

# Sympathy for the Devil: Art and Rock and Roll Since 1967

Ideas of Landscape

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Borduas and  
the Refus Global

Mainly On Paper

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News





Photo: Nat Gorry

Art can be about anything, even other forms of cultural expression. Among the more popular subjects for art over the past forty years has been rock and roll. Call it imitation, representation, emulation or outright participation, what art brings to this extremely influential musical idiom—and what it brings to all of its subjects, for that matter—is just enough distance to generate **understanding**. I will leave it up to you to decide what you have learned about rock and roll from your visit to *Sympathy for the Devil*. Although Dominic Molon, author of the show and a curator at Chicago’s Museum of Contemporary Art, has certainly not exhausted the subject, he has given us an excellent introduction to the depth and richness of the rapport that has existed between art and rock—two cultures that have only grown closer over time. Rock on!

*Mea culpa*. I mention our Permanent Collection exhibitions far too infrequently in this column. And it isn’t as if your enthusiasm about them does not reach my ears; I simply take their quality for granted, to be expected of their regular author, the gifted Josée Bélisle. Space does not allow us to display our collection in the large, coherent, permanent exhibitions mounted by the bigger museums, so we present it in small, theme-based shows that are usually—judging from your comments—just as popular as our special exhibitions of borrowed art. When you are visiting the Musée’s second instalment on landscape in recent art, try to remember that all the works in it belong to *your* museum and that, beyond forming an exhibition, they are above all a collection.

Lynne Marsh is among the most original and accomplished video artists to emerge from Montréal onto the international scene. Now based in Berlin, where she works, and London, where she teaches, Marsh provides visitors with a fascinating view of our contemporary world. In each of the three video installations presented here, she places a single female figure in the centre of a “found” architecture—the Olympic stadium in Berlin, a dance hall in London, a TV studio—thereby upsetting the structured order of the spaces. This show is presented in collaboration with our good friends at the Musée régional de Rimouski.

Sixty years ago, an artists’ manifesto was released that inspired a thorough modernization of Québec society. We felt that inaugurating a Québec Triennial was the best way to celebrate the uniquely crucial role that artists have played here. Nevertheless, as the home of the largest collection of work by Paul-Émile Borduas, whose courageous pen helped Quebecers to look forward with optimism, we could not pass the milestone of his leadership in silence. This season, we are therefore presenting some of his rarely seen works and documents, including the *Refus Global* itself. Come and celebrate the power of art! **Marc Mayer, Director**

Christian Marclay  
*Untitled*, 1987–2007  
 Vinyl LP records  
 Courtesy the artist and  
 Paula Cooper Gallery, New York



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## Exhibitions

### Sympathy for the Devil: Art and Rock and Roll Since 1967

October 10, 2008 to January 11, 2009

### Tenth Annual RBC Canadian Painting Competition

October 9 to 19, 2008

### Lynne Marsh

November 6, 2008 to February 8, 2009

### Ideas of Landscape / Landscape of Ideas 2

November 6, 2008 to January 4, 2009

### Paul-Émile Borduas and the Refus Global

Until January 11, 2009

## Multimedia Events

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

### Mariana Vassileva

October 24, 2008 to January 11, 2009

First Canadian presentation of the works of Mariana Vassileva.

Note: There will be no screenings on certain days in December.

Please check the Musée website to find out the exact schedule.



## Nocturnes

### Friday, September 5, October 3, November 7 and December 5 at 7 p.m.

A different way to visit the Musée and its exhibitions. The Nocturnes offer evenings of discovery of today's art with, as a bonus, the best bands around, bar service, and more. Check the line-up of guest artists and bands at [www.macm.org](http://www.macm.org)

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

## Art Videos

Gazoduc-TQM Room  
Daily screenings of videos on art

### An excellent way to round out your visit to the Musée!

September 3, 2008 to February 1, 2009  
Tuesday to Sunday at 11:30 a.m., 1:30 p.m. and 3:30 p.m., plus Wednesdays at 6:30 p.m. and Monday, October 13 at 11:30 a.m., 1:30 p.m. and 3:30 p.m.

### The History of Rock & Roll

Prod.: Time-Life Video & Television; Warner Bros. Entertainment Inc., 2004  
Series of 10 episodes, 5 DVDs, 570 min, in English

#### Screenings:

Tuesday	Episodes 1 and 2
Wednesday	Episodes 3 and 4
Thursday	Episodes 5 and 6
Saturday	Episodes 7 and 8
Sunday	Episodes 9 and 10

This ten-part documentary covers the history of rock and roll, from its humble beginnings in the 1950s to the 1990s. Both an introduction for neophytes and a memoir for experts, *The History of Rock & Roll* is a monument to the subject. The series contains 570 minutes of interviews



## Art Videos (continued)

with the leading names in rock and numerous concert highlights, from pre-rock (1950) to the blues, boogie-woogie and the birth of the Lollapalooza festival in the mid-nineties. Scattered throughout are new footage, some relatively obscure clips of legends like James Burton and T-Bone Walker, and fascinating moments with Bob Dylan, Jimi Hendrix, Steely Dan, Iggy Pop, Bruce Springsteen, Bob Marley, Stevie Wonder and many others. The last—and no doubt most surprising—part deals with punk. (Source: PBS)

### Sympathy for the Devil

Dir.: Jean-Luc Godard, 1968  
110 min, in English

#### Screenings:

Friday

In 1968, Jean-Luc Godard went to London to film the Rolling Stones and the protest movements. This astonishing puzzle of a film draws parallels between artistic creation and social utopia.

