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le journal

≡ MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec ≡

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Geoffrey Farmer

Vancouver artist Geoffrey Farmer, who has been active on the contemporary art scene since the mid-1990s, practises a highly unusual, indeed disconcerting, art. In an approach that frequently borrows elements from conceptual art (importance attached to the process), installation (use of various components often spread out over an entire site) and site-specific art (taking certain characteristics of the exhibition setting into consideration), Farmer incorporates sculpture, video, performance, photography and found objects into his works. In a tone that marries poetry and social commentary, he examines history, pop culture, art history and the exhibition per se, with its fictional power and its temporal aspect.

At once fragile and richly abundant, discreet and omnipresent, Farmer's works speak of the undeniable pleasure he takes in a simple and yet well thought-out, even strategic, manipulation. They are sometimes hard to pin down in that their form can evolve over the course of an exhibition; they are also highly accessible. In style, they resemble everyday experience: simultaneously reasoned and chaotic, concrete and shaped by the imagination. In their references, they summon up and revive various narratives drawn from such diverse spheres as literature, the art world and society.

Entrepreneur Alone Returning Back to Sculptural Form (2002), which is on permanent display in a vacant office in a Toronto banking institution (and which will be presented in an adapted form in the exhibition at the Musée), takes the shape of an installation made up of a multitude of semi-abstract elements produced from humble materials and scattered throughout the space. In both title and form, the work evokes the seemingly opposing worlds of artistic practice and an office job, which it brings together through a hypothetical transformational process.

The notion of work, which holds an important place in Farmer's practice, is also present in *Trailer* (2002). This piece takes the shape of a life-size reconstruction of the kind of trailer that can be seen on Hollywood film shoots, which are legion in Vancouver. The allusion to the local omnipresence of this industry (because of its size, the work blocks the space somewhat) is accompanied by a commentary on the artificial aspect of the world of Hollywood, suggested here by the very look of the trailer, which is actually a *trompe-l'œil* recreation made mainly out of steel and fibreglass panels.

Trailer, 2002
 Steel, fibreboard, and mixed media
 3.4 x 2.2 x 9 m
 Collection of the National Gallery
 of Canada, Ottawa
 Photo: ©National Gallery Of Canada



*Entrepreneur Alone Returning Back
 to Sculptural Form, 2002*
 Mixed media in canvas bag, video works,
 tin foil sculptures,
 drawing and LightJet print
 Dimensions variable
 Julia and Gilles Ouellette Collection
 Courtesy Catriona Jeffries Gallery, Vancouver

The Last Two Million Years, 2007
 Foamcore, plexiglass, cutouts from book,
 adhesive tape, ink, watercolour, pencil
 Dimensions variable
 Courtesy Catriona Jeffries Gallery, Vancouver

February 8 to April 20, 2008



In the subtle yet invasive way they insinuate themselves into the space, as well as through their form—sometimes strictly circumscribed, but often profuse—Farmer’s pieces enliven their surroundings by releasing a rare energy. For this initial survey of his work, the galleries have been laid out so as to encourage parallels that may be drawn between the various pieces, both visually and conceptually. It features work produced over the last fifteen years, including a number of pieces created specifically for Montréal.

Pierre Landry

In the past, Yannick Pouliot has experimented with various media including photography, video and sound. For this exhibition, he has put together a new series of serigraphs, a group of sculptures and a major architectural installation, all of which continue his investigation of the semantic possibilities of domestic contexts. Using furniture as his material, the artist produces a telescoping of human body, furniture and home. The isolation (or alienation) of contemporary life is reflected in his bewildering interiors, his furniture that recoils onto itself, ruling out any possibility of normal use, as it falls prey to excrescences, compulsory linkages, elevations and dislocations.

Yannick Pouliot

February 8 to April 20, 2008

Louis XVI: indifférent is an immersive installation conceived for this exhibition. Visitors walk through a hall around which corridors—long and short, quite narrow and leading nowhere—are attached. They are of various lengths but all the same width, and at the end of each one stands a Louis XVI-style armchair. The width of the corridors is almost exactly the same as that of the chairs. These spaces are simply furnished (in addition to the chairs, there are papered walls accented by discreet mouldings) and subtly lit by medium to low-intensity light fixtures on the walls, above each chair. It is hard to imagine spending more than a few moments in these settings and yet they are arranged like waiting rooms of sorts. The installation is both a foyer and a prison, an ambivalent limbo in which the elegance of the décor vainly attempts to make the experience of solitude more tolerable.

