

Winter 2013 Exhibitions and Activities at the MAC

**Laurent Grasso: *Uraniborg*
February 7 to April 28, 2013**

The exhibition *Laurent Grasso: Uraniborg*, co-produced by the Musée d'art contemporain de Montréal and the Jeu de Paume in Paris, offers a unique foray into space and time. Videos, paintings from the *Studies into the Past* series, drawings, neons, objects and sculptures cohabit in a presentation conceived by the artist as a work in itself. Here, Grasso continues his exploration of space and temporality as he seeks to create what he calls a “false historical memory.” In this in-between place where true and false intermingle, the all-pervading observation of the sky underlies a broader examination of seeing, watching and surveillance, at the same time as it opens up a path to possible worlds. Laurent Grasso was born in Mulhouse in 1972. He lives and works in Paris

**Lynne Cohen. *False Clues*
February 7 to April 28, 2013**

This exhibition features forty photographs by Lynne Cohen, most of them recently produced. Since the early 1970s, Cohen has been using a box camera to photograph “found” interior spaces, always empty of occupants, which the works’ titles usually do not specifically identify. Over the years, interiors and public or semi-public places—skating rinks, dance halls, hotel lobbies, men’s clubs—have given way to more complex, less readily accessible environments, such as classrooms, science laboratories or military installations. Whatever the (sometimes disturbing) nature of the places pictured, the artist underscores the humour, artifice and illusion that lie therein, documenting her “fascination with how the world echoes art.” Lynne Cohen is an American-born Canadian artist currently based in Montréal.

**Jonathas de Andrade. *4000 Disparos*
February 7 to April 28, 2013**

Brazilian artist Jonathas de Andrade builds his work through research and investigation. In 2009, on a journey that took him through several different countries in Latin America for his project *Documento Latinamerica – Condução à Deriva (Driving Adrift – Latinamerica Document)*, de Andrade was struck by a sense of historical amnesia pervasive in these countries that were, not so long ago, under the yoke of oppressive dictatorships. It was in this setting that he conceived of his film *4 000 Disparos* shot in the streets of Buenos Aires, where he randomly captured 4,000 anonymous male faces. Through his choice of black and white, the 4,000 images seem rather like a collection of archive photos and place the work in an ambiguous space between fiction and archive document. Born in 1982 in Maceió, Jonathas de Andrade lives and works in Recife, a city on the northeast coast of Brazil.

**A Banquet by Claudie Gagnon
February 20, 2013 at 6.30 p.m.**

At the invitation of the Musée d'art contemporain de Montréal (MAC), multidisciplinary artist Claudie Gagnon will create, specially for the MAC, a *Banquet* that will be laid out for 160 guests in Beverley Webster Rolph Hall on Wednesday, February 20 starting at 6.30 p.m. The artist is known for her *tableaux vivants* which often feature foods and edible treats. During this evening, guests are invited to join in a sensory experience in which the shapes, aromas, flavours and textures will be delightful surprises. The act of tasting, walking from one dish to the next, touching and food gathering are part of "a big game where what we taste doesn't always match what we see," says the artist.

Activity with an admission charge, tickets on sale at the MAC.

**Tino Sehgal
March 19 to April 28, 2013**

The Musée d'art contemporain de Montréal is presenting two works by British-born German artist Tino Sehgal from March 19 to April 28, 2013. Sehgal's works consist of what he terms "constructed situations," choreographed gestures and spoken instructions that are acted out by "players" and "interpreters" in museum and gallery contexts. In *Kiss*, 2002, a man and a woman enact different interpretations of well-known kisses from art history, while *This situation*, 2007, which was recently acquired by the MAC in a bilingual edition, is akin to a contemporary salon. Drawing from quotations selected by Tino Sehgal from 500 years of thought, players discuss amongst themselves and with the visitors such issues as the aesthetics of existence and the implications of moving from a society of lack to one of abundance. The artist lives and works in Berlin.

**Contemporary Art between Time and History
Lecture and Conversation Series
8 lectures – January 16 to May 23, 2013 from 5.30 p.m. to 7.30 p.m.**

Contemporary Art between Time and History is a series of lectures and conversations that bring together art historians, curators, artists and philosophers to discuss the aesthetic exploration of time through which contemporary art concerns itself with history. Organized by Christine Ross, James McGill Chair in Contemporary Art History, McGill University; Marie Fraser, Chief Curator and Director of Education, Musée d'art contemporain de Montréal and François LeTourneux, Associate Curator, Musée d'art contemporain de Montréal, this series comprises eight lectures given by renowned scholars. Lectures begin on January 16, 2013 and will run until May 23, 2013. For a complete listing of the lectures and conversations visit www.macm.org. These activities will take place at the Musée d'art contemporain de Montréal and admission is free.

**Jane DeBevoise Lecture on Asia Art Archive at the MAC
January 23, 2013 from 7 p.m. to 8.30 p.m.**

In connection with the *Canadian Art Foundation International Speakers Series*, the Musée d'art contemporain de Montréal is happy to welcome Jane DeBevoise, Chair, Asia Art Archive, who will give a lecture in English titled *Hong Kong as Cultural Construction Site: A View from Asia Art*

Archive. The talk is part of the Asia Contemporary Speaker Series, a partnership between the Canadian Art Foundation and the Asia Pacific Foundation of Canada's National Conversation on Asia and its sponsors. The Asia Contemporary Speaker Series explores the rise of Asia on the international scene as one of the most compelling stories in contemporary art. For more information on this lecture: www.macm.org Admission to the lecture is free.