Contacted by producer Eleni Collard to shoot a film on the campaign to legalize abortion in Britain, Jean-Luc Godard landed in London in late May 1968. Soon after he arrived, the abortion bill passed and the film project lost its *raison d'être*. Godard decided to stay on and make a movie with The Beatles or the Rolling Stones. The Beatles declined the offer, but the Stones immediately jumped on board. The film was eventually financed by two producers, Iain Quarrier and Michael Pearson. It was screened in November 1968 in London in a tense atmosphere, after a falling-out between Godard and his producers. The movie was released in France on May 7, 1969, and had a subsequent theatrical run in 1982. "Godard happened to be there for two particularly memorable nights," said Mick Jagger, assuring viewers that the director could just as easily have found nothing of interest to film. (Source: Arkepix)



## 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 piece on display at the Musée, while trying out different techniques, media and materials.

### For all, with family or friends

Every Sunday at 2 p.m. and 3 p.m.

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

### For school groups

Tuesday to Friday, at 9, 9:30, 10:30 and 11 a.m., and 12:30, 1 and 2 p.m.

Information/reservations: 514 847-6253

Workshop: \$3 per participant. Tour/workshop combo: \$4.50 per person

## Rockollages

October 10 to November 30, 2008

The work of the collective assume vivid astro focus, entitled *Abravava Cannibal*, 2006, and presented in the exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967*, will guide participants in creating a novel collage of an invented figure made up of disparate yet harmonious parts.

## Cycles

December 5, 2008 to February 1, 2009

Taking their inspiration from Joyce Wieland's *Summer Days and Nights*, 1960, part of the exhibition *Ideas of Landscape/Landscape of Ideas 2*, participants will create spare-looking landscapes that fall somewhere between figuration and abstraction. Their inclusion and arrangement of oval shapes and assorted graphic signs will offer allusions to the cycles of nature.



## Art Workshops (continued)

### Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults who want to add a little 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: \$12 per workshop. Space is limited. Registration required: 514 847-6266

### Rockollages

October 21 and 28, and November 4, 2008 (series)

The wide variety of works on display in the exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967* will encourage participants to create highly surprising images.

### Landscapes

November 11, 18 and 25, and December 9, 2008 (series)

This series of activities will look at various non-traditional aspects of the notion of landscape. The starting point will be four works presented in the theme-based exhibition *Ideas of Landscape/Landscape of Ideas 2*.

### Information and registration:

Manon Guérin, by phone: 514 847-6266 or, preferably, by e-mail: manon.guerin@macm.org



## 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](http://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.



October 10, 2008, to January 11, 2009

# Sympathy for the Devil: Art and Rock and Roll Since 1967

Rock and roll (or rock 'n' roll) is massively popular. This form of music, which evolved in the United States and rapidly swept the world, has had an unprecedented social impact. Very early on it spawned a true popular culture, influencing lifestyles and setting the social stage for the rock movement and its worldview at odds with tradition. Rock music and the visual arts have a history of encounter and exchange, and the music has powerfully fired imaginations and creative energies. The thematic exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967* explores the ways in which contemporary art and rock music have connected over the past forty years. It highlights the vitality that each has drawn from these contacts: artists have tapped into rock music's intensity and deliberately provocative nature, part of the youth culture, while rock, says curator Dominic Molon, has found openness to innovation and expression in contemporary art. In this first major survey exhibition to analyze the question, some sixty artists and collectives are represented by nearly 130 works (installations, paintings, sculptures, drawings, prints, photographs, films and videos), some of them created expressly for the show.

Robert Longo  
*Untitled (Men in the Cities)*, 1980  
Charcoal and graphite on paper  
244 × 152 cm  
Collection of the Holzer Family,  
New York  
Courtesy the artist and  
Metro Pictures, New York



The presentation begins with Ronald Nameth's film on the emblematic figure of Andy Warhol and five of Warhol's own *Screen Test* films, portraying Lou Reed, Maureen Tucker, John Cale, Sterling Morrison and Nico. These works are closely linked to Warhol's involvement with the avant-garde band Velvet Underground, who were regulars at his New York studio The Factory in the latter half of the sixties. The exhibition is divided into six parts corresponding to as many different music scenes: New York, the U.K., continental Europe, the West Coast (particularly Los Angeles), the U.S. Midwest and the rest of the world, including Brazil, Mexico, Japan and Thailand.