Pouliot's interest in seating and armchairs is probably due to the fact that, as Suzanne Delehanty has pointed out, a chair is more anthropomorphic than a table: in its verticality and symmetry it supports the human *shape* while a table, being horizontal, supports human *activity*.¹ The modifications the artist makes to more or less faithful and/or cheap versions of period furniture for the works exhibited are almost imperceptible. The interest lies not in the intervention as such, but in the rendering. It is important for Pouliot to push these designs, which verge on kitsch, to a top level of quality. The most dramatic modifications he makes (the repetitions, folds and elevations) short-circuit our usual relationship with furniture.

The exhibition concludes with a series of serigraphs of black shapes on white grounds—pieces of furniture out of kilter, rolled up and superimposed one above another. The anthropomorphism of the sculptures is expressed differently here, the silhouette constituting one of the earliest forms of portraiture. Hence, in these pieces the artist subtly eroticizes the furniture, condensing *shape* and *activity* into a more sensual whole.

Yannick Pouliot was born in 1978. He graduated in 2002 with a BFA from Université Laval, where his final-year exhibition attracted the attention of the Québec contemporary art world. He took part in his first major group show, entitled *Manif d'art 2*, in Québec City in May 2003, and his work appeared in *Artefact 2004* and in the exhibition *L'Envers des apparences* organized by Gilles Godmer at the Musée d'art contemporain de Montréal in 2005. Today Pouliot lives and works in Saint-Casimir, Québec.

¹ See Suzanne Delehanty, "Furniture of Another Order," in *Improbable Furniture* (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1977), pp. 20-31.

Régence : monomaniaque, 2007

Mixed media

Height: 96.7 cm; width: 246.5 cm; depth: 59 cm

Collection of the artist

Photo: Richard-Max Tremblay



Nomenclature is the first solo exhibition of the work of acclaimed Canadian photographer Arnaud Maggs to be presented at the Musée d'art contemporain. Born in Montréal in 1926, Maggs pursued a career as a graphic designer, followed by fashion photographer, until the mid-1970s. He then embarked on a series of conceptually fuelled portraits presented in grid formation, where each subject's likeness was captured sequentially, in black and white, and in the most straightforward manner possible.

Objectivity comes into in play even more in *Werner's Nomenclature of Colours* (2005). The series that lends its name to the present exhibition features thirteen photographs that the artist took of the colour plates for a book of the same name. (The original title of this volume is quite a mouthful: *Werner's nomenclature of colours, with additions, arranged so as to render it highly useful to the arts and sciences, particularly zoology, botany, chemistry, mineralogy, and morbid anatomy. Annexed to which are examples selected from well-known objects in the animal, vegetable and mineral kingdoms.*) Published in 1814, the book is an adaptation of German mineralogist Abraham Gottlob Werner's original work, which dates back to 1774. In it, Patrick Syme, a Scottish flower painter, expands Werner's initial terminology to include examples taken from the "animal" and "vegetable" kingdoms. So the nomenclature in question is in fact an extension and re-interpretation of a colour system. By focusing his attention on this handbook, initially produced to standardize the language of colour in its application to scientific description, Maggs draws our attention to the changing nature of "objective" observation over time and the impossibility of ever truly exhaustively organizing such fleeting phenomena as colour in nature.

Arnaud Maggs

Nomenclature

This sense of futility leads to a certain reading of the other series presented here: *Cercles chromatiques de M.E. Chevreul* (2006). Michel-Eugène Chevreul was a French chemist whose scientific theories of colour were central to the development of the fine and applied arts in the nineteenth century. After initially working to obtain better results from dyes and wool weaves, he published *Les lois du contraste simultané des couleurs* in 1839, and so introduced artists and artisans to a "scientific" approach to colour combinations. While not necessarily wholeheartedly accepted by painters, Chevreul's theories did spark thought and debate among such artists as Ingres, Delacroix, Vernet, Mérimée and, later, Signac and the post-Impressionists. Maggs has chosen to photograph not the colour plates that illustrate Chevreul's theories of simultaneous contrasts of colours, but rather the plates taken from a later study, *Exposé d'un moyen de définir et de nommer les couleurs d'après une méthode précise et expérimentale avec l'application de ce moyen à la définition et à la dénomination des couleurs d'un grand nombre de corps naturels et de produits artificiels*. This is a work less concerned about how colour is used than how it's defined, indexed and mapped—an issue closer to Maggs' concerns. The particular selection of gradually darkened colour wheels represents, in the artist's words, the "passage from day to night, from positive to negative, from life to death."¹ Maggs thus convincingly injects pathos, even existential angst, into our understanding of the history of science.

