

On June 15, 2020, at 1:27 p.m., Chloé Desjardins sent these guidelines to Anne-Marie St-Jean Aubre, Curator of Contemporary Art, for the Musée d'art de Joliette team.

Guidelines for the description of an object selected from the collection.

Please choose an object from the Museum's collection that is currently in storage. It can be any item: object, sculpture, painting, or drawing. You are completely free to decide on the criteria for your choice.

I would then like you to describe this object in approximately 500 words. The text should begin with "The object I chose" As much detail as possible should be included, but keep in mind that it is a description that reflects your personal point of view. You can give a contextual description: title, artist, year, provenance, year and context of acquisition, and so on (if this information is available). You can also describe the general appearance of the object: what does it look like? What is its shape? What is its medium or use? Finally, you can describe its physical characteristics: size, materials, colour, texture, weight (heavy or light), and so on.

You can conclude by telling me why you chose this object: attached to a memory, attraction/repulsion, represents something, or any other reason.

Don't forget to give your name and your connection with the Museum.

Thank you!

On July 24, 2020, at 10:44 a.m., Anne-Marie St-Jean Aubre, Curator of Contemporary Art, sent Chloé Desjardins a description of the object 1984.080.

The object I chose is an ovoid bronze sculpture with a single point of support that serves as its base. It is a sculpture in the round made in 1972 by the Canadian artist Morton Rosengarten. Its title is simply, literally, *Head*. The work is 26.8 cm high, 14.5 cm wide, and 18.8 cm deep. Its point of support is circular, with a diameter of 11 cm. Its golden colour reflects the light. Its surface is not painted; its material is that colour. It weighs between 15 and 20 pounds.

The surface of the sculpture is irregular, as if the bronze has retained the traces of manipulation of the clay that must have been used for the preliminary stage in its production. A marked protrusion and two depressions are found in the

centre of the front surface of the sculpture. Two other bulges, like pustules, are found on the top of the ovoid form. The sculpture's dimensions are to scale and realistically evoke the human body.

I saw this work by chance in the museum's storage spaces during our visit together on June 10. I immediately photographed it with my cell phone to remind myself of its existence. Contrary to what one might think, I don't often go down to the vaults since I don't work directly with the Museum's collection, as I'm responsible for temporary exhibitions. When you asked me to send you a description of an object from the collection without describing its exact shape, in order to test an idea for the development of your project, I remembered this image in my phone. I naturally chose to describe this work to you. It first caught my attention because it spontaneously made me think of sculptures by Kader Attia that I saw exhibited in 2013 at the KW in Berlin, and then in 2018 at The Power Plant in Toronto. I found here, in a different material, the surface deformations of Attia's sculptures – the material evocation of the suffering, scars, and wounds to which his wooden sculptures bear witness. Several of Attia's works deal with the idea of "repair," from a literal and material point of view, as well as from a conceptual one. It also made me think of the concept of plasticity explored by the philosopher Catherine Malabou, who is interested in neuroscience. She reflects on identity from the point of view of its malleability, drawing a parallel between the plasticity of the brain and the philosophical issues of identity construction. In Rosengarten's work, we find this conception of flux: the traces of manipulation of the material, suddenly frozen, expose a state of perpetual transformation.

On September 3, 2020, at 7:29 a.m., Gerard Brisson, then Administrative Officer, sent Chloé Desjardins a description of object 1975.350.

The object I chose is a sculpture by an unknown artist who lived in Europe in the eighteenth century. Because it was designed to be displayed in a niche, only the front half was carved and painted. The work portrays Agatha of Catania, a young martyr put to death in the third century CE for rejecting the sexual advances of the Sicilian consul. It is a polychrome wooden sculpture with a heavily damaged paint layer and several structural alterations: visible knots, numerous cracks, and breaks in the wood.

In her right hand, the young woman holds a small tray on which are placed two identical balls, each crowned with a short stalk – they look like two large "Whippets," but flesh-coloured. The balls occupy the entire surface of the tray,

almost overflowing it. The young woman has an oval, rather chubby face and large blue almond-shaped eyes, topped by full eyebrows (not unlike Maripier Morin's), a straight nose, a small mouth, and a little protruding chin. Her head sits on a bare and graceful neck, and her hair is styled. One imagines it gathered in a bun at the nape of her neck. Her hands, however, are far from feminine. They are massive and robust, with large, almost cylindrical fingers. Her left arm hangs down from her body and her hand makes the gesture of holding the palm of martyrdom between her thumb and forefinger, although the palm itself is missing. Her body is slightly stooped and her weight is on her right leg. The left leg is slightly bent and the foot, somewhat set back from the other, points to the left.

Being a member of the nobility, the young woman is dressed as required by her social rank. She wears a long burgundy tunic, overlaid with a second, shorter, spring-green tunic. To complete the costume, a blue palla, lined with red fabric, is cleverly draped around her body. A golden border adorns the edges of the palla and the hem of the short tunic. Only the tips of her black shoes appear under the long tunic.

Although the young woman has an impassive expression, her clothes are much more expressive and energize the piece. The palla that snakes sensually around the neck and the body, the folds in the clothes, the red spots appearing in the lining, and the positioning of the arms and the tray draw our attention to the virgin's flat chest. And this is the crucial point of the work: Saint Agatha's breasts have been torn off with pincers, and she ostentatiously displays them on the tray that she holds in her right hand. The palm of martyrdom and her breasts presented on a tray are her attributes, and they identify her to the people who come to implore her or pay her homage.

I chose this work because it reminds me of the time when I was a docent at the Museum. This sculpture provoked many reactions and questions from visitors who were intrigued by the contents of the tray and what this character represented.

On September 28, 2020, at 10:43 a.m., Caroline Pierre, Assistant Curator for Education, sent Chloé Desjardins a description of object 1990.033.