The title *Sympathy for the Devil*, borrowed from the legendary Rolling Stones song, alludes to the risk inherent in comparing contemporary art and rock music. Filmmaker Jean-Luc Godard similarly borrowed the title in 1968. The final scene of his film inspired the work by Aïda Ruilova showing a young woman rising on a crane above the ocean like an allegory of Revolution. Artist Mika Tajima, on the other hand, found inspiration in the film's opening scenes, which capture the Rolling Stones working on and recording the song in a revolutionary climate. Other pieces on exhibit include a major installation by British artist Jim Lambie, also a rock musician and DJ; a recording studio by Thai artist Rirkrit Tiravanija;





graphic collages by the Brazilian collective assume vivid astro focus; and works by Slater Bradley, Jeremy Deller, Douglas Gordon, Rodney Graham, Richard Hamilton, Robert Longo, Christian Marclay, Dave Muller, Tony Oursler, Richard Prince and Jason Rhoades.

This diverse selection pertinently demonstrates the convergence of art and rock. The exhibition takes a keen, close look at the resulting strengths, their occurrences and their artistic referents; in the contact zone, the two forms of expression meet and play out in new creative ways. For visitors, this is a unique opportunity to discover contemporary artworks connected to popular culture and rock music, a genre that has captivated the world for more than half a century.

This exhibition was organized by the Museum of Contemporary Art, Chicago, and Montréal's Musée d'art contemporain is its only Canadian venue. **Paulette Gagnon**

(Translated by Marcia Couëlle)

Support for the exhibition is generously provided by Cari and Michaels Sacks. Additional support is provided by Sara Albrecht, Marilyn and Larry Fields, Brian Herbstritt, Martin and Rebecca Eisenberg, Nancy and David Frej, Adrienne and Stan Green, Dana and Andy Hirt, Sylvie Légère and Todd Ricketts, The Orbit Fund, Curt and Jennifer Conklin, Sam Schwartz, and Debra and Dennis Scholl.

Melanie Schiff

*Neil Young, Neil Young, 2006*

Chromogenic development print

76.2 × 101.6 cm

Collection of Dennis and Debra Scholl,

Miami Beach

Courtesy Kavi Gupta Gallery, Chicago

Jim Lambie

View of the installation *Pinball Wizard, 2007*, and *The Byrds (Love in a Void), 2007*

Vinyl tape

Courtesy the artist, Anton Kern Gallery,

New York, and The Modern Institute,

Glasgow

Photo © Museum of Contemporary Art,

Chicago

November 6, 2008 to January 4, 2009

# Ideas of Landscape/



Darkwood vase

with trough carved out  
of topwood & filled with  
water  
(orange woods & apric wood)



Eyeball

Cedar, water,  
laboratory flask.  
approx. 3ft. high x 3ft. diam.

While landscape is readily recognized as a well-established genre within the broader tradition of painting, one that has gone through various stylistic schools and periods, it nevertheless fits in perfectly, in a *seemingly* natural way, with the different spheres of contemporary art. For since the focus today is on the environment, ecological disruption and the precarious fate of the planet, landscape—whether solitary, grand, empty of life, manufactured ... or abstract—pervades the current imagination: it continues to give rise to as many paintings, sculptures, drawings and installations as ever, aptly and inventively conveying a genuine attachment to some of the main aspects of the landscape form of representation.

## Landscape of Ideas 2

As part of its theme-based exhibitions of works from the Collection, the Musée presented an initial selection devoted to an exploration of landscape eight years ago, in fall 2000. Here, now, is a second look, comprising thirty or so works that all evoke, through the clarity of their subject matter and the clean efficiency of the visual devices they employ, certain elements of nature, spatial configurations or components of the built urban environment—enigmatic places imbued with the characteristics and *idea* of the imagined and reinvented space.

With their bold chromatic palettes and concise motifs, the luminous, spare paintings of John Lyman, Joyce Wieland, Jean-Paul Lemieux and Paterson Ewen immediately establish the parameters of an aesthetics of landscape that is indeed dominated by a re-examination of the *ideas* (notions) of cycle of life, colour fields and variable horizons. The incredibly varied formal strategies displayed in the exhibition encompass connotation-filled allusions to the heavens (General Idea, Pierre Dorion, Rober Racine, Charles Gagnon, Jack Goldstein), the use of natural materials such as wood and water (Christiane Gauthier, Laurie Walker), and of a stylized depiction of trees, forests and various bodies of water (Walker, Jérôme Fortin, Sylvain Cousineau, Michel Goulet), the building of monumental models of cities, both ancient (Anne and Patrick Poirier) and vaguely retro-futuristic (Patrick Coutu), and explicit references to cartography, topography, dwellings and public furniture (Rober Racine, Guillermo Kuitca, Roland Poulin, Stephen Schofield). Evident through the array of styles and materials (plaster, cement, oxidized iron, granite, steel and watercolour) are conceptual advances in terms of space and time (Daniel Buren), density and openness (David Rabinowitch), exploration and utopia. And it is actually in the underlying accumulation of multiple layers of meanings, rather than in the effective and creative reappropriation of recognizable landmarks, that the polysemy of all these *landscapes of ideas*, spaces of discourse and experience, is revealed. **Josée Bélisle**