Mark Lanctôt

¹ Arnaud Maggs, quoted by Martha Langford, "Arnaud Maggs, Turning Colours," in *Arnaud Maggs: Nomenclature* (Oshawa, Ontario: The Robert McLaughlin Gallery, 2006), p. 25.

February 8 to April 20, 2008

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Cercles chromatiques de M. E. Chevreul, 2006
Edition of 3
Colour photograph
99 x 81 cm
Photo: Courtesy Susan Hobbs Gallery Inc,
Toronto

Musée Program

Exhibitions

Geoffrey Farmer

February 8 to April 20, 2008

Meet the Artist Series

Wednesday, February 6, 2008, at 5:30 p.m.
In English

Point(s) of View Series

Wednesday, February 27, 2008, at 6 p.m.
Presentation of the exhibition to the public
by curator Pierre Landry
In French

Yannick Pouliot

February 8 to April 20, 2008

Point(s) of View Series

Wednesday, February 13, 2008, at 6 p.m.
Presentation of the exhibition to the public
by curator Mark Lanctôt
In French

Arnaud Maggs Nomenclature

February 8 to April 20, 2008



Place à la magie!

The Forties, Fifties and Sixties in Québec
Until March 17, 2008

Ces images sonores/Sound Images

Until April 13, 2008

Triennale of Québec Art

Starting May 24, 2008

Guided tours for all

Wednesdays at 6, 7 and 7:30 p.m. in French
and 6:30 p.m. in English
Saturdays and Sundays at 1 and 3 p.m.,
in French and English
No additional charge

Multimedia Events

Beverly Webster Rolph Hall (lower level)
Projections Series

Artur Zmijewski

February 6 to March 2, 2008



Tseng Yu-Chin

March 19 to May 18, 2008



Symposiums

Max and Iris Stern International Symposium III

March 8, 2008

The third Max and Iris Stern Symposium will focus on the state of the international contemporary art market. Attendees (dealers, collectors, sociologists, economists, heads of art fairs and representatives of auction houses, journalists) are expected from Montréal, Brussels, Paris and New York.

Presentations in French and English

Art Videos

Gazoduc-TQM Room (main floor)
Daily screening of art videos

Tuesday to Sunday at 11:30 a.m., 1:30 p.m. and
3:30 p.m., plus Wednesdays at 6:30 p.m.
An excellent way to round out your visit to the
Musée!

January 8 to March 2, 2008

De fougue et de passion: vingt-deux artistes: vingt-deux défis

Dir.: Chantal Charbonneau. Montréal: Musée
d'art contemporain de Montréal, Groupe de
recherche en arts médiatiques, 1997, 23 min.
Interviews conducted in connection with
the group exhibition *De fougue et de passion*,
presented at the Musée d'art contemporain de
Montréal from November 17, 1997 to January 4,
1998. Participating artists: Nicolas Baier, Alain
Benoit, Carl Bouchard, Michel Boulanger,
Sylvain Bouthillette, Mario Côté, Carol Dallaire,
Jacki Danylchuk, Mario Duchesneau, Lucie
Duval, Karilee Fuglem, Emmanuel Galland,
Jean-Pierre Gauthier, François Lacasse,
Suzanne Leblanc, Emmanuelle Léonard,
Shelly Low, Anny One, Anny, Natalie Roy,
Marc Séguin, Eugénie Shinkle and Kamila
Wozniakowska.

March 4 to 31, 2008

Art 21: Art in the Twenty-First Century, Season One. Spirituality

Arlington: PBS Home Video, 2001, 53 min.

Participating artists: Ann Hamilton, John
Feodorov, Shihzia Sikander and James Turrell.