The object I chose is a 1957 work by Anne Kahane titled *Group*. This piece from the MAJ's collection was unknown to me, although it was exhibited in 2018 at the Maison de la Culture Claude-Léveillée (February 24 to May 13) as part

of the show *The Museum Exposed. Highlights of the Musée d'art de Joliette Collection*. Apart from this fact, the history of this work does not mention any particular detail, except that it was acquired by the MAJ through an anonymous donation.

Although the dimensions listed in the database suggest the small size of this sculpture (12.3 x 13 x 10 cm), the first thing I noticed when the collections assistant woke the work from its slumber was that the documentary photograph I had consulted significantly altered the perception of the space. Obviously, since no other visual referent is present in this photograph, the object appears much larger than it actually is. In truth, although the work isn't tiny, it is smaller than its digital representation would suggest.

It is a seductive work; the contrast between the material (copper) and the form provokes confusion – that of the encounter between the rigidity of the material and the fluidity of the movement. The overall form of the object may vaguely evoke the idea of folds of fabric. The ambient light in the storage spaces enhances the colour of the yellow copper. Depending on our position in the space in relation to the work, these highlights are reminiscent of watercolour washes. The colours range from ochre to burnt umber to steel black. This effect is reinforced by the smooth, polished surface of the copper, which acts like a mirror.

Drawn from its sleep and placed on a shelf, the object also reflects the surrounding works. It seems to absorb these reflections and integrate them into its own structure. The integration of these reflections continues as the collections assistant rotates the work, simulating the experience of the spectator who would circle around it to better contemplate it.

In paying attention to the piece, certain material effects are revealed as it rotates. At first the copper surface appears smooth and flawless, but as one approaches the object one notices that it is slightly oxidized in spots. Or, rather, there is a corrosion that seems more pronounced at the seams (seven in all) created by the soldering of the work to its base.

Although fixed to its base, the work seems to be in constant motion. This aspect is particularly marked when we observe it from above. From this perspective, the sinuous outline of the object reminds me of the work *Territoires*, from the *Équinoxe* series, by René Derouin (the first work of the 1 percent policy at the Musée d'art de Joliette, around 1991–92). This outline has a very organic appearance that can be associated with the notion of territory or of landscape formation.

It is precisely because of this appearance that I chose this object. It mobilizes various reflections and personal concerns related to the notion of space, which I am fascinated by and obsessed with.

On October 6, 2020, at 5:22 p.m., Nathalie Galego, Assistant Curator of Collections, sent Chloé Desjardins a description of object 1979.115.

The object I selected is a small polychrome wooden sculpture that portrays an anonymous bishop. He is presented in his formal attire on a pedestal that looks like a staircase. He is dressed in a white alb, a long white tunic, reaching to his feet, cinched at the waist by a cord, topped by a long blue mantle and a mitre of the same colour. He is standing with his hips slightly slung, his clothes fluttering in the wind, and holding a staff in his right hand. His posture suggests that his likeness was immortalized in the midst of an oratorical flight, attempting to convince the faithful Catholic believers with his rhetoric, boldly preaching the word of God.

This sculpture has always caught my attention since I discovered it during the move of the MAJ's collection in 2013. It sits on a shelf in the Museum's mobile storage with another small sculpture of a lady reading to a child. Because it is small and anonymous, it is one of the many "orphan" works in the MAJ's collections. Indeed, nothing is known about this work except that it was on display in the permanent exhibition *Parcours d'une collection* presented from 1992 to 2008. Neither the artist nor the date of production is known. The file for this work is virtually empty, as is the case for many of the objects stored in the MAJ's reserves. Yet, this bishop, who strikes a sympathetic chord for me, would deserve some documentary attention, I think.

On October 6, 2020, at 9:40 p.m., Karine Boivin, Museology Technician, sent Chloé Desjardins a description of the object 1995.009.1-7.

The object I have chosen seems banal. From a distance, it looks like a pile of newspapers, left at the corner store at five in the morning. It's an amusing trompe-l'oeil, whose presence in the collections seemed incongruous at first glance. When you pay closer attention and approach it, you realize that the paper is not really paper but tightly woven fibre. Pierre Ayot created this work, titled *Winnipeg Free Press*, in 1981. Like in a newspaper, the text is printed in black ink, and the title and subtitles in blue ink, but on cotton. The whole thing

is stitched and padded to look like a pile of newspapers. The corners have been carefully rounded at random, and the overlays are perfectly off centre. Not too much, just enough. Its dimensions are also realistic—approximately 60 cm high, 40 cm wide, and 33 cm deep.

On the “front page,” we see the title of the newspaper, *Winnipeg Free Press*, in blue, between two wide blue lines. At the top are six small columns of text. The fifth column is the one with the most visible content: “Election ’81” in blue. Below the headline is a low-resolution black-and-white photograph, like those in newspapers of the time. It occupies the lower left quarter of the page and shows an excavator digging a hole and a few workers around it, watching it work.

In fact, the object I have chosen is far from insignificant, as much effort was put into concealing the labour behind this piece. I perceive my profession, museum technician, to be like this work. If I do my job well, (almost) nothing shows. I take care of collections that are carefully stored in storage rooms that are dark and inaccessible, nonexistent for most visitors. I highlight the objects in the collections and the work of the artists by erasing as much as possible the traces of my gestures. My plinths and supports blend into the background, and that’s the way it’s supposed to be. Like this artist, I put a lot of energy into making the result of my work “look like nothing.”

On October 7, 2020, at 3:38 p.m., Julie Alary Lavallée, Collections Curator, sent Chloé Desjardins a description of object 2020.014.

The object I chose has not yet officially joined the MAJ collection. It is the work *Colère* (1970) by the French/American artist Arman (1928–2005). As we are currently in the process of acquiring the work, *Colère* is now in the Museum’s storage area awaiting a change of ownership. The work comes from the collection of an individual who lives in Montreal. I don’t know if I can mention the name of the owner in question, so I will be vague about this person’s identity.