Laurie Walker  
*Eyeball*, 1993  
Watercolour, coloured pencil and  
graphite on paper  
47.3 x 63.4 cm  
Gift of Mrs. Brenda Wallace  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay

# Lynne Marsh

November 6, 2008 to February 8, 2009

This exhibition features three major video installations by Canadian artist Lynne Marsh—*Camera Opera* (2008), *Stadium* (2008) and *Ballroom* (2004)—which explore a range of inter-related political, social and aesthetic concerns. Together, they form a highly coherent grouping that questions the inscription of the body in strictly codified architectural environments, and of the feminine within theatrical and performative spaces, as well as the blurred boundaries between real and virtual, physical and fantastic. Shot on location on the set of a current affairs television program at n-tv in Berlin, in the recently renovated Olympiastadion in Berlin and in the Rivoli Ballroom in South London, respectively, the pieces demonstrate Marsh's mastery of her medium, through very precise camera work and soundtracks. Each involves a single female figure who activates the architecture through her own actions or the movement of the camera.

These three works are somewhat of a departure for Marsh, as they have developed out of her exploration of the workings of specific architectural spaces rather than the creation of fictional, virtual spaces characteristic of her earlier pieces. For the first time, she investigates the typology of real spaces, evoking their social, historical or cultural functions.

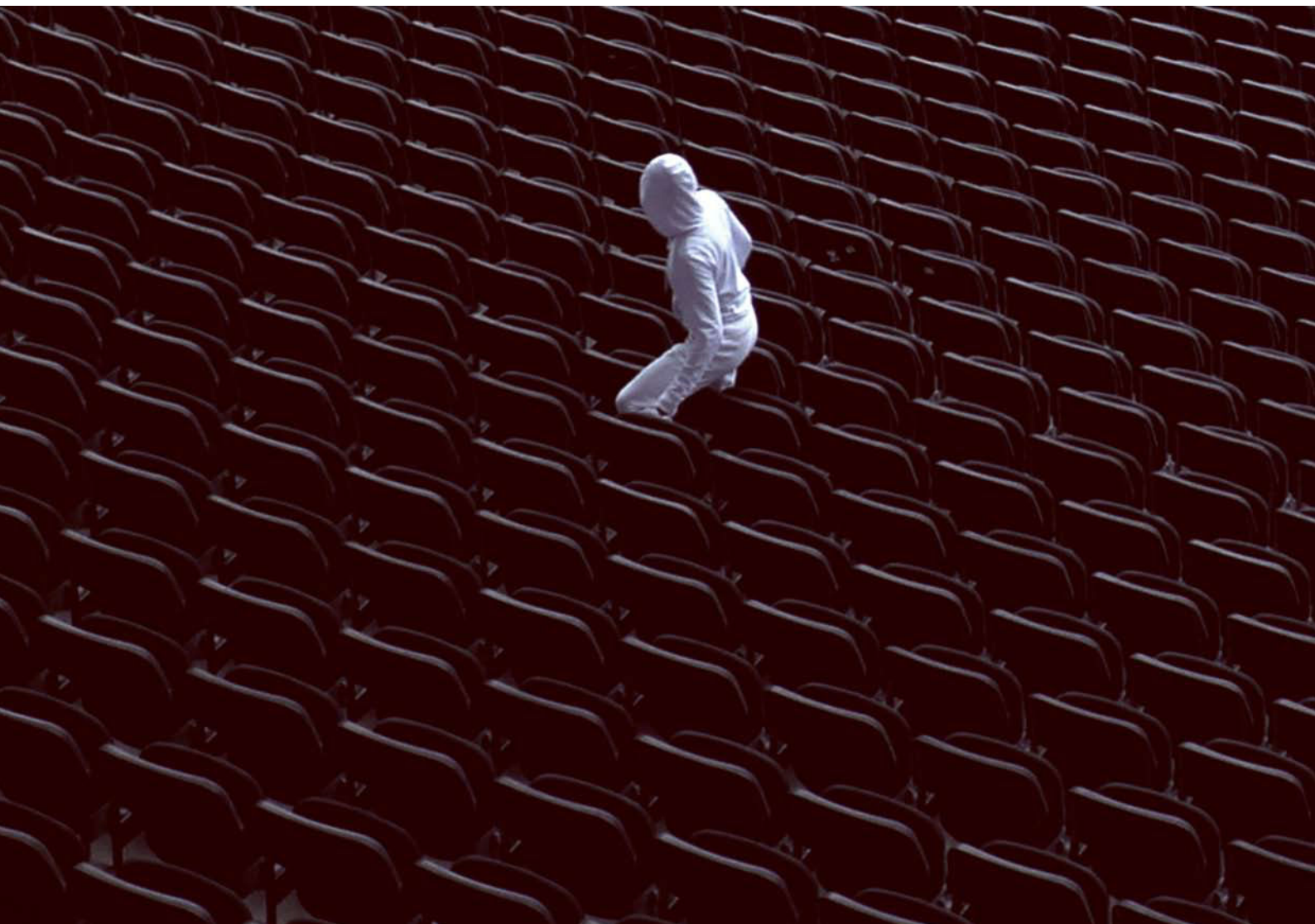
It is significant that it is a single *female* figure whose strong presence animates the space. This is not a figure offered for passive identification or fetishistic consumption. She is not objectified, but rather presents herself as the spectacle, for it is she who controls the experience of the space. For Marsh, the female body is a figure of empowerment, a means of exposing the alienation inherent in the hierarchical systems of power and control. And while she may be a potential object of desire (in *Ballroom*), an almost genderless pseudo-athlete (in *Stadium*) or a characterless anchorwoman (in *Camera Opera*), her role is essentially to deny or reverse the established order.

