

**Nothing Is Lost,
Nothing Is Created,
Everything Is
Transformed:**

**The Québec Triennial
Video Spot Artworks
Music Video**

Gary Hill

Arrimage 2008

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News

Life without the arts.

We support artistic endeavour in Canada, because life without the arts would leave us all feeling as empty as this space.

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Photo: Nat Gorry

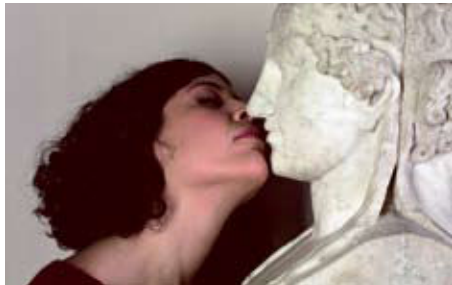
Spring is the perfect season to launch our inaugural Québec Triennial. After a long hard winter, optimism and enthusiasm are in the air. As these words are also fitting qualifiers for the current art scene here in Québec, you are in for a generally uplifting experience.

This is the largest exhibition that we have ever attempted. As far as we can tell, it is also the largest exhibition ever of new Québec art. Not only is this show filling up the whole museum (not as easy as it sounds), we've spilled out onto the airwaves of our good friends at Télé-Québec, with whom we commissioned ten new works of art specifically for television. We are convinced that our excitement about this dynamic national scene will be contagious. In fact, we are so convinced that we decided to show off a bit, and present this timely exhibition throughout the whole summer, making sure that the largest possible number of visitors to the city will also get a taste of the *genius loci* and go home with the good news. Something clearly extraordinary is going on in the art studios of Québec.

It would be wonderful to say that *Nothing is lost, nothing is created, everything is transformed* represents the best of Québec, but even if it takes up every exhibition surface in our galleries, it represents only a sample.

The criteria that guided the curators' two-year selection process were originality, intelligence and timeliness. This team—Josée Bélisle, Paulette Gagnon, Pierre Landry and Mark Lanctôt—visited countless studios of professional artists who have made names for themselves in recent years. Without adopting a theme or a specific point of view (the delightfully poetic title came last), they happened upon a very diverse group of sensibilities that will surprise you with their extreme individuality.

This is only the first in what we hope will be a long series of triennials whose sole purpose is to celebrate the creative force of Québec, its vitality and its sophistication. We also want them to regularly reaffirm Montréal as a key art production centre in North America. Although this museum is dedicated to the best art being made in the world today, no one could be happier than we are to demonstrate that a lot of the most exciting new art is being made right here. Tell your friends! **Marc Mayer, Director**



Exhibitions

Nothing is lost, nothing is created, everything is transformed

The Québec Triennial

May 24 to September 7, 2008

Meet the artists, Wednesdays evenings, June 4, 11, 18 and 25, at 6 p.m.

Free admission. In French or English.
Information: www.macm.org

Arrimage 2008

Understanding the World around Me

May 31 to June 25, 2008

Performance

WWKARMY

Sunday, September 7, 2008

A visual and audio performance celebrating women in a playful and highly original way. Since WWKA (Women with Kitchen Appliances) was founded in 1999, more than a dozen women have taken part in this collective project. On September 7, at 2:30 p.m., they will come together, like a WWKA army, for a performance in Beverley Webster Rolph Hall.

Photo: Gilles Prince

Multimedia Events

Beverley Webster Rolph Hall (lower level)
In connection with the *Projections Series*

Music Video

July 9 to September 28, 2008

The remarkably inventive makers of music videos are continually pushing the envelope in film and video creation. This third *Music Video* program will consist entirely of productions emanating from the Montréal music scene.



Art Videos

Gazoduc-TQM Room
Daily screenings of videos on art

April 29 to September 2, 2008
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!

April 29 to June 1, 2008

Art performances au Québec:
Rober Racine

Dir.: R. Perreault, AM Productions Inc.,
Vancouver, 2001, 60 min, in French

"Robert Racine is a multidisciplinary artist who creates performances and installations inspired by his passion for the complexities and subtleties of sound, language and literary writing. ... He is known worldwide for his systematic, detailed work methods and the grand scale of his conceptual pieces."
Source: <http://www.amproductions.com/videos/artsandsci.htm>

June 2 to July 1, 2008

Anarchie resplendissante:
le trésor poétique de Refus global

Dir.: Musée d'art contemporain de Montréal,
1998, 80 min, in French

Readings and choreography presented on May 20, 1998 in conjunction with the exhibition *Borduas and the Automatist Epic* held at the Musée d'art contemporain de Montréal from May 9 to November 29, 1998.