No one has really seen the work yet, except for those involved in the external acquisition committee and the MAJ technicians. The transaction should be finalized within the next four months (it is currently early October 2020). I chose this work because it marks my entry into my new position as curator of collections at the MAJ three weeks ago.

It was the first work on which I had to perform research. For me, it represents a return to art-history movements that I had the pleasure of studying while working toward my bachelor's degree in art history years ago. As my more recent career in the art world has been focused on contemporary art, this rediscovery of great periods of creativity offers a real breath of fresh air but requires me to dig deep into my memory.

Colère takes the form of a transparent prism filled with acrylic in which a violin, partially burned, and a severed bow, also consumed by fire, are fixed. A few burnt pieces are detached and arranged around the main element. The presentation of the violin might be subtly reminiscent of a museum display case, but the pieces of violin scattered around the main structure form a far-from-conventional splintered composition. The work measures 67.5 x 28.8 x 8.1 cm and is extremely heavy.

I also chose this work because the process behind its making seems particularly interesting, as does its formal relationship revealing a critique of the lifecycle of objects in consumer society. In fact, Arman's works are of great relevance today because of their resonance with the current era, which is rather critical of the perverse effects of industrialization and overconsumption on the environment. At the time the work was made, musical instruments, although associated with high culture, were increasingly produced on an industrial scale and no longer shaped by hand. Their lifecycle, like that of other industrial products, could not escape their production, consumption, and destruction. In other words, high culture was no longer being sacred and became, in the artist's eyes just something ready to be thrown away.

On October 14, 2020, at 4:12 p.m., Isabel Boucher, Head of Visitor Services, sent Chloé Desjardins a description of object 1995.238.

The object I chose is, to a neophyte, just a dictionary page with holes in it. It reminds me of an exhibition I visited several years ago, for which I unfortunately lost the reference. On the wall were hung all the pages of a book from which each word had been cut out. The title of this work is *Page-miroir: débouchement/marché-452-hiver/débrillé*; the artist is Rober Racine. Created in 1986, it was donated to the Museum's collection in 1995 by Maurice Forget.

When I first saw the work, I said to myself, "My God, it's small!" My brain hadn't registered the dimensions when I spotted the work in the collections guide, but

realistically, a dictionary page isn't very big to begin with!

From the photograph in the collection guide, I thought the piece was just a dictionary page, with some of the words cut out and removed, resting on a mirror and framed with a black border, all enclosed under a kind of rectangular Plexiglas cover. But once I saw the actual object, I realized that the black border is an integral part of the work. It's not a paper mat at all, as I thought at first, but a painted wooden support to which the small Plexiglas box is attached.

The dictionary page is surrounded by a border that looks to me to be made with beige masking tape. It should also be noted that the Plexiglas cover does not protect it completely; two of its sides are exposed. All these little details almost make me forget the mirror that is placed under the page and reflects our image when we look through the gaps created by the artist. In order to see yourself, you still have to get very close to the work, which I find a bit embarrassing.

On the dictionary page, there are also insertions of gilding in the counters of certain letters, such as the enclosed part of a "b." It reminds me of the illuminations in medieval books—except that here, the artist highlights areas that seem unimportant to me. On the other hand, if you look closely, you can see musical notes drawn in some paragraphs. Perhaps the filling of certain letters with gilding is intended to create other notes?

Another interesting aspect of the work is found on its back. We see a plywood board, the contour of which is painted black. A groove at the top of the support was certainly the first means of hanging. (I suspect that the grommets were added later to meet museum hanging standards.) The artist wrote the title of the work, the page number, and a large "No. 3," which he circled in pink. He also drew a star in the middle and wrote the word "cologne" in parentheses. Why all this? These inscriptions fascinate me almost as much as the work itself.

On October 15, 2020, at 11:59 a.m., Charlotte Lalou Rousseau, Assistant Curator of Contemporary Art, sent Chloé Desjardins a description of object 1975.592.

The object I chose is surprising in the context of an art museum's storage spaces, as it belongs to the biological realm. I first heard about this object a year or two ago, and it stuck with me.

Mandible (noun): a horseshoe-shaped bone forming the skeleton of the lower human jaw. It is composed of bone and ivory, all in shades of brown and ecru. Its texture is porous and its dimensions are 5 x 11.5 x 12 cm. Ten teeth are still in it, two with enamel almost intact and one loose. Some of the teeth are worn away, as if the owner ground his or her teeth, and others are chipped. The anchor points of the teeth are eroded, the grime is a hundred years old. The ends of the bone, the ones that fit into the skull, remind me of a deer's antlers or a chicken's carcass. Little information is available about this object. Period: nineteenth century. Culture: Canadian. Some pictures show it in a display case composed of a circular base and a glass globe. The old acquisition number (G-75-592-H) is written under the chin.

I consulted a friend for a denturological perspective. On quadrant 4, tooth 6 is missing and tooth 7 is isolated. There is significant attrition—enamel wear—especially on premolar 5, where the darker-coloured dentin inside the tooth is visible. Where teeth fell out during this person's lifetime, the mandible has closed and thinned. The gaping hole where tooth 2 in quadrant 4 should be suggests that it fell out shortly before death, or even afterwards. The two small holes on either side of the former jaw lead to the back, inside, near the joint. These are the conduits through which the nerves run. Another hole is located inside the structure, in the centre, under the incisors: this one remains mysterious.

It is strange to observe so closely an object that was once an integral part of a body, of a face. How did this mandible come to be dissociated from its skull? Why did someone see fit to keep this specific part of another human's body? Was this person particularly talkative? Did they have a large appetite? How many people did they kiss? How many people did they insult? In the artwork file, the source statement reads, "Presumed jaw of Barthélemy Joliette."