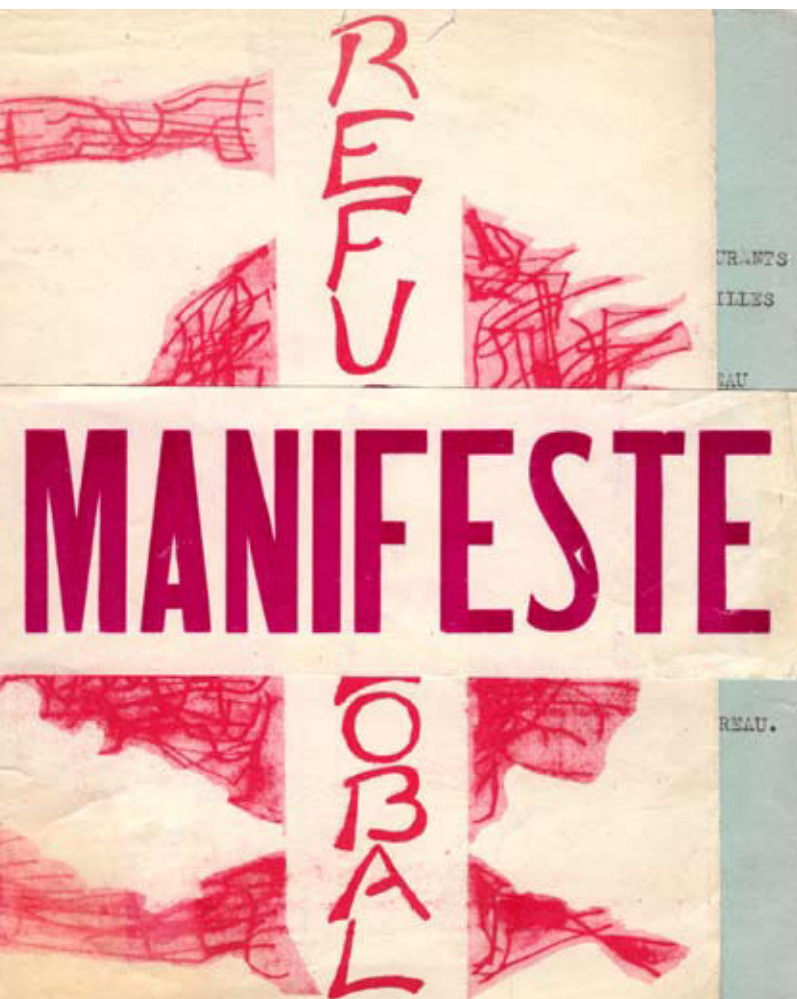
Particular attention is paid to the spaces in which the works are received: *Stadium* is projected onto a free-standing screen and shown in a cinema-like setting complete with old wooden chairs; *Ballroom* is a large-scale projection on the wall; and for *Camera Opera*, Marsh has simulated a TV studio by mounting the two flat-screen monitors on tripods.

Lynne Marsh is a graduate of Concordia University in Montréal, and now divides her time between London, England, where she teaches, and her studio in Berlin. The exhibition, co-curated with Bernard Lamarche, is a co-production with the Musée régional de Rimouski, where *Stadium* and *Ballroom* were presented this past summer. **Lesley Johnstone**



*Stadium*, 2008  
Video installation with sound, screen  
and seating  
Courtesy the artist





Until January 11, 2009

# Paul-Émile Borduas and the Refus Global

To mark the sixtieth anniversary of the publication of the *Refus Global*, the Musée d'art contemporain de Montréal is exhibiting an original edition of the manifesto, various documents related to Automatism and several works by Paul-Émile Borduas in its Omer DeSerres Gallery until January 11, 2009.