April 1 to 27, 2008

Michèle Waquant: impression débâcle

Montréal: Musée d'art contemporain, 1992,
16 min. Interview with Michèle Waquant on
the occasion of the exhibition *Michèle
Waquant: impression débâcle* presented at the
Musée d'art contemporain de Montréal from
December 15, 1992 to January 31, 1993.

Montreal All-Nighter

Make a note in your datebook for Saturday
night, March 1 to 2, 2008!

Special Activities

Friday Nocturnes

Every first Friday of the month, from 6 to 9 p.m. Live music, speed tours of the exhibitions and bar service: original drinks concocted by Mixoart & Fluid Flair.

Friday Nocturnes, a different way to visit the museum and connect with today's art. Come join us! Open to all.

No reservation necessary. Admission with regular Musée ticket or our new \$10 *Wired* card, valid for one year.



Art Workshops

Main floor

In the invention-friendly surroundings of the Musée's art workshops, participants give free rein to their imaginations by creating their own works of art inspired by a work on display at the Musée, while trying out different techniques, media and materials.

Free for children under 12 (must be accompanied by an adult). No reservation necessary.

Takeoff!

January 25 to March 23, 2008

Come fly with us at the Musée workshops by painting airplanes in big colours. Wanda Koop's *Airplane*, 1983, will be the point of takeoff for a high-spirited pictorial adventure.

A New Twist on Drawing

March 28 to May 18, 2008

Divert attention, confound intentions, conceal gestures, blur interpretations... The phantasmagorical world of Luanne Martineau's drawing *Untitled*, 2007, will inspire a whole new way of drawing!

Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults who want to add some creativity to their Tuesday afternoons. Every Tuesday, a different activity will be offered. On the day of the activity, come to the museum a little earlier and you can visit the exhibitions free of charge (just show your workshop admission ticket).

Cost: \$10 per workshop. Space is limited. Registration required: 514-847-6266

One Show, Four Activities!

January 29, and February 5, 12 and 19, 2008 (series)

This series of activities invites participants to explore the techniques, media and materials used in works recently added to the museum's permanent collection. An ideal opportunity to get acquainted with new artistic approaches.

Between Two Chairs

March 11 and 18, and April 1, 2008 (series)

The visual remodellings produced by Yannick Pouliot will prompt us to invent new forms of furniture. More specifically, we will transform the image of a chair in a most unusual way.

Of Colours and Words

April 8 and 15, 2008 (series)

Arnaud Maggs' two series of photographs entitled *Werner's Nomenclature of Colours*, 2005, and *Cercles chromatiques de M. E. Chevreul*, 2006, will offer an opportunity to revisit the scientific aspects of colour. In this workshop focusing exclusively on colour mixing, we will create a wide variety of shades and classify them according to an inventive personal terminology.

A New Twist on Drawing

April 22, 2008

Divert attention, confound intentions, conceal gestures, blur interpretations... The phantasmagorical world of Luanne Martineau's drawing *Untitled*, 2007, will inspire a whole new way of drawing!

Musée Day Camp

March Break, March 3 to 7, 2008



Practical Information

Hours

Tuesday to Sunday: 11 a.m. to 6 p.m.

Wednesday: 11 a.m. to 9 p.m. (free admission from 6 to 9 p.m.)

Open holiday Mondays

Subscribe to the Musée's E-mail Newsletter at www.macm.org

To find out more about the activities of the Musée d'art contemporain de Montréal, add your name to our mailing list and get weekly updates on our exhibitions and events. On the website's home page, simply enter your contact details in the "e-mail newsletter" window.

Wired to the MAC Card \$10

Enjoy unlimited admission to all our exhibitions for one year, at no extra charge. Also valid for access to Friday Nocturnes. Available at the museum ticket counter.

You Too Can Be an Art Critic

After visiting our new exhibitions, you can record your impressions online. They will then be posted on the Musée website (www.macm.org), allowing you to share your opinion with other members of the public.

Media Centre

Second floor

One of Canada's largest reference centres devoted to contemporary art. An ideal place for multimedia research and consultation, open to the public, free of charge, Tuesday to Friday from 11 a.m. to 4:30 p.m. and Wednesdays till 8:30 p.m.