July 2 to August 5, 2008

Molinari: la dernière conversation

Dir.: Jocelyne Légaré and Vincent Chimisso,
Montréal, Films JAD, 2005, 52 min, in French

The life and work of painter Guido Molinari through the eyes of Jocelyne Légaré, director and the painter's last companion.



Art Videos (continued)

August 6 to September 2, 2008

Gary Hill: Transcending the Senses
Dir.: Films for the Humanities, Princeton, 2001,
54 min, in English

"Gary Hill's transformative films, performances, and video installations offer resonant philosophical and poetic insights as he explores the tensions that reverberate among electronic media, language, the senses, and the self. In this program, Hill uses a number of his pieces to investigate otherness and ambiguity, dislocation of the senses, the boundary between words and comprehension, the physicality of text, and figurative interactivity."
Source: http://ffh.films.com/id/6453/Gary_Hill_Transcending_the_Senses.htm

Nocturnes

Friday Nocturnes

The first Friday of every month from 5 to 9 p.m.

On the first Friday evening of every month, the Musée becomes a key destination for artistic discoveries and get-togethers! Live music, speed tours of the exhibitions and bar service with original drinks concocted by Mixoart & Fluid Flair. Entertaining evenings with some of the artists, musicians, composers and DJs who have made Montréal the new capital of the music world.

Next three Nocturnes: Friday, June 6,
Friday, July 4, and Friday, September 5.
(No performance the first Friday in August).
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 artworks inspired by a work on display at the Musée, while experimenting with different techniques, media and materials.

For school groups

Tuesday to Friday, until June 12, 2008
At 9, 9:30, 10:30 and 11 a.m., and 12:30, 1 and 2 p.m.
Information/reservations: 514 847-6253
Tour/workshop combo: \$4.50 per person
Workshop only: \$3 per participant

What's New?

May 23 to June 12, 2008

In this novel activity, we will discover a new slant on the many different creative possibilities offered by combining various techniques, media and materials. The spotlight will be on current Québec art.

Summer Combo: A Creative Challenge!

Tuesday to Thursday, from July 8 to August 14, 2008
Block A: 11 a.m. to 2 p.m., or Block B: 1:15 to 3:15 p.m.

Including workshop and tour of exhibitions for **day camps or daycares** by reservation:
514 847-6253
Cost: \$4.50 per participant.

Complete workshop program and description available at

<http://www.macm.org/en/education/ateliers.html>



Musée Day Camp

June 25 to August 15, 2008

Various sessions available for children age 6 to 16

This summer, come and express yourself at the Musée! Discover a brand-new approach to the expressive possibilities of visual language and its different elements: colour, form, line, texture, composition. Try out the creative potential of mixed media and techniques by producing two- or three-dimensional images using drawing, painting, collage, sculpture, printmaking, silk-screen and, for the teenage group, digital arts. Stimulate your imagination while having fun under the leadership of a team of dynamic, experienced counsellors. Show your art at the Musée! On the last day of the session, at a special vernissage, your family and friends will have a chance to admire your many works.

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.



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

The Musée will be open seven days a week, including Mondays, throughout the summer, from Saint-Jean-Baptiste to Labour Day (in other words, from June 24 to September 7, inclusive). Closed Monday, June 23.

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. Simply enter your contact details in the "e-mail newsletter" window on our website's home page.

Wired to the MAC Card \$10

Enjoy unlimited admission to all our exhibitions for one year.
Also valid for access to Friday Nocturnes.
Available at the museum ticket counter.

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.

**nothing is
lost, nothing
is created,
everything is
transformed**



The Québec Triennial

May 24 to September 7, 2008

The excitement that currently surrounds Québec art prompted our decision to showcase 135 works by 38 artists and collectives, selected after extensive consideration and grouped for the occasion under the theme “Nothing is lost, nothing is created, everything is transformed.” Most of these artists are showing at the Musée for the first time. Featuring a wide variety of artistic media—video, sound, painting, sculpture, installation, photography, collage, drawing and performance—the inaugural Québec Triennial reflects the viewpoint of the curatorial team composed of Josée Bélisle, Mark Lanctôt, Pierre Landry and myself, with Lesley Johnstone as project coordinator. Our aim in making the selection was to present recent works, for the most part new to Montréal viewers. We subsequently developed different focal points based on our individual reflections. These analyses appear in the exhibition catalogue.