Sixty years after it was launched at Librairie Tranquille on August 9, 1948, the *Refus Global* continues to echo the undeniable polemical thrust of the Automatist project, which can be discerned at the core of the text itself. And so, in commemorating it today, we might at least pay it the tribute of a careful new reading. Indeed, the decades that followed the publication of the *Refus Global* may have dimmed its true impact, as the reading that gradually came to the fore tied the famous manifesto to the overall narrative of a nascent Québec modernity, by emphasizing the way it foreshadowed the Quiet Revolution.

However, this historical contextualization, while accurate, risked relegating it to the background by virtually canonizing it, repeating the old mistake of failing to understand its real ambition. The *Refus Global* thus still remains, perhaps, a “text we’re quite happy to talk about provided we obscure its essential meaning” (Pierre Gauvreau)—a hypothesis that is tantamount to acknowledging its enduring topicality, beyond the historical gains made by (post)modern society. Therein may lie the challenge that it continues to pose for its readers: to experience once again, in response to the most fundamental, and still-current, pitfalls described by Borduas, the drive to conceive thought that is truly “full of risks and hazards.” **François LeTourneux**

# Mainly On Paper

## Works from the Collection of the Musée d'art contemporain de Montréal

An exhibition organized by the Conseil général des Yvelines (France) and the Musée d'art contemporain de Montréal, and presented at the Orangerie du Domaine de Madame Élisabeth in Versailles from November 21, 2008 to February 22, 2009.

Albert Dumouchel

*Untitled*, 1970

Charcoal on paper

50.2 × 65 cm

Gift of Mr. François Beauchamp

Collection of the Musée d'art contemporain de Montréal



In the past several decades, Albert Dumouchel, Betty Goodwin, Guy Pellerin, Roland Poulin, Rober Racine, Sylvia Safdie and Irene F. Whittome—major figures on the Québec art scene—have produced works in various specific media and disciplines such as painting, sculpture, printmaking, photography, installation, performance, music and writing, while also, to varying degrees, maintaining a practice of drawing. This exhibition of some forty remarkable works *mainly* on paper is intended, first of all, to shed light on the elementary and elemental (primordial) nature of the act of drawing, of quickly capturing, in a few lines, some aspect of reality, with all this entails in the way of effects, details and information; and, secondly, to reveal the constant reinvention of this practice that both demonstrates the relevance of the creative process and yields finished, fully autonomous works. From small to large in size, and with subjects ranging from monumental to virtually microscopic in scale; from series or groupings of works to exemplary, unique, condensed representations; from complex investigations of the outline, shadow, mark and the expressiveness of colour to the use of an increasing number of media and supports: everything is possible, and emerges from the authenticity of the different individual intentions. Joséé Bélisle



An illustrated 80-page catalogue accompanies the exhibition. In addition to an introduction by the curator of the show and author of this article, it contains an essay by Rober Racine, one of the participating artists, who was the winner of the 2007 Prix Paul-Émile-Borduas.

October 9 to 19, 2008

# Tenth Annual RBC Canadian Painting Competition

This exhibition of the works of semi-finalists and winners in the tenth annual RBC Canadian Painting Competition is presented by RBC, in cooperation with the Canadian Art Foundation. The competition is largest of its kind in Canada, with prizes totalling \$145,000. The national winner will receive a prize of \$25,000, the two artists awarded honourable mentions will each receive a \$15,000 prize, while the twelve other semi-finalists will each receive \$7,500. To celebrate the competition's tenth anniversary, Her Excellency the Right Honourable Michaëlle Jean, Governor General of Canada, is lending her patronage to the event.

As in past years, the works of the national winner and the two honourable mentions will be added to the RBC art collection. In addition, in honour of the competition's tenth anniversary and the Governor General's patronage, the twelve other semi-finalists' works will become part of the Canadiana Fund's Crown Collection and be displayed in the official residences, including 24 Sussex, Rideau Hall and the Citadel.

The semi-finalists are:

## **Western Canada**

Eli Bornowsky, Vancouver  
Andrew Dadson, Vancouver  
Jeremy Hof, Vancouver  
Collin Johanson, Vancouver  
Lorenzo Pepito, Vancouver

## **Central Canada**

Martin Golland, Toronto  
Sarah Jane Gorlitz, Toronto  
Amanda Reeves, Oakville  
Drew Simpson, Toronto  
Emmy Skensved, Toronto

## **Eastern Canada**

Patrick Howlett, Fredericton  
Rick Leong, Montréal  
Wil Murray, Montréal  
Jeanie Riddle, Montréal  
Justin Stephens, Montréal



Wil Murray  
*Sexe Maniac Maniac Maniac Maniac Maniac*, 2008  
Acrylic and foam on board  
168 × 132 cm