Barthélemy Joliette (1789–1850) was a notary in L'Assomption; he fought in the War of 1812 and rose through the military ranks. He married Charlotte Tarieu de Lanaudière in 1813. As seigneur of Lavaltrie, he developed the forestry industry in the region and created the village of Industrie in 1824. In 1843, a parish was founded there. The college built in 1845 was entrusted to the Clerics of Saint-Viateur in 1847. The railway was inaugurated in 1850 and Joliette died in June of that year. In 1863, the village of Industrie was incorporated under the name of City of Joliette.

I have heard that Jesus Christ's crown of thorns is also found in the storage spaces of the Museum.

On October 16, 2020, at 3:55 p.m., Julie Armstrong-Boileau, Head of Communications and Marketing, sent Chloé Desjardins a description of the object 1989.022.

The object I chose is a work by the English sculptor Henry Moore made in 1978. *Single Standing Figure* is the title. I like to translate the title for myself into French: *Figure unique debout*.

When I arrived in the storage spaces and my colleague Nathalie Galego opened the drawer containing this sculpture, alongside three of its friends of the same size (only one of which was not by Moore), I was surprised to discover that it was much smaller than I thought. It is about the size of a hand: 15.3 x 5.1 x 5.1 cm. It looks a bit like a hand, too. Or a finger, rather. A human appendage, anyway.

I wanted to touch it, but I didn't dare. It seemed delicate, fragile, alone. The base of the sculpture is (almost) as tall as the standing figure itself. This makes it seem even more delicate.

Unlike other works by Henry Moore from the same series that I found on the web, the sculpture I chose seems incomplete, approximate, blurry. One does not recognize a human silhouette. It looks more like a burnt or dead tree, or even a flame.

The sculpture is made of bronze, the noblest of materials. Like a promise of possibilities. And it is dark brown, like chocolate. Its colour and appearance give me a feeling of calm and a desire for introspection.

I chose this sculpture because it reminds me of my father, who has been searching all his life for a path, a vocation, and who, soon after my birth, got involved in the visual arts. He did his bachelor's degree in visual arts at UQAM in the 1970s and 1980s, with a specialization in sculpture. The first artists' names I heard were Picasso, Henry Moore, and Calder. Three names that sounded good. My father used to make me flip through art books. His production was very inspired by Moore's and Calder's.

For me, sculpture is an act of strength: a battle with a material, then an object that has an existence of its own, often inescapable. I think I was about nine years old when my father took me to a sculpture studio at UQAM and sat me in the centre of one of his creations. I was sitting in a sculpture. It was carrying me. To discover that a sculpture could carry me made a strong impression on me as a child.

As a child, I loved going to museums. But I much preferred sculpture exhibitions to painting exhibitions.

My father reads, he listens to music, he thinks, he writes, he hesitates. He is very solitary. He is standing. His life has probably been smaller than he thought it would be. The contours of his life have somehow escaped him. Kind of like the ones in this Moore piece, which are hard to define.

On October 19, 2020, at 10:17 a.m., Ariane Cardinal, Curator of Education, sent Chloé Desjardins a description of object 1977.017.

The object I chose reminds me of when I was studying to become an archaeologist and dreamed of discovering treasures. It is a glazed terracotta vase made by the pre-Columbian Nazca civilization of Peru.

It is composed of two inverted cones.

On the upper part, the artist painted characters wearing small fez-type hats topped with feathers. Note that the pictorial style does not respect the rules of perspective and dimensions. Wide black lines outline the different elements. The characters' faces are either beige or gray, but their arms and legs are brown. Each is dressed in a white cape with brown spots, a beige loincloth, and a white fringed sweater, and holds a club in its left hand and a spear decorated with white feathers in its right. Small circular designs representing throwing weapons called bolas float around the figures.

These elements allow us to infer that the figures are warriors. Their positioning—that is, they are placed in profile, somewhat like Egyptian hieroglyphic figures—and their very elaborate clothing suggest a dating of about 500 CE.

Where the two inverted cones meet, there is a band of thick vertical black lines. These lines are painted from the junction of the cones down to the lower cone. On the lower part of the vase, there are a dozen small beige heads with black hair and large eyebrows. Material has been added to form their noses. Some have war paint under their eyes and on their noses. They all have a half-smile. The vase measures 11.5 cm in height and 12.2 cm in diameter. It is well preserved, although there are traces of general wear on the painted part, especially near the base and the bottom.

The Museum's magnificent archaeological collection is somewhat dormant in the storage spaces. It would be great if Chloé's project could revive one of these pieces!

On October 27, 2020, at 9:36 a.m., to Camille Blachot, Communications and Digital Projects Coordinator, sent Chloé Desjardins a description of the object A.2019.024.

The object I chose is a sculpture by Betty Goodwin. It is called *Steel notes (Il y a certainement quelqu'un qui m'a tuée)* and was created in 1993.

My research process was pretty simple. In our database not all the works are photographed, so I made do with the titles. When a title caught my eye, I looked at the artist's name. If the artist was a man, I moved on to the next one. I had one criterion: I wanted to describe a work by a woman.

When I came across the title *Steel notes (Il y a certainement quelqu'un qui m'a tuée)* [Certainly someone killed me], I was immediately drawn to it. Behind this work was an investigation, a question, a relationship with this person who may have killed her.

When I went down to the Museum's storage spaces, I found myself in front of a metal file. Nathalie opened a small drawer and I saw Betty Goodwin's work for the first time. It was, as I expected, a medium-small object. I couldn't touch it, but it looked heavy to me.

Steel notes (Il y a certainement quelqu'un qui m'a tuée) is composed of three levels or "tiers." The first tier is a rather thin plate of raw metal. The title of the work is written in capital letters on this tier with what looks like white chalk. On the second tier are two metal bars about an inch thick that are placed in the centre and seem to serve as a "base" holding up the third tier. The third tier is made up of the thickest piece of metal; it must be about an inch and a half thick. It looks like a puzzle piece that seems to me like it was cut with a plasma cutter. The cut is not clean but has fine burrs. On this piece there are four small holes that clearly pierce through the piece. They are arranged like the stars that outline the dipper of the Big Dipper constellation. These four holes made me think of bullet holes that hit their target with great precision. Finally, there are also drawings or marks—or, rather, traces—on this third tier. It seems to me that these were executed spontaneously, but I confess that I do not know if they were done violently or lightly. They are in shades of red, beige, and white.

