

ABSTRACT

From Nature to Display: The Fragile Balance in Manasie Akpaliapik's Work

Pierre-Luc Brouillette

Mountmaker

Musée national des beaux-arts du Québec, Quebec City, Quebec, Canada

Annie Gauthier

Exhibition and International Relationship Director

Musée national des beaux-arts du Québec, Quebec City, Quebec, Canada

Manasie Akpaliapik's sculptures represent mythical figures of the Inuit culture. They are made of whale bones found on the shore of his village, Ikpiarjuk (Nunavut), stone, deer antlers or walrus ivory.

These carved and assembled materials are inseparable from their profound meaning, they literally dictate the subject matter as the artist likes to mention. Manasie's works are for the most part presented in a precarious balance, they seem to hold together as if by magic, yet they are complex, heavy and their components sometimes defy the laws of gravity. How to present these fragile works in a crowded public exhibition? How to ensure the preventive conservation of these objects without breaking the fascination created by these wobbly games with organic materials?

Immerse yourself with us in the preparation of the exhibition *Manasie Akpaliapik. Univers Inuit* at the Musée national des beaux-arts du Québec. A mountmaking adventure where the choices were guided by the integrity of the works, their long-term preservation and the enhancement of the artist's genius.

BIO

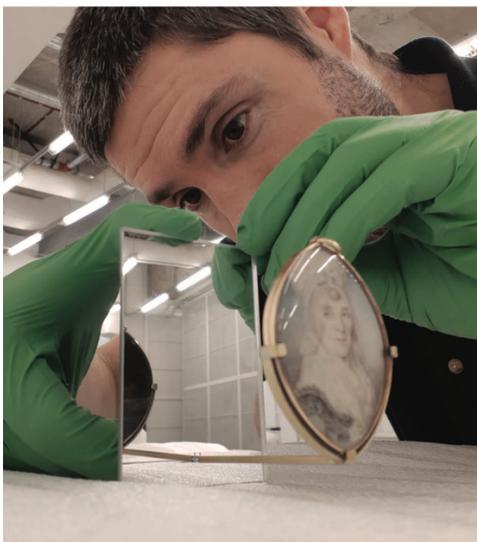
Pierre-Luc Brouillette

Pierre-Luc Brouillette studied visual arts at Université Laval from 2005 to 2008. During his studies he was attracted to the university's metal workshop, where he also worked as a technician in order to help students with their works.

In 2009 Pierre-Luc began working at the Musée national des beaux-arts du Québec as a contract art handler, and continued his artistic career by participating in multiple exhibitions. In 2015 he obtained a contract as a museology technician at the Musée de la civilisation. He discovered a great passion for mount making while working on the Magical Egypt exhibition, for which he had to make a large batch of mounts for artefacts from ancient Egypt. Back at the MNBAQ in 2016, he took part in the enormous construction project for the Pierre Lassonde Pavillon, which was inaugurated in 2017 with three new permanent galleries and one temporary gallery. This major expansion project also included the creation of a metal workshop and a paint shop, in which he participated. When the Pierre Lassonde Pavillon opened, he was promoted to museology technician on one-year contracts with the MNBAQ that were renewed annually. In 2018, he participated in the complete redevelopment of the five permanent galleries of the Gérard Morisset Pavillon by developing many innovative mount-making solutions.

In January 2020 he became a regular employee of the MNBAQ. During the eleven years that he has been working at the Museum Pierre-Luc has worked on several major exhibitions, such as Art and Nature in the Middle Ages, The Golden Age of Couture: Paris and London 1947-1957 and Giacometti. During the installation of Giacometti he had the opportunity to make a mount for the masterpiece The Walking Man.

Pierre-Luc is a part of the IMF steering committee since 2020 and is the editor of IMF social media platforms.



BIO

Annie Gauthier

Annie Gauthier has been Director of Exhibitions and International Partnerships since the recent organizational change that positions the MNBAQ for its expansion with the addition of the Riopelle Pavilion planned for 2025.

Previously, she was Director of Collections and Exhibitions between 2019 and 2021, and Director of Collections and Research between 2016 and 2019 at the same institution. She completed her tenure in collections with the historic acquisition of the Borduas from the collection of Mr. Audain and Ms. Karasawa. With her team, she led several exhibition projects such as *AMERICA, Between Dreams and Realities*, selections from the HMGS Collection, *Menm vye tintin. Same old shit* of Stanley Février, *Inuit Universe* de Manasie Akpaliapik, *Picasso. Figures, Turner and the Sublime* and Rafael Lozano-Hemmer's *Solar Equation*.

Between 2012 and 2016, she was the Executive Director of the Musée d'art de Joliette where she led the major renovation and expansion project. She had a longstanding connection with Canada's community of associations as the Director of the Artist-Run Centres and Collectives Conference. She worked for five years at the Canada Council for the Arts. She has served on the board of the Conseil des arts et des lettres du Québec and Momenta, biennale de l'image. She is currently an EMBA candidate at Laval University.