The notion that “nothing is lost, nothing is created, everything is transformed” guided our selection and enabled us to group singular works that reflect the vivacity, abundance and relevance of present-day Québec art. This art suggests an evolving universe, where the flukes of diversity help shape our perception of things and the mainspring of imagination reveals the artists’ powerful take on the world we live in. For these artists tackle and express issues that concern the whole of society, addressing questions about the representation of art, methods of constructing images, narration and the notion of time, and exploring the multidimensional avenues of perception.

Visitors to this Triennial will discover a broad spectrum of Québec artists and experience a myriad of works that are highly varied but also complementary, each offering a look at our times from a different point of view: “Everything is transformed” is a decisive and no doubt irreversible force in the work of Anthony Burnham and Jonathan Plante, the former using sculpture as a basis for painting and grasping the elusive, and the latter, to create narrative evocations akin to photography; Patrick Coutu’s work bears the traces of a transformation intended to reinvent the landscape, while David Altmejd’s sculpture conjures up the troubling strangeness of being, his giants blurring our perception of an immutable world; sculpture operates like a metaphor for a concrete link between art and matter in the case of Valérie Blass, and like an aesthetic of distraction in Karen Tam’s *Tchang Tchou Karaoke Lounge*; and in

David Altmejd
David Armstrong Six
Nicolas Baier
Gwenaël Bélanger
Patrick Bernatchez
Valérie Blass
Anthony Burnham
Cooke-Sasseville
Patrick Coutu
Michel de Broin
Raphaëlle de Groot
Manon De Pauw
Julie Doucet
Doyon-Rivest
Stéphane Gilot
Cynthia Girard
Romeo Gongora
Adad Hannah
Isabelle Hayeur
Bettina Hoffmann
Jon Knowles
Emanuel Licha
Michael Merrill
Tricia Middleton
Adrian Norvid
Jonathan Plante
Jocelyn Robert
David Ross
Carlos and Jason Sanchez
Karen Tam
Chih-Chien Wang
WWKA (Women with Kitchen Appliances)
Etienne Zack

Michel de Broin
Black Whole Conference, 2006
72 chairs
4 m (diameter)
Collection of the Musée d’art
contemporain de Montréal

Tricia Middleton's factory, where everything is malleable material, it gains symbolic and poetic value. The sense of selfless impulse that shines through in Doyon-Rivest's mascots, and colours the experience of doing in the improbable fantasy-connoted everyday scenes of the Cooke-Sasseville installation, takes on an entirely different existential dimension in Stéphane Gilot's *Mondes modèles*. The role of art as experience of otherness is manifest in the hope for forgiveness voiced in Romeo Gongora's video *Pardon*, shaped from his conversations with four prison inmates. Time reveals itself in Chih-Chien Wang's video and photographs, and finds its source in Manon De Pauw's experiments. Temporality in all forms becomes fiction in Isabelle Hayeur's *Nuits américaines*, photographs of urban landscapes linked to the present yet already in the future. And time is perceptible through its aura in Jocelyn Robert's *La République* and in Patrick Bernatchez's surreal imaginary world, in its fragmentation by Gwenaël Bélanger, and in Adad Hannah's use of double elements in relation to works of art. The fascination of time lies hidden in the vision of chaos offered by Nicolas Baier's *Vanités 2* and in the reveries of Bettina Hoffmann's *Émile*. Time even captures the imperceptible in David Ross's photographs, and combines arrangement and happenstance in Michel de Broin's work. Elsewhere, times finds shape in sound, in the work of Jon Knowles, and each of Etienne Zack's baroque-themed paintings propels us into an unfamiliar realm. A new approach to storytelling is apparent in the painting of Cynthia Girard, while Julie Doucet's metaphor-like *Le Pantalitaire* tells tales with collages rooted in her imagination and Adrian Norvid's works throw open a world apart, one that shapes the perception of things. Art renders an experience in Raphaëlle de Groot's installation; it shatters our certainties in Emanuel Licha's *War Tourist*; it makes ambivalence visible in the photographs of Carlos and Jason Sanchez; it inverts the order of things in the art of David Armstrong Six; it questions and exhibits itself in Michael Merrill's hands; and with WWKA (Women with Kitchen Appliances), it harks back to a performative tradition. In addition, as seen in the ten spots by ten artists shown as part of the Triennial and on Télé-Québec, the extension of video from technical medium to aesthetic application is helping to make time a fundamental factor of the artistic act.