The work did not answer my initial question, but I left the MAJ's storage spaces with many more questions. When I stood in front of the work, I had a feeling that it was incomplete, that somewhere there was another piece that would complete it or embrace it protectively.

On October 30, 2020, at 10:23 a.m., Camille Rémillard-Vigneault, then Education and Contemporary Art Intern, sent Chloé Desjardins a description of the object 1977x.207.

The object I chose is of uncertain origins. I know that it is an Inuit doll that landed in the Museum's reserves in 1977, with no known maker, dating, or assured provenance. Its archival file is almost empty. Nor are we given any clues as to the identity of the donor, who could have told us more about the status and function of the object. I will therefore say here what I know and, especially, what I do not know. In order for the description of the object to be accurate and respectful of the communities involved, the Avataq Institute, the cultural organization of the Inuit of Nunavik, and La Guilde, a gallery specializing in Inuit and First Nations art, were consulted.

At first glance, the doll is rather large and surprisingly heavy. Its face, carved in wood, is rather serious and makes it look old. Although the pupils are not carved, the eyes are piercing. In the drawer, it lies next to a doll that resembles it and was donated to the Museum the same year, but whose head is carved in soapstone. It is wearing an *amauti*, a coat traditionally worn by Inuit women so that they can carry their babies on their backs in a large hood, allowing the child to snuggle up to them. The doll's *amauti* is off-white and yellowed from wear and tear, with red and green embroidery on the sleeve ends and the bottom of the garment. It is quite long in the back, shorter in the front, and even shorter on the sides, as if it was shaped like an animal tail. The idea of this garment is to reproduce what the animal has to protect itself. The hood is edged with black synthetic fur. A belt made of twisted red and yellow fabric is tied at the doll's waist, over the coat. It also wears a red skirt with a floral pattern, fairly high white *kamiik* (boots) bearing the same embroidery as on the coat, and a blue *nassaq* (toque).

These dolls, which may be used as toys, are also made by artisans for tourists or collectors. The Museum's database indicates that they are often made by Inuit girls, so that they can practise sewing. In those cases, the dolls' heads are made of leather so that the girls can learn to work with this material. According to Avataq, when a head is made of stone, like that of the other doll, it is often

a collector's doll. Here, the vagueness that remains around the context of the object's acquisition and origin leaves doubt as to its status and function, despite the clues that could enlighten us, such as its wooden head.

Although I initially chose this doll because I naïvely thought it was pretty, I quickly realized the complexity of the issues surrounding the status and presentation of objects like this one, especially when they are so poorly documented. However, I still believe that taking them out of storage is important. Engaging in a dialogue with the communities involved so that these objects can be better documented gives them the attention, visibility, and recognition they deserve.

1. MORTON ROSENGARTEN

Montréal, Québec, 1933

Tête **[Head]**

1972

Bronze

26.8 x 14.5 x 18.8 cm

Collection of Musée d'art de Joliette. Gift of George J. Rosengarten
1984.080

2. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Tête (1984.080) **[Head (1984.080)]**

2020

Metal filling cabinet, plaster, wax

85 x 101 x 45.5 cm

Collection of the artist

This plaster and wax cast of a pillow mimics the texture of non-woven polyethylene (Tyvek), a material used in preventive conservation because it is thin, strong, and waterproof, and its fibres are non-shedding, even when manipulated. It is commonly used as interleaving, for slipcovers, and as protective backing. The wax drippings on the work's surface evoke the raw shapes and moving expressions of Rosengarten's sculpted heads. The pillow's indentation mimics not only the weight of a head but also the carved out polystyrene foam used to store three-dimensional objects in museum vaults.

3. UNKNOWN ARTIST

Saint Agatha

18th century

Polychrome wood

97,5 x 37 x 23 cm

Collection of Musée d'art de Joliette. Gift of Mr. Jean Palardy

1975.350

4. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Sainte Agathe (1975.350)

[Saint Agatha (1975.350)]

2020

Metal filling cabinet, plaster

146 x 49 x 70 cm

Collection of the artist

This work was made in response to a sculpture that has been damaged over the years. Its painted surface is chipped and incomplete in some areas. The position of her left hand suggests she may have originally held a martyr's palm frond, which is often associated with Saint Agatha. The back of the piece has been left untouched, which leads us to believe it was meant to be viewed only from the front. It was likely originally presented inside a niche in a church. Here,

Desjardins humbly attempts to provide a more favourable context for her presentation.

5. ANNE KAHANE

Vienne, Autriche, 1924

Groupe

[Group]

1957

Brass

12.3 x 13 x 10 cm

Collection of Musée d'art de Joliette. Anonymous gift

1990.033

6. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Groupe (1990.033)

[Group (1990.033)]

2021

Metal work table, plaster

115 x 96 x 93 cm

Collection of the artist

Anne Kahane is known for her public art works made of wood and, towards the late 1970s, metal. Although the composition, movement, and material of *Groupe* evokes the large scale of modern outdoor sculptures, this piece is surprisingly small. Desjardins imagines it could be the model for an addition to the sculpture garden, and has created the fictional landscape in which it might exist.

7. UNKNOWN ARTIST

Bishop

18th century

Polychrome wood

27.3 x 16 x 12.5 cm

Collection of Musée d'art de Joliette. Gift of the Honourable Serge Joyal, P.C., O.C.