International Festival of Films on Art

March 6 to 16, 2008

FIFA will be back at the Musée for its 26th edition, with a new selection of video media works.

Projections

The *Projections* series provides an ongoing showcase for video works, in a new relationship with the projected image and cinematic art. In the coming months, following the screening of works by Mark Lewis, the series will highlight Polish artist Artur Zmijewski and Taiwanese artist Tseng Yu-Chin.

Photo: Courtesy
Tseng Yu-Chin



Artur Zmijewski

February 6 to March 2, 2008

Artur Zmijewski's works set out to transgress our societies' taboos. For him, "art is a hard fight for human consciousness." His "radical" point of view constitutes an examination of the challenge that living fully and being engaged in an active life poses for some of us. In 2001, he made *Lekcja Spiewu/The Singing Lesson* with deaf-mute children. This first version of the work was recorded at Holy Trinity Church in Warsaw, where he had a deaf-mute youth choir sing the Kyrie by Jan Maklakiewicz: "Lord, have mercy ..." Zmijewski captures, on the children's faces and in their eyes, a sensitivity and an inner strength that draw us into the true reality of his subject. In 2002, he repeated the venture in Germany, at St. Thomas Church in Leipzig, the place where Bach was cantor for more than twenty-five years. Accompanied by the organ, the deaf-mute and hearing-impaired adolescents sing Bach's cantata *Herz und Mund und Tat und Leben (Heart and Lips and Deed and Life)*, BWV 147. Artur Zmijewski lives and works in Warsaw. He represented Poland at the 51st *Venice Biennale* in 2005 and his work was presented at *Documenta 12* in 2007.

Artur Zmijewski
The Singing Lesson 1, 2001
Single-channel video, projection or
monitor, 14 min, colour, sound, Polish
with English or German subtitles
Video Still
Courtesy the artist and Galerie Peter
Kilchmann, Zurich



Tseng Yu-Chin

March 19 to May 18, 2008

A leading figure on the emerging Taiwanese art scene, the poet, writer and video maker Tseng Yu-Chin revisits childhood memories in his work: moments of happiness, sorrow, pain and confusion. Tseng creates poetic yet disturbing images in which the innocence of childhood comes up against adult assumptions. In 2004, he made *Who's Listening*, a video cycle consisting of five scenes where children play along with his premise. In the first segment, the children look into the camera, one by one, and watch out for the moment when they will be sprayed with milk. Feeling a little uneasy, experiencing a mixture of shame and sadness, they give in to the game and end up smiling. Tseng Yu-Chin explores the psychology of the everyday. In *I Hate Assumption*, he filmed children getting ready for school, apparently sleepwalking, with their mouths open, their eyes closed and their heads thrown back. His images shake up our patterns of perception.

Louise Simard

Musée d'Art Contemporain Day Camp

March Break: March 3 to 7, 2008



Over the years, the Musée Day Camp has won three awards for excellence from the Association des camps du Québec: for Innovation in 1997, and Best Programming in 1998 and 2006.



Participants will have fun being creative at our March Break Day Camp. They'll have a chance to explore the wealth of possibilities offered by mixed media. The visual remodellings of Yannick Pouliot, for example, will prompt them to invent new forms of furniture. They'll also produce, in the style of Geoffrey Farmer, a bold, continually evolving installation project made out of various found objects. Every day, they'll alter, transform or add elements. At 4 o'clock on Friday afternoon, the campers' projects will be on view in the art workshop spaces for an unforgettable vernissage!

Space is limited.

The March Break Day Camp is intended for children aged 7 to 11.

Cost: \$188.02 (tax included).

The fees cover all materials required and daycare before and after camp, from 7:30 to 9 a.m. and from 4 to 6 p.m. (except Friday afternoon). Meals and snacks are not provided (fridge and microwave oven available).

Information and registration:

Manon Guérin

514 847-6266

manon.guerin@macm.org

Meet the Artist Series

What do Dominique Blain, Edward Burtynsky, Jérôme Fortin, Jean-Pierre Gauthier, Cynthia Girard, Michel Goulet, François Lacasse, Gilles Mihalcean, Vik Muniz, Roland Poulin, Pascal Grandmaison, Bill Viola and Irene Whittome have in common, aside from being professional artists, either emerging or already known at an international level? They have all taken part in our *Meet the Artist* series in order to present their approach in the context of an exhibition. Since the Musée d'art contemporain opened in downtown Montréal in May 1992, almost a hundred artists have given our public the chance to experience a personal encounter with art.