Jeanie Riddle  
*Yellow*, 2007  
Oil on canvas  
183 × 183 cm



This image of a man mimicking a bullfighter's gestures to fight back the ocean waves is taken from a work by Eastern European artist Mariana Vassileva. Born in 1964 in Tornovo, Bulgaria, Vassileva has lived and worked in Berlin since 1991. She attended that city's Hochschule der Künste and, like many other film and video artists, first launched her work on the video festival circuit, before moving on to galleries and museums. She has been featured in solo exhibitions since 2000 in Germany and, more recently, in Bulgaria and Spain. In 2007, she took part in nearly twenty group shows, including *Cine y Casi Cine* at Madrid's Museo Reina Sofía and *Visões Berlinenses* at the Paço das Artes in São Paulo, Brazil. This is the first Canadian presentation of her work.

Mariana Vassileva looks at solitude as a phenomenon. Employing a minimalist approach, she creates works of remarkable poetic intensity. *i Toro!* was produced as an exclusive piece for *Art.es* magazine. A freeze frame made the cover of the February 2008 issue and, through a special initiative of art critic and curator Fernando Galán, the publisher and editor of *Art.es*, a DVD of the work was included with every copy of the magazine. The master copy of *i Toro!* is now part of the *Art.es* collection.

*i Toro!* presents the solitary and senseless struggle of a man imitating a bullfighter's movements. The man heads into the waves, using his suit coat as a cape to provoke the ocean into fighting. Transformed in the face of the unyielding force of the eternal rolling of the waves, these "classic" bullfighter's gestures, dignified movements that are deeply ingrained in Spanish culture and inspire respect, also conjure up a world of illusions worthy of Don Quixote: an impossible ideal of honour, futile efforts to exert control and a refusal to acknowledge reality. The work becomes a metaphor for an attitude to the world and to life itself. *i Toro!*, along with three other recent works by Mariana Vassileva, will be screened as part of the *Projections* series. **Louise Simard**

# Projections Series

## Mariana Vassileva

October 24, 2008 to  
January 11, 2009

Mariana Vassileva  
*i Toro!*, 2008  
Courtesy *Art.es* and DNA Gallery, Berlin



# “Experiencing an art workshop means giving yourself a chance to enjoy little moments with a big impact.”

*A Conversation with Luc Guillemette, Educator in Charge of Art Workshops*

After studies in visual arts, art history and communications, Luc Guillemette went on to graduate as a teacher. In 1990, while completing a master’s in museum studies, he worked as an intern at the Musée d’art contemporain de Montréal. Since 1991, he has set up and run the museum’s art workshops.

**The Musée is intended to be a place that fosters dialogue between visitors and art. What role do the art workshops play in this mediating process?**

The goal of the art workshops is to offer visitors an opportunity to extend their visual and aesthetic experience by trying out various techniques, media and materials related to a concept or theme found in a work or exhibition. At the same time, the workshops help demystify the creative process and make contemporary art more accessible, through a concrete approach that directly involves the visitor.

**In your opinion, why is it especially important to have this type of activity in a museum of contemporary art?**

I’m convinced that the fact of linking “seeing” and “doing” in an art museum makes visitors’ aesthetic experience more dynamic and greatly enriches their observation of the works. For example, in a workshop that revolved around the painting of the Automatists, such as Borduas and Riopelle, we noticed that visitors, of all types, were more inclined to look at the works when they had taken the art workshop before touring the exhibitions. It is amazing to see how many prejudices evaporate through hands-on experience.

Our educational activities, which are directly connected to the mission of the MACM, are adapted to suit contemporary Québec, Canadian and international art. As we know, contemporary art emphasizes aesthetic choices that move far away from conventional methods of representation, but it also often expresses a certain artistic heritage from the past at the same time as it provides room for the concerns of the present. One of its main characteristics is its eclecticism. For the receptive visitor, this diversity of works, subject matter, styles, techniques and materials excites and stimulates the imagination.



Élizabeth Cormier (age seven)  
and Luc Guillemette

### **Who are the art workshops intended for?**

The workshops are intended for all categories of visitors: children age four and up, teenagers and adults, whether they are already familiar with contemporary art or new to the subject. Tourists also take advantage of our activities! In summer, the visual arts Day Camp program offers sessions for children age six to sixteen. During the school year, various time slots are reserved for students, and on Tuesday afternoons, we run a program designed for adults. In our Creative Thursdays, a joint project with the Centre Lisette-Dupras, we receive small groups of visitors with intellectual disabilities. As well, every Sunday, from 2 to 4 p.m., we welcome families and all other visitors who want to enjoy a creative moment!