Experiencing the transformation of an artwork is like experiencing time and confirming one's existence. Each piece in this exhibition constitutes a milestone of experience that each visitor erects in a different way. All of the works testify to where the artists stand and to the endless diversity of what they have to say. And as they unite and separate according to various permutations of complexity and relationship, the art projects itself into the world and the world projects itself into *Nothing is lost, nothing is created, everything is transformed*.

Paulette Gagnon

(Translated by Marcia Couëlle)

Nicolas Baier
Vanités 2, 2007
Ink-jet print, Plexiglas, galvanized steel, magnetic vinyl
366 x 936 cm
Courtesy Galerie René Blouin, Montréal

Adad Hannah
Aphrodite, 2008
Digital colour print, 1/3
102 x 136 cm
Image produced with the permission of the Prado Museum, Madrid
Courtesy Pierre-François Ouellette art contemporain, Montréal

Doyon-Rivest
Logopagus, 2007
Installation comprising double mascot, wall work, eight digital colour prints, surveillance cameras and monitors
240 x 240 x 75 cm (mascot)
61 x 92 cm each (photographs)





Gwenaël Bélanger
Patrick Bernatchez
Louis-Philippe Eno
Bettina Hoffmann
Charles Guilbert and Serge Murphy
Manon Labrecque
Lynne Marsh
Tricia Middleton
Yannick Pouliot
Chih-Chien Wang

Video Spot Artworks



The Musée d'art contemporain de Montréal and Télé-Québec have joined forces to produce, curate and disseminate a series of video spot artworks.

The two provincially owned institutions have developed an ideal scenario for showcasing the works of ten outstanding Québec artists who were each commissioned to create a one-minute video spot. The very nature of the video medium means that these works can be shown in both exhibition and television format. Starting May 14, 2008, they will be broadcast over the airwaves of Télé-Québec. Then, from May 24 to September 7, 2008, they will be presented as part of the first Québec Triennial.

Musée Director Marc Mayer and Michèle Fortin, President and Chief Executive Officer of Télé-Québec, are delighted to see this innovative joint project, dedicated entirely to the creative endeavour, come to fruition. According to Marc Mayer, "this terrific project allows us to move beyond the places usually associated with contemporary art and promote the visual arts in the media."

In *L'Hameçon*, Bélanger hooks us with a swirling fan that throws off our perception; with *Pluton*, Bernatchez draws us into an apocalyptic duel between a cosmonaut and a force from another dimension; in Eno's *Sans titre*, the film of a life scrolls by, revealed by a simple flare; Bettina Hoffmann's *Effleuré* revolves around a group frozen in time, re-creating the immobility of photography but with the density of a high-relief sculpture; *Une flamme dans l'univers*, by Charles Guilbert and Serge Murphy, takes us on an existential quest hinging on a monologue and a white bag; Manon Labrecque hopes, with *Contagion*, to induce the spectators themselves to yawn; Lynne Marsh uses the television space as a framing device for her *One-Minute Camera Opera*; with engaging dissolves, Tricia Middleton's *Déclins* links together images ranging from the most commonplace and everyday to the sublime; *Je te veux* by Yannick Pouliot is a series of to-ings and fro-ings, an enfilade of suspended time, in a labyrinth that is furnished yet devoid of human presence; Chih-Chien Wang's *Broth or* completes the cycle, with its examination of pauses, of disruption in time and space.

Gwenaél Bélanger
L'Hameçon, 2008
Video, 57 s

Bettina Hoffmann
Effleuré, 2008
Video, 57 s

Patrick Bernatchez
Pluton, 2008
Video, 57 s



After the Triennial, the works will join the Musée Collection and become part of our collective Québec heritage. These art videos will also be added to the catalogue of Télé-Québec, which may rebroadcast them at a later date. **Chantal Charbonneau**

July 9 to September 28, 2008

Music Video



This coming summer, the *Music Video* program will be made up entirely of productions emanating from the local scene. While the museum gives over all of its spaces to a Québec Triennial, this third edition of *Music Video* makes room for young Montréal talent.