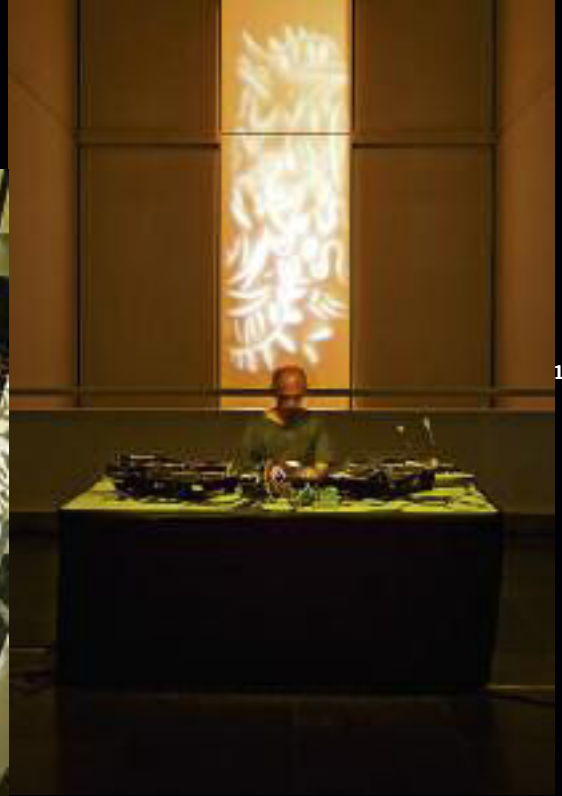
The meetings take place in the galleries, usually before the opening or occasionally on the Wednesday evening following an opening. At the Musée our focus is to create the event, to promote dialogue between artists and their public about their *œuvre*. The presentation of the exhibition or of selected works enables participants to learn more about the various preoccupations of today's art and helps to demystify the creative process and the artist's persona.

These events are greatly appreciated by visitors, as during an informal conversation it is possible to grasp the artist's objective; this provides a more informed view on the artwork, though certainly without exhausting its possibilities. At the same time the experience is an enriching one for the artists; as they share their practical and theoretical knowledge about their practice and listen to the questions and comments of the public, a new reading of the artwork emerges in a mysterious process born of the encounter of diverse points of view.

Marie-France Bérard



Vik Muniz
Meeting on the night of the
opening, October 3, 2007



October 5, 2007 Nocturne
Photos: Ulysse Lemerise

Nocturnes at the Musée

On the first Friday of each month, the Musée hosts an evening unlike any other on the Montréal scene.

The Nocturnes series turns up the ambience and features live music performances, a bar service, and entry to all of the Musée's exhibitions. Why not try this new and original way to visit the Musée and connect with contemporary art?

Ever since June 1, 2007, some of the most talented artists on Montréal's music scene have been featured at the Friday Nocturnes: DJ Champion and his guitar line-up, Blandiloquentia, We Are Wolves, Martin Tétreault, The National Parcs. Upcoming performances promise to be just as memorable. However, because of the overwhelming success of these events, the names of our future performers will be kept under wraps. **The performance space is limited;** additional visitors will be able to watch the show on a large screen outside the room, and to visit the Musée's exhibitions in the trendiest of atmospheres.

Next Nocturne dates: February 1, March 7, and April 4, 2008.

No reservation required

Admission with either regular Musée ticket or our new \$10 *Wired* card.

Nocturne: A brand-new concept developed by the Musée d'art contemporain de Montréal.

Departure of Sandra Grant Marchand

Curator Sandra Grant Marchand is leaving the Musée d'art contemporain de Montréal after a remarkable career in which she has distinguished herself with both the quality of the work she has accomplished, and the professionalism and excellence with which she performed it. A glance at the list of projects Sandra has curated over the years quickly makes it clear that she has played an exemplary role in shaping the museum's history, as well as the Québec cultural landscape.