1979.115

8. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Évêque (1979.115)

[Bishop (1979.115)]

2020

Metal cabinet, plaster, mirror, projected light

102.5 x 50.5 x 46 cm

Collection of the artist

There's a gap between the modesty and anonymity of the small sculpture of a bishop that inspired this piece, and its dynamic, active posture. Desjardins' piece consists of a church pulpit that is lit from above but also partially hidden inside an antique cabinet. Using symbolic codes from Catholicism that reference the divine light, the composition also uses its quasi-concealment to underline Québec culture's complicated relationship with religion.

9. PIERRE AYOT

Montréal, Québec, 1943 – Saint-Jean-de-Matha, Québec, 1995

Winnipeg Free Press

1981

Serigraph on cotton sewn, stuffed and assembled

59 x 40 x 12.5 cm

Collection of Musée d'art de Joliette. Donation Maurice Forget
1995.009.1-7

10. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Winnipeg Free Press (1995.009.1-7)

2020

Padding foam, metal armature, non-woven polyethylene

118 x 51 x 35 cm

Collection of the artist

This padded sculpture uses the same technique as Pierre Ayot's silkscreened fabric works from the late 1970s. It also playfully alludes to some of the original series' codes, including pop culture references and the simulation of their original contextual placement within a space. Representing a newspaper stand made of non-woven polyethylene (Tyvek), the sculpture completes the piece from the MAJ collection by providing a context for the distribution of Ayot's stack of daily newspapers.

11. ARMAN

Nice, France, 1928 – New York, New York, United States, 2005

Colère

[Anger]

1970

Burned violin and acrylic

67.5 x 28.8 x 8.1 cm

Collection of Musée d'art de Joliette. Gift of Roy L. Heenan, o.c.
2020.014

12. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Colère (2020.014)

[Colère (2020.014)]

2021

Metal filling cabinet, acrylic paint, soundtrack

124 x 39 x 39 cm

Collection of the artist

In an interview with Pierre Restany from 1969, Arman described himself as a “landscaper of consumer society” who was interested in the endless cycle of production, consumption, and destruction, about which he hoped to spark a deeper reflection by making it visible. The violin, silenced by fire, suggests that when objects are perceived in terms of the duration of their material life, they are all equal. Music, however, is eternal. In this piece we hear, among others, the excerpt *Colères* from a work in four movements titled *Empreintes* by the composer Pierre Henry, written especially in honour of Arman’s work.

Music credits:

Pierre Henry, *Empreintes (dédié à la mémoire d’Arman)*, 2010.

Excerpt from the movement *Colères*, 4’05.

With the kind permission of Pierre Henry

Eugène Ysaÿe, *Sonata for Solo Violin No.2 in A Major, Op. 27 ‘A Jacques Thibaud’: I. Obsession (Prélude. Poco vivace)*, 1923, 2’42.

Performed by: Kerson Leong, album *Ysaÿe: Six Sonatas for Solo Violin*, 2021.

With the kind permission of Kerson Leong.

13. ROBER RACINE

Montréal, Québec, 1956

Page-miroir : débouchement/marché-452-hiver/débrailé

[Mirror-Page: débouchement /marché-452-hiver/débrailé]

1986

Ink and gilt on cut-out dictionary page, mirror, wood, plexiglas
30.7 x 30.5 cm

Collection of Musée d'art de Joliette. Donation Maurice Forget
1995.238

14. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

***Page-miroir : débouchement/marché-452-hiver/
débrailé (1995.238)***

**[Mirror-Page: débouchement /marché-452-hiver/
débrailé (1995.238)]**

2021

Metal armature

222 x 128,5 x 152 cm

Collection of the artist

Robert Racine has produced several works involving dictionaries, including his *Pages-Miroirs* [Mirror-Pages], his *Musique des Pages-Miroirs* [Music for Mirror-Pages], and a model for a garden where viewers could physically move between words. Using a grid system that evokes the mobile painting racks in the museum's vault, where the work is stored when not exhibited, Desjardins playfully transposes Racine's paper cut-outs onto a metal screen.

15. ATTRIBUTED TO BARTHÉLÉMY JOLIETTE

Montmagny, Québec, 1789 – Joliette, Québec, 1850

Mandible

19th century

Bone and ivory

5 x 11.5 x 12 cm

Collection of Musée d'art de Joliette. Unknown provenance
1975.592

16. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Mandibule (1975.592)

[Mandible (1975.592)]

2021

Cabinet of curiosities (wood, mirror, glass), mirrors, tripods, plaster

Variable dimensions

Collection of the artist

The acquisition date of this mandible (1975) suggests it is part of the collection of natural history specimens amassed by the Clerics of Saint-Viateur. The information contained in its acquisition file suggests that it may have belonged to Barthélemy Joliette. Desjardins underlines the close relationship between the region and its founder by incorporating an outline of the Assomption river in her piece and presenting it alongside an original genre scene featuring Barthélemy Joliette. She also highlights the strange and unlikely presence of such an artifact in an art museum collection by presenting it in a display case which, thanks to its strategically placed mirrors, brings to mind a cabinet of curiosities.

17. MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Québec, 1869 – Daytona Beach, Florida, United States, 1937

Barthélemy Joliette et Mgr Bourget

[Barthélemy Joliette and Bp Bourget]

1922

Pastel on paper

27.3 x 46.5 cm

Séminaire of Joliette collection. Gift of the Clerics of St. Viator of Canada

2012.112

18. HENRY MOORE

Castleford, England, 1898 – Much Hadham, England, 1986

Single Standing Figure

1978

Bronze

15.3 x 5.1 x 5.1 cm

Collection of Musée d'art de Joliette. Gift of George J. Rosengarten

1989.022

19. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Single Standing Figure (1989.022)

2021

Four projection screens, non-woven polyethylene

Variable dimensions

Collection of the artist

The human figure is at the centre of Henry Moore's semi-abstract sculptures, known for their monumental size and open forms. Referencing this aspect of Moore's style, Desjardins' work is mostly inspired by the staff member who chose the original object from the collection: her personal relationship to sculpture dating back to childhood, and her father's relationship to this medium. For her intervention, Desjardins plays with the notion of projection to help us reflect on the links between art and the imaginative world. The anamorphic composition also suggests the complex nature of artistic aspirations, which usually cannot be reduced to a single aspect or grasped in one viewing.