Two years ago, as part of the *Projections* series, we decided to focus on the remarkable role played by video clip directors in the changing film language. From *Bohemian Rhapsody*, made by Bruce Gowers in 1975, to the formation of the Directors Label by Spike Jonze, Michel Gondry and Chris Cunningham in 2003, our inaugural program traced the evolution of this “new” visual language. Working between music and film, television and advertising, many young artists find the world of the music video to be a conducive environment for experimentation and a springboard to directing and a filmmaking career. One such director is Louis-Philippe Enno, whose *Malajube Montréal -40 °C* we presented in 2006. In the last four years, the award-winning Enno has made nearly eighty music videos; in 2007, he directed *Souffle*, his first short film.

While Enno’s work continues to hold our attention, fresh faces are emerging on the exciting Montréal music scene. Who are our hot new creative artists? Names we could mention include Jérémie Saindon, Dave Pawsey, Fluorescent Hill, Ian Cameron, Pascale Bussière and David Clermont-Béique, Pedro Pires, and Kaveh Nabatian, whose work for Bell Orchestre won the Special Jury Award for Best Experimental Short at the *South by Southwest (SXSW)* music festival. **Louise Simard**



Kaveh Nabatian, *The Upwards March*, Bell Orchestre, 2008
Courtesy NúFilms

Jérémie Saindon, *Fight & Kiss, We Are Wolves*, 2008
Courtesy Dare to Care

Gary Hill

Ten years have gone by since the Musée devoted a major exhibition to American artist Gary Hill in the winter of 1998. Ranked as one of the leading figures in contemporary art of the past thirty years, Hill has been associated with the development of the art of video since the early 1970s, when he was involved in the Woodstock Community Video artists' laboratory in upstate New York. Relentlessly challenging and reformulating the conceptual and expressive relationships between words and images, between the spoken and the unspoken, he quite literally incorporates the notion of performance—often his own—into the visual, acoustic, electronic and even narrative fabric of works that are both austere and exacting, dazzling and uncategorizable.

The Musée Collection contains two of Gary Hill's installations—*Dervish* (1993-1995), acquired in 1997, and the French-language version of *Remarks on Color* (1994), produced by the museum on the occasion of the previously mentioned exhibition and generously donated by the artist and the Donald Young Gallery—as well as five videos, including *Incidence of Catastrophe* (1987-1988) and *Site Recite (A Prologue)* (1989).

The newly acquired installation *Loop Through* (2005) provides a close-up experience of a double portrait of French actress Isabelle Huppert. Dressed in a simple white blouse, she gazes steadily, in turn, at the lens of each of the two cameras filming her. In the resulting dual projection, this protagonist usually viewed rapturously in film becomes a close observer of the spectators standing in front of the two screens—with the relatively anonymous spectator now occupying, in this three-part installation (the spectator, the model and her double), the position previously held by this recognizable performer. This luminous, silent work based on a device of utter simplicity and brilliance contains both a paradoxical quest for communication and an intent to grasp, beyond the appearance of the incandescent image, part of the stream of consciousness and the time that is suspended between oneself and the other. **Josée Bélisle**



Gary Hill
Loop Through, 2005
Two colour videos, silent,
two 40" LCD monitors, two DVD players,
one synchronization module, two DVDs,
1/5
Collection of the Musée d'art
contemporain de Montréal
© Gary Hill (2005)
Photo: Courtesy Donald Young Gallery,
Chicago

I tell the student:

“Contemporary art is a playground.
Anything is possible. Explore whatever
you like!”

Arrimage Project

A Conversation with Guylaine Cloutier, Visual Arts Specialist

For the past ten years, the *Arrimage* exhibition project has provided young students with an opportunity to visit the Musée d'art contemporain de Montréal and become acquainted with current art practices. Guided by their observations, and taking inspiration from an artistic approach and a given theme, they create their own works back at school. We spoke with a teacher who has long been associated with the project, someone whose warmth and vitality give her students a constant incentive to excel.

After studying theatre, and then art, at Cégep Lionel-Groulx, Guylaine Cloutier majored in art history at the Université du Québec à Montréal. It was there she discovered her creative passion: she completed her studies in sculpture, then went on to earn a degree in arts education. Since 1989, she has taught at schools in the Commission scolaire de Montréal.