Notable among her many credits are the thematic exhibitions *À l'heure de la Hollande (Out Of Holland)*, co-curator, 1987; *British Now: Sculpture and Other Drawings*, 1988; *La Collection: tableau inaugural* (co-curator), 1992; *Head Over Heels – A Work of Impertinence* (co-curator), 1999; and *Metamorphoses and Cloning*, 2001. Also worthy of mention are the three retrospectives *Alfred Pellan* (co-curator), 1993; *Molinari*, 1995; and *Yves Gaucher*, 2003. Among the artists featured in exhibitions she curated are: *Eric Cameron*, 1993, *Jana Sterbak*, 1994, *Char Davies*, 1995, *Kim Adams*, 1996, *Paul Garrin*, 1997, *Trevor Gould*, 1998, *Eleanor Bond*, 1998, *Eulàlia Valldosera*, 1999, *André Martin*, 2000, *BGL*, 2001, *Nadine Norman*, 2002, *Henri Venne*, 2004, *Alexandre Castonguay*, 2005, and *Jérôme Fortin*, 2007. And we must not forget the recent *Bruce Nauman* exhibition, which included *Elusive Signs*.

Sandra Grant Marchand also organized the Montréal presentation of a number of other exhibitions at the Musée, such as *Jannis Kounellis*, in 1987; the *Robert Doisneau* retrospective, in 1994; *Paterson Ewen* and *Earthly Tempers/Heavenly Bodies*, in 1997; *Pierre Huyghe* and *The Third Memory*, in 2000; *Edward Burzynsky*, in 2004, *William Kentridge*, in 2005, and, just lately, *Vic Muniz: Reflex*.

We are deeply grateful to Sandra. The Musée will be forever indebted to her for her efforts in organizing major exhibitions and working towards the goal of promoting contemporary art that helps keep the museum a dynamic, growing institution. Finally, we thank her for the generosity, dedication and enthusiasm she invariably demonstrated throughout the years.

Paulette Gagnon



Sandra Grant Marchand

All-Nighter at the MAC

Make a note in your datebook for Saturday night, March 1 to 2, 2008!

For the fifth annual All-Nighter, at the Montreal High Lights Festival 2008, the MAC is inviting night owls to a feast of art, performances and music. From 6 p.m. to 5 a.m., visitors can enjoy speed tours of the exhibitions, live music and performances by DJs, bar service by Mixoart and a signature drink called, what else, All-Nighter. The eye-filling program includes the exhibitions *Yannick Pouliot*, *Geoffrey Farmer* and *Arnaud Maggs: Nomenclature*, while in the permanent collection the show *Ces images sonores/Sound Images* makes the link between image and music in the works on display. It will also be a last chance to revisit *Place à la magie! The Forties, Fifties and Sixties in Québec*, which closes at the end of March, and the *Projections* series will present Arthur Zmijewski's *Singing Lesson I and II* in Beverley Webster Rolph Hall.

Spend the night as you wish, sampling the program on all three floors and in the nine galleries of the museum. Except for the drinks, everything is absolutely free!

An Elegant Valentine's Evening

The Musée d'art contemporain would like to crack open the champagne to celebrate Valentine's Day with you this coming **Tuesday, February 5**. It will also offer art lovers a sneak preview of the Yannick Pouliot, Geoffrey Farmer and Arnaud Maggs exhibitions. Come join us for this romantic and artistic get-together.

Tickets: \$250.

Collectors' Symposium

The Musée collection gained works by two promising young artists, Étienne Zack and Dil Hildebrand, following the first Collectors' Symposium. The organizing committee, chaired by Diane Vachon, is already busy planning the second edition of the Symposium, which will take place on **April 8**.

Tickets: \$1,000.

Youth Committee Soirée

An encounter with contemporary art, an opportunity to make new contacts, to dance and have fun! An irresistible invitation has been sent to young Montréal businesspeople. This second edition of our benefit evening, to be held **April 18, 2008**, promises to be as exciting and festive as its predecessor.

Spring Ball at the Musée

The next *Musée Ball* will be held on **May 22, 2008**, under the prestigious leadership of Honorary Chair J. Robert Ouimet. For this special occasion, guests will have the privilege of previewing the opening exhibition in the Musée d'art contemporain Triennale. The *Musée Ball*: a unique Montréal rendezvous!

Tickets: \$750, VIP tickets: \$1,000.

