinema. Our analysis goes back in history to the Kodachrome recordings of tableaux vivants of the St-Jean celebrations in 1941, and to the forgotten tableaux vivants of Sidney Olcott's films, as well as Espace Sutton's advertising videos.

Valentine Robert is an assistant professor in film history and aesthetics at Université de Lausanne. A specialist of the cinematic destiny of the tableau vivant and more generally of the relation between painting and film, she has written about thirty and given twenty or so presentations on this subject, in addition to a doctoral thesis *Le tableau vivant, une esthétique du film des premiers temps* (forthcoming in 2017 at éditions AFRHC). She co-edited, with Laurent Le Forestier and François Albera, the book *Le film sur l'art. Entre histoire de l'art et documentaire de création* (PUR, 2015), participated in the "cinema" aspect of the exhibition *Gustave Doré, l'imaginaire au pouvoir* at Musée d'Orsay and at National Gallery of Canada, co-directed several retrospectives at the Swiss Cinematheque, and she will oversee the program "Tableaux vivants" at the Pordenone Silent Film Festival 2017.

Anne-Élisabeth Vallée, Independent Researcher

Le tableau vivant dans la genèse du projet de décor de la cathédrale de Saint-Hyacinthe de Napoléon Bourassa

In 2009 a series of old photographs of tableaux vivants were discovered in the collection of the Musée national des beaux-arts du Québec. These prints reveal a previously unknown stage in the creative process of Napoléon Bourassa (1827-1916) in the context of his decoration project for the Saint-Hyacinthe cathedral. This project, which was started in 1885, kept him busy for several years before it was abandoned. For the first time, Bourassa made use of the tableau vivant in order to elaborate the scenes that were to compose his main piece: the life cycle of the parish's patron saint. Where he get this idea? What did the tableau vivant contribute

to his process? Can its use be considered a deep change in his creative habits? This presentation will be an opportunity to explore the role of the tableau vivant in Bourrassa's work and to foreground the various current challenges that the artist faced at this key stage of his career.

Anne-Élisabeth Vallée holds a PhD in art history from Université du Québec à Montréal and is currently pursuing a dual career in teaching and working with and for museums. She is the author of the book *Napoléon Bourassa et la vie culturelle à Montréal au XIX^e siècle*, which was published by Leméac in 2010. She also collaborated on the book projects *Femmes artistes du XX^e siècle au Québec : œuvres du Musée national des beaux-arts du Québec* (2010), *Napoléon Bourassa. La quête de l'idéal* (2011) and *Passion privée : l'art moderne du Québec de la collection Pierre Lassonde* (2015) published by Musée national des beaux-arts du Québec. She is currently preparing a critical edition of Napoléon Bourassa's letters. Her research interests explore the evolution of the Québec art milieu, the production conditions of artists as well as the dissemination of art discourses in the print media.



Jules-Ernest Livernois, *Mrs. Ed Foley's Statuary Group* (1893), photograph
 © Jules-Ernest Livernois/Library and Archives Canada/PA-024050

The symposium Stay Still, Translate : Performance, Présentation, Conservation du tableau vivant au Canada, is organized by Mélanie Boucher, associate professor at École multidisciplinaire de l'image of Université du Québec en Outaouais, in partnership with Musée d'art contemporain de Montréal and ESPACE art actuel magazine. It was made possible thanks to funding support from the Canada Social Sciences and Humanities Research Council as part of its Connection Grants program – Connecting for Canada's 150th initiative. The symposium is also funded by Fonds de recherche du Québec – Société et culture and École multidisciplinaire de l'image of Université du Québec en Outaouais.

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