Arrimage 2008. Understanding the World around Me

May 31 to June 25, 2008

Exhibition organized by the Musée d'art contemporain de Montréal, under the *Supporting Montréal Schools* program of Québec's Ministère de l'Éducation, du Loisir et du Sport, in partnership with the Montréal Science Centre, which will present the students' projects during its 2008-2009 season.



What prompted you to get involved in the *Arrimage* exhibition project?

In 1997, I took part in the first version of the project, an exhibition at the Musée called *La Matière*. After a visit that looked at the role of materiality in artworks, the students went back to school and created images or installations reflecting what they had discovered.

I don't know now why I did it, but I know why I've continued ever since 1999: for the children! The museum offers us a prime space and the students are so proud of showing their works outside school!

What are the main challenges posed by such a project?

This year, I'm working with children in cycle two of elementary school; they are very spontaneous. I have to pay a lot of attention to planning, because it influences our choice of medium or technique.

In class, the project demands a great deal in terms of time and space management. I have to answer the students' questions, and see that they're each making progress. I see the students for one hour a week, and they're not all doing the same thing! We often meet at noon, as well; otherwise, I'd never make it.

What impact do you think this project has on the students?

Their visit introduces them to the museum, and to contemporary art. Sometimes the students find the works weird, but they're intrigued and I notice that they talk about them afterwards. Personally, I have gained an appreciation for contemporary art through the *Arrimage* project; I have evolved with my students.

The project also has an effect on classroom discussions. For instance, this year the theme is: "Understanding the World around Me." It leads to some wonderful exchanges of ideas, as the students can broach subjects that really mean something to them, and they'll create works out of this need to express themselves. The project opens up onto other dimensions.

Arrimage 2007
Art and Light
Overall view of exhibition

Marie-France Bérard

It takes a minimum of a 265 litres of paint to cover the walls of the Musée's temporary-exhibition galleries.

The exhibition preparation team works on a dozen or more exhibitions a year. That means handling more than 250 works, some of which comprise hundreds of components.

More than 20 people work on the various aspects of exhibition preparation, from construction to installation and lighting.

Comprehensive Coverage

An Interview with Carl Solari, Chief Preparator

How would you react if you were entrusted with an object valued at several hundred thousand dollars, an object of great fragility and, what is more, one that is irreplaceable and of incalculable worth to our cultural heritage? Contrary to what you might think, very few people in a museum are authorized, and privileged, to come into direct contact with the artworks and actually deal with them. These delicate operations call for specific know-how and techniques. An entire team is concerned with moving, handling and ultimately installing scores of remarkable and unique artworks each time an exhibition is mounted. Carl Solari, who has been with the Musée for twenty-five years, tells us about the challenges of this undertaking.

ML: With the approach of an exhibition, a great many preparations have to be made. Whether it's a matter of reorganizing gallery layout, building walls and structures, or installing and hanging the works themselves, the technical team has to cover a wide range of expertise. What constitutes the ideal team?

CS: A team's strength lies in the complementarity of its members. Different trades take an active part in preparing exhibitions. The construction aspect demands people with various skills: carpenters, plasterers, painters, and so on. When it comes to hands-on contact with the works, the key team members are those who have a certain amount of museum experience—who have acquired the knowledge—but above all who are aware of what affects the conservation of artworks, and how to handle and install them.

ML: Tell us about what makes this tangible contact with the works so exclusive.

CS: In contemporary art, a bit like in ethnology, we are faced with a host of objects and various materials that require particular considerations. Contemporary and current artists work with a wide assortment of materials, and with each new exhibition, we have to cope with numerous surfaces with varying degrees of tolerance to shock, temperature, etc. Though conservators and other professionals are well aware of the fragility of the works, in-depth and, above all, more technical knowledge is needed.

ML: One distinctive feature of contemporary art is also that it allows you to work closely with the artists. What does that contact contribute?

CS: Some artists are extremely rational and methodical. They provide us with plans that allow us to proceed in a somewhat more predictable fashion. There are others, however, who need to create within the space, that is, they have to alter and complete the installation of the work on the basis of the specific characteristics of the environment offered by the galleries where they will be displayed. Even if the work sometimes already exists, it is transformed from one place to the next. We therefore have to maintain a constant presence and vigilance since the artists are often totally immersed in their creative process, especially in the case of installation pieces.

ML: What you're saying, in fact, is that preparing an exhibition is seldom simply hanging it, even when it's an exhibition of paintings!