For more information on these events, please contact
Danièle Patenaude: 514 847-6234

The Musée Foundation



Liza Frulla



François Dufresne

A New Development Department and a New Team at the Foundation

On March 28, 2007, the Musée's Board of Directors approved the creation of the Development Department.

The launch of this new department has meant a change in the Musée Foundation's range of action. Discussions have taken place between the museum and the Foundation to harmonize their independent fundraising activities and membership management.

The museum is now in charge of strategic canvassing for fundraising events, and the Foundation has seen its primary role as financial arm of the museum and manager of the Musée Boutique confirmed.

This change was proposed to us by Foundation President Liza Frulla and the Foundation Board members. After implementing this plan for renewal, the Board then moved on, making way for a new team.

We would like to take this opportunity to express our heartfelt thanks to outgoing President Liza Frulla and Board members François Dell'Aniello, Manuela Goya, Mélanie Joly and Anik Trudel, as well as to Foundation Director Sylvie Cameron and her employees Rosalie Archambault and Claire Forget.

We are pleased to announce that François Dufresne, a partner with Ernst & Young, was elected the new President of the Foundation this past September 18. He will be supported by Marcel Côté, Marc DeSerres and Marc Mayer.

Further to these changes, we are also able to inform you of the reorganization of some of the Musée Foundation's activities, which will now be the responsibility of the new Development Department.

Monique Marquis has been named to head the department. Ms. Marquis has over twenty years' experience in managing non-profit organizations in the search for private funding. She has been on the job since last October 9. She will be assisted by Danièle Patenaude, special events, and Carolle Jarry, who will provide administrative support.

We are convinced that this reorganization will benefit the museum, its friends and its public.

Marc Mayer

Message from the Director

When we look at the work being done by people in their thirties today, art is a good reason for optimism. With a sense of the productivity and originality of a nation's young artists, it is possible to gauge the vitality of the whole country. If the artists are productive, it means that they have a serious audience—people who are productive themselves—and if they are original, it means that the audience will last. As art is my witness, we have a good thing going now in Canada.

In Montréal, city of eternal youth, we are old hands at celebrating our cultural vitality. But other cities encourage their bright young artists too—Québec, for example. I am proud that we are presenting Yannick Pouliot's first solo exhibition in Montréal, and his most spectacular so far. We have seen art made with furniture before, but imagine a set designer whose work is so eloquent that no one notices the absence of either text or actors. Pouliot's sculptural mastery is not only technical, it is also, and especially, psychological. Picture, if you can, Watteau and Polanski as partners in a firm of interior decorators. If you cannot, then you must see this exhibition.

And God created Vancouver. We have been paying our respects to the West Coast for many years, most recently by showing you the work of Brian Jungen and Rodney Graham, both of which you loved. And now (for something completely different) we present Geoffrey Farmer in his largest exhibition to date. Nothing we know about the Vancouver scene could have predicted this work. Each of the artist's previous shows, of which this exhibition is a first survey, has had the import of a novel and been just about as complex. Where does Farmer find the psychic energy to devise so many convincing pretexts for rooms full of stuff? His imagination seems boundless, and we are pleased to join Rotterdam's Witte de With and London's Tate Modern in recommending him to the public.

Arnaud Maggs is proof that youth is not the monopoly of the young. At eighty, this Montréal-born artist has been foremost among photo-based conceptualists working in Canada for over four decades. After years spent revolutionizing portraiture and creating compelling iconography for abstract data, Maggs has again rejuvenated his astonishing practice by building an arcane library of bookplates printed on the scale of state portraits. Largely forgotten, these are the pages that launched the modern world, the references of Darwin and Monet, and they are all concerned with colour: colour as information, and colour as phenomenon. Well known for his work in black and white, Maggs, by haunting old libraries, has found a new way to make art about colour. We should all be this youthful.

There is much more besides to recommend our youthful museum, including a spectacularly diverse and growing collection. Although we are far short of the room needed to do it justice, this season's collection sampling focuses on art involving sound and covers multiple generations. It will give you a fair glimpse of the breadth and depth of the whole. And if you are like me and find a museum full of young people an encouraging sight, come visit any Wednesday evening or on the first Friday of the month. You'll see that the MAC has a bright future of its own.

Marc Mayer



Photo: Nat Gorry

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