20. UNKNOWN ARTIST

Vase

5th century

Enameled terracotta

11.5 x 12.2 x 12.2 cm

Collection of Musée d'art de Joliette. Anonymous gift

1977.017

21. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Vase (1977.017)

2020

Wooden crate, plaster

58 x 59 x 52 cm

Collection of the artist

This piece represents a wooden crate containing a plaster cast of a shape carved into polystyrene foam. To minimize movement and vibration during transport, crates are often fitted with shock-absorbing foam inserts. Here, the carved-out form hugs the contours of the original artifact, evoking its clay material, and Desjardins' sculpting marks can be seen on the surface of the plaster. While the piece highlights the materiality and skills involved in making the original artefact, it also raises ethical questions about the now-condemned practice of acquiring cultural property from foreign collections built on discoveries from archeological digs.

22. BETTY GOODWIN

Steel notes (Il y a certainement quelqu'un qui m'a tuée)

[Steel notes (Certainly Someone Killed Me)]

1993

Steel, magnets, wax and pastel

40.9 x 30.8 x 2.5 cm

Collection of Musée d'art de Joliette. Anonymous gift

A.2019.024

23. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Steel notes (Il y a certainement quelqu'un qui m'a tuée) (A.2019.024)

**[Steel notes (Certainly Someone Killed Me)
(A.2019.024)]**

2020

Modified metal filing cabinet, metal cabinet, projected light

183 x 88.5 x 89 cm

Collection of the artist

The title of this piece gives it a somewhat incongruous narrative dimension since it is non-figurative and does not explicitly express what it describes. Here, Desjardins imagines the vault (and more specifically the storage drawer) as a crime scene: the work has been pierced by some kind of projectile. The object she chose for her response—a mysterious industrial filing cabinet with slanted drawers—has only slightly been modified by the addition of the holes.

24. UNKNOWN ARTIST

Doll

20th century

Wool, fur, embroidery thread, skin, seal fur

41 x 29 x 11 cm

Collection of Musée d'art de Joliette. Unknown provenance

1997x.207

25. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Poupée (1977x.207)

[Doll (1977x.207)]

2021

Metal filling cabinet, written correspondence on paper, documents

77 x 120 x 130 cm

Collection of the artist

The Musée d'art de Joliette's collection was built organically. Since the objects were collected over a long period of time and not always catalogued systematically when acquired, the collection includes many poorly documented items. Throughout its history, the institution has increased its professional standards by adopting collections management protocols, particularly in terms of data collection and inventory control. In the case of this Inuit doll selected by one of the MAJ's staff members, neither the artist's name, nor the doll's provenance or date of creation were registered when it was acquired. With help from the collection's curatorial staff, Desjardins began researching the doll's origins.

Judging by its clothing, it would be reasonable to assume the doll originates from Nunavik. Desjardins' intervention creates a face-to-face encounter between the two dolls in the collection and two others from the same region that are part of the collection of the Avataq Cultural Institute, a cultural organization of the Inuit people of Nunavik. By curating this mini exhibition within her own project, Desjardins gives the anonymous dolls a more specific context and creates a dialogue with more recent works from the year 2000 by known Inuit artists. This gesture highlights the resilience of Inuit artists, and recognizes the richness of their artistic production and its transformation over time.

26. UNKNOWN ARTIST

Doll

20th century

Cotton, wool, steatite and synthetic fur

45 x 20 x 7.5 cm

Collection of Musée d'art de Joliette. Unknown provenance

1997x.208

27. INUKPUK ELISAPI UPPATITSIAQ

Communauté Inukjuak

Doll

2003

Cotton, leather, seal fur, wool, plastic

29.5 x 18 x 12 cm

Collection Avataq Cultural Institute

AV.2003.86

28. INUKPUK ELISAPI UPPATITSIAQ

Communauté Inukjuak

Inuujaq

[Collectible Doll]

2001

Cotton, steatite, rabbit fur, ringed seal fur, bone, synthetic fur, cow skin, felted wool

23 x 18 x 24 cm

Collection Avataq Cultural Institute

AV.2001.17.1-24

29. NIVIAxie ALICIE IRRUMIAQ KASUDLUAK

Communauté Inukjuak

Doll

2011

Wool, fur, embroidery thread, skin, seal fur

41 x 29 x 11 cm

Collection Avataq Cultural Institute

AV.2011.55.1-2

30. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Chaire (Bernard-F. Clavel, 1990 (1983))

[Pulpit (Bernard-F. Clavel, 1990 (1983))]

2021

Metal armature

243 x 179 x 118,5 cm

Collection of the artist

31. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Marquage (Jean Dubeau, 1974)

[Marking (Jean Dubeau, 1974)]

2021

Gouache paint

In situ intervention, variable dimensions

Collection of the artist

While inviting the MAJ's employees to take a closer look at the museum's collection, Chloé Desjardins set her sights on the building as an architectural work in itself. The architectural envelope that protects the collection as a whole also ensures the institution can fulfill its mandate of conserving and presenting the art of the past and the present. We have Father Wilfred Corbeil, c.s.v., to thank for the first building, inaugurated in 1976, whose original structure still exists today. Inspired by the work of Le Corbusier and traditional church architecture, with its pulpit and high nave, Corbeil created a model that led to the construction of the Musée d'art de Joliette. The building

was renovated in 1985 and in 1992, transforming and adapting its spaces to better meet the new needs of the institution. Following another major renovation that lasted nearly two years, the current incarnation of the MAJ re-opened in 2015, and is a manifestation of its openness and desire to be a lively and welcoming place that is an integral part of its community. A structure that evokes the pulpit that was once built into the staircase and markings made by Desjardins on each floor draw attention to the building's history and the modifications that have been brought to it over time.

32. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

Marquage (Pierre Hétu, 1983) **[Marking (Pierre Hétu, 1983)]**

2021

Gouache paint

In situ intervention, variable dimensions

Collection of the artist

33. CHLOÉ DESJARDINS

Gatineau, Québec, 1984

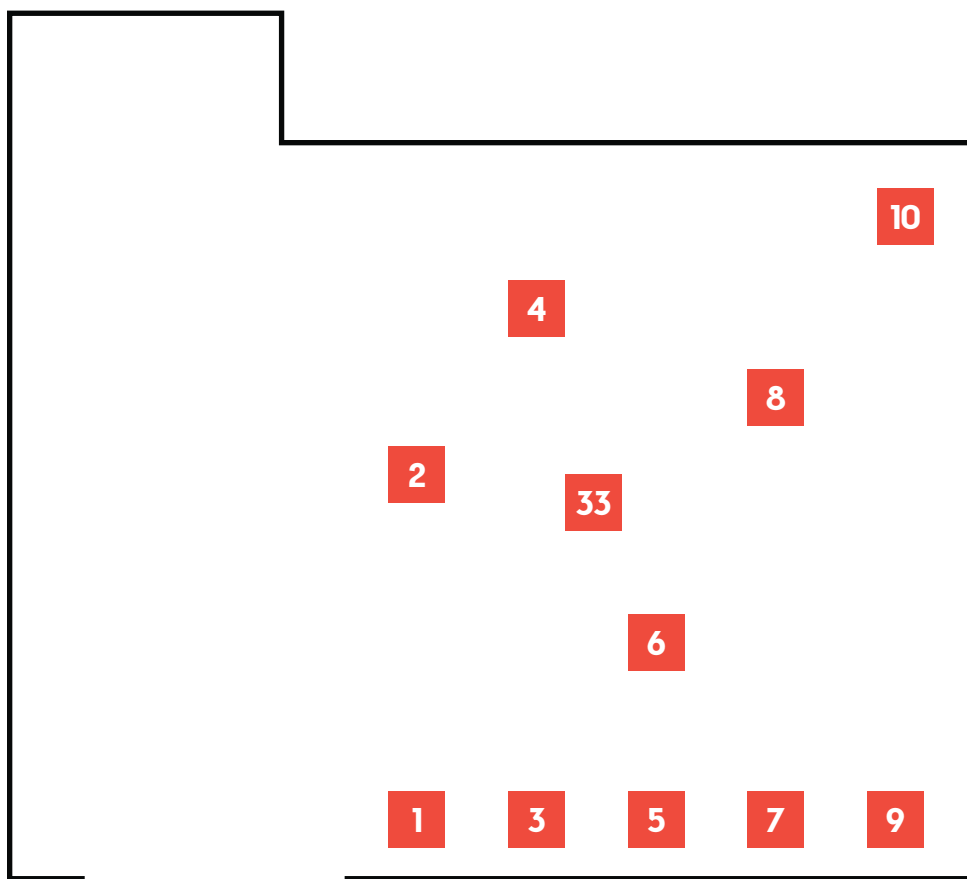
Marquage (Bernard-F. Clavel, 1991) **[Marking (Bernard-F. Clavel, 1991)]**

2021

Gouache paint

In situ intervention, variable dimensions

Collection of the artist

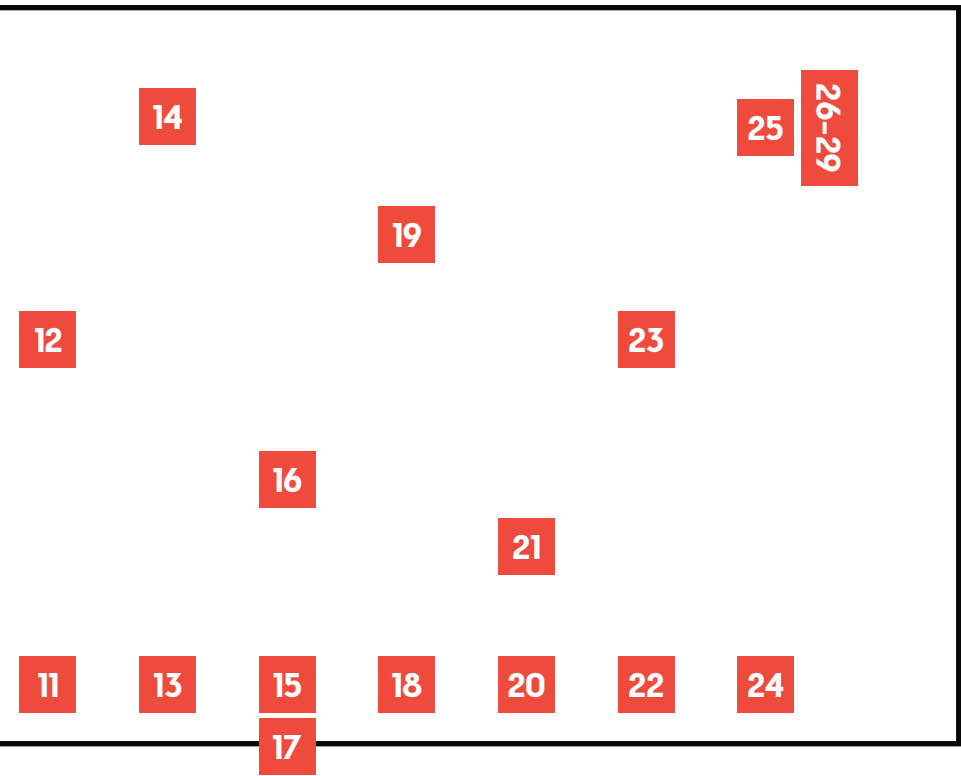


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FLOOR PLAN

1st floor

Salle Nicole et René Després et Jeannette et Luc Liard
Hall Famille René Martin



31 2nd Floor

32 3rd Floor