CS: Exhibitions of pictorial works require another kind of listening, another kind of sensibility. We want the presentation to let the works speak, to let them express what they represent. Sometimes, what was previously decided on paper doesn't work in the gallery. Locations have to be rethought, and this can lead to a whole series of permutations. That's when familiarity with handling the works is essential, because as soon as you start moving a work, you increase the risk of incident. In consultation with the curator, we try to optimize the way the works relate in the gallery space, in order to do them the greatest possible justice.

Changing, working, transforming certain pieces, particularly in installation art, demands a more "instinctive" effort, because you have to get deeper inside the works. Hanging paintings and installing more complex structures are two fairly different approaches. However, I think the two complement each other and make us that much richer.

Marjolaine Labelle

Stills from
Making of Anselm Kiefer, 2006
Photos: Michel Pétrin





Les Printemps du MAC committee

Les Printemps du MAC

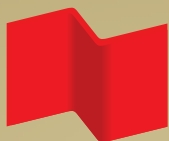
The ARTchetype benefit held on Friday, April 18 in support of the Foundation of the Musée d'art contemporain was a brilliant success! Bursting with light, projections and artistic activities, the evening unfolded to music by DJ Alain Vinet.

Guests were free to circulate through the open exhibition galleries, admiring the works and chatting with their friends, before plunging back into the pulsating music and dancing.

The organizing committee for Les Printemps du MAC, chaired by Mélanie Joly, is very proud of the turnout for its event. Its goal of bringing young members of the business community into direct contact with art and its different manifestations was once again achieved.

ART

*Inspiration meeting
creativity.*



COMMERCE

Valuing the passion that only art can fuel.

Typically at odds, both art and commerce can come together to benefit our entire community. It's with this hope that National Bank Financial proudly supports the Fondation du Musée d'art contemporain de Montréal. Just another example of us embracing the best of all possible worlds.



Mixoart & Fluid Flair in action during one of our Nocturnes
Photo: Ulysse Lemerise

Friday Nocturnes: A Resounding Success

*No reservation needed.
First come, first served!*

For months already, the Musée's Friday Nocturnes have drawn crowds of 500 to 900 people each time. These unique Montréal events offer entertaining evenings with live music, bar service and admission to all the current exhibitions. Why not try this new and original way to visit the museum and connect with today's art?

Since June 1, 2007, some of the most talented artists on the Montréal scene have appeared at the Musée, including DJ Champion and his guitar line-up, Blandiloquentia, We Are Wolves, Martin Tétreault, The National Parcs, Duchess Says and DJ Maüs. Upcoming performances promise to be just as memorable.

The Musée's capacity for the Nocturnes events is limited to 700 people, however. The first to come will be admitted to the performance space. Those arriving later in the evening will still have a chance to take in the show, on a giant screen, and to tour the galleries in a lively, hip atmosphere. Education Department staff will be on hand to answer visitors' questions about the exhibitions and the artists featured. **Éric Bilodeau**

Nocturnes Schedule

5 to 9 p.m.: Access to all the exhibition galleries, ambient music and bar service by Mixoart & Fluid Flair (cash only).
7 to 8 p.m.: Musical performance in Beverley Webster Rolph Hall, simulcast on the giant screen.

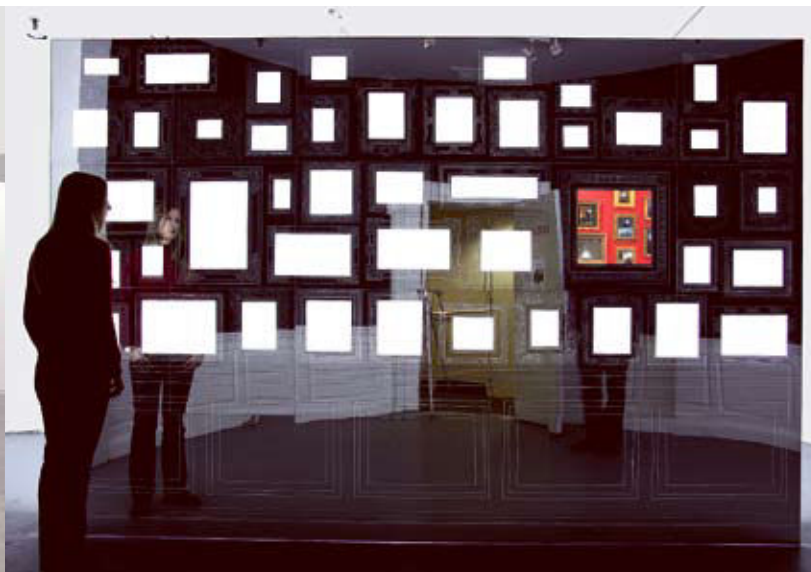
Admission with either regular Musée ticket or our new \$10 Wired card.

The first Friday evening of every month: a great way to get together with friends or co-workers.



Summer Art Travel

Last summer was a travel nightmare for art lovers. Besides the usual international events, summer 2007 also wedged in the *Venice Biennale* and the *uber*-important, once-every-five years *Documenta* exhibition. Dealers, collectors and curators spent the summer in airport VIP lounges, wearily air-kissing the same 100 people. Fortunately, summer 2008 promises more leisurely opportunities for art travel.



The *Toronto International Art Fair* draws thousands of visitors in October.
Photo: Courtesy TIAF

Brian Jungen's tube stacks will be featured in the upcoming *NeoHooDoo* exhibition.
Photo: Courtesy Catriona Jeffries Gallery, Vancouver.

Whitney Biennial
Ellen Harvey
Museum of Failure: Collection of Impossible Subjects & Invisible Self-Portraits, 2007
Rear-illuminated, hand-engraved Plexiglas and aluminum frame, fluorescent lights, wall paint and oil on canvas, twelve parts, in second-hand frames
Installation view, Luxe Gallery, New York, 2007
243.9 x 304.8 cm
Collection of the artist
Photo: Courtesy Luxe Gallery, New York

Mark Rothko
No. 15, 1952, will be auctioned at Christie's New York on May 13, 2008.
Photo: Courtesy Christie's



May

New York

Love it or hate it, the Whitney Biennial is a must-see event for contemporary art fans. Second-guessing the curators' choices is everybody's favourite parlour game. The show runs through June 1.

Downtown, the New Museum of Contemporary Art features Canadian artist Steven Shearer, along with Daniel Guzman, in the two-man *Double Album* show.

And if all this museum-going inspires you to collect, check out the May 13 evening sale of Post-War and Contemporary Art at Christie's. The highlight is a Rothko estimated at about \$40 million. The next night, Sotheby's has its own high-end contemporary auction. Then, on the 15th, Phillips de Pury takes a turn. These sales have enormous significance for collector confidence. If sales are brisk, expect a strong art market this summer. But if major works fail to sell, the general consensus will be that the high-flying art market has finally, officially crashed.

June

Basel, Switzerland

Dubbed "the Olympics of the Art World," *Art Basel* is the epicentre of contemporary art from June 4 to 8. Over 50,000 visitors are expected to attend the high-end fair, which is essentially a preview of what will soon be in museums.

Other "satellite" fairs will be held at the same time, to take advantage of the crowds. (For several years, "satellite" fairs have prospered, selling to collectors who missed out on—or couldn't afford—the instantly sold-out work at major fairs like *Art Basel* and *Art Basel/Miami Beach*. This year, however, some may cancel, due to economic concerns.)

July

London

If you still have auction fever, head to London. Christie's holds a major sale of Post-War and Contemporary Art on June 30. The next night, July 1, it's Sotheby's turn.

Houston

Canadian artist Brian Jungen—who had a solo show at the Musée in 2006—is included in the *NeoHooDoo* exhibition at the renowned Menil Collection. The show travels to P.S. 1 (an affiliate of the Museum of Modern Art) in New York this fall.

August

Very little happens in August because "everyone" is on vacation. Galleries typically turn their space over to group shows devoted to emerging artists. This is a great opportunity to discover new talent, without crowds.

Fall: Save the Date!

Interested in buying contemporary Canadian art? Mark your calendar now for the *Toronto International Art Fair*, October 2 to 6. TIAF recently merged with Merchandise Mart Properties, Inc., joining an elite group of international fairs, including the prestigious *Armory Show* in New York. This is an exciting development for both the Toronto fair and the prominence of Canadian art internationally. For more details, see the fall issue of this magazine.

Lisa Hunter

Art has the power to transform



From young, emerging talent to **Geoffrey Farmer**, one of Canada's most exciting contemporary artists, BMO Financial Group is proud to help bring their voices to the public.

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