### **Could you elaborate on this idea of “enjoying a creative moment”? Young people plunge into creative endeavours with great spontaneity, but, as adults, we often feel that we need certain aptitudes or skills.**

I think it's a question of attitude. The important thing is simply to be willing to make something. Experiencing an art workshop means giving yourself a chance to enjoy little moments with a big impact. For instance, we notice that on Sundays, when adults and children are working together on the same project, a special relationship develops. We have to let go of our apprehensions about our creativity, because everyone comes here with certain skills and, under the guidance of trained personnel, can learn to use those skills to meet the artistic challenges presented by the activity.

### **And what creative activities have you planned for the MACM public this fall?**

Starting October 10, the activity *Rockollages* will encourage participants to create a novel collage inspired by the currently displayed Christian Marclay work and resounding with the “rock and roll effect.” It looks promising! **Marie-France Bérard**



The Musée Ball, which took place last May 22 under the Honorary Chairmanship of J. Robert Ouimet, President and Chief Executive Officer of Holding O.C.B. Inc., and his wife Myriam, was once again a great hit. The evening kicked off with cocktails followed by dinner catered by the Fairmont The Queen Elizabeth Hotel. The warm yet subtle strains of the band Three's Company welcomed the guests and got them dancing, all in a friendly, relaxed atmosphere. The benefit brought the Foundation proceeds of nearly \$125,000, which will help it carry on its mission of providing support for the Musée.

The second Collectors Symposium will be held on November 6, 2008. Last year's inaugural edition was received so enthusiastically that informed art lovers have vowed to return this year.

## Benefit Events

## Friday Nocturnes

The National Parks  
*EvaBlue*, 2007  
 Nocturne of November 7, 2007

Since June 1, 2007, on the first Friday evening of every month, the Musée has provided a new way connect with today's art and to visit, or revisit, its exhibitions. From 5 to 9 p.m., the Nocturnes are entertaining evenings that rock to the sound of live music. The groups that make Montréal such a lively music scene play a starring role. Following in the footsteps of Pas Chic Chic, Bob, DJ We Are Ortiz, Creature and Beast, who performed in September, it will be the turn of Jérôme Minière along with Dan Popa to enliven our Nocturnes. The museum also offers bar service, along with many other encounters and discoveries, of course.





# The Musée d'Art Contemporain Boosts Its Internet Presence

## Facebook

Musée d'art contemporain de Montréal page  
<http://www.facebook.com/pages/Montreal-QC/Musee-d-art-contemporain-de-Montreal/5975563845?ref=share>

## Silo No. 5: Museum of Modern Art group

<http://www.facebook.com/group.php?gid=9312180405>

## Vendredis Nocturnes group

<http://www.facebook.com/group.php?gid=4701248130>

## MySpace

Vendredis Nocturnes group  
<http://www.myspace.com/vendredisnocturnes>

## YouTube

<http://ca.youtube.com/MACMvideos>

## Flickr

<http://www.flickr.com/photos/macmontreal>

It was the Friday Nocturnes, which have been going on since June 2007, that first gave the impetus for us to join the MySpace social networking website. In fact, for many musicians, their only Internet presence is on this gigantic network that brings together several million members. The Musée Communications team consequently set up the museum's own MySpace profile to introduce this savvy public (deejays, bands and music lovers of every variety) to its Nocturnes programming.

At the same time, the team added a group called Vendredis Nocturnes to the Facebook network. Through photos and videos sent in by its members, this group records the unique atmosphere of these first Fridays. Also on Facebook is the group Silo No. 5: Museum of Modern Art, set up to promote the museum's expansion plan and to gather its supporters, as well as a general Musée page that provides more than 3,000 "fans" with links to articles, pictures and other information on the museum and its activities. Added to that are pages on the very popular networks YouTube (videos) and Flickr (photos).

The main goal of these Web strategies is to offer a kind of living content, produced in part by the users who supply these pages with comments, opinions, photos and videos. The second objective is to ensure that the Musée remains in the forefront, not only through its exhibitions and activities, but also through the tools it uses to communicate with its public, mostly aged under forty. This increased presence is a way to introduce, or re-introduce, people to the Musée and raise its visibility here and around the world. **Valérie Sirard**

The *Globe and Mail* recently suggested that Montréal is the new art capital of Canada. For the first week of October, however, Toronto will claim that honour when it hosts the *Toronto International Art Fair* (October 2 to 6). Long a showcase for contemporary Canadian art, TIAF is a key meeting place for artists, dealers, curators and collectors. Indeed, it is the kickoff for North America's fall art market season.

# Autumn Art Happenings



Bruce Nauman  
*One Hundred Live and Die*, 1984  
 Neon tubing mounted on four metal  
 monoliths  
 299.7 × 335.2 × 53.3 cm  
 Benesse Art Site Naoshima, Naoshima,  
 Japan  
 © Bruce Nauman/SODRAC (2008)

Pierre Dorion  
*Shadow II (S.J.P.J.)*, 2008  
 Oil on linen  
 183 × 122 cm  
 Courtesy Galerie René Blouin, Montréal

Michel Goulet  
*Trophée*, 1986  
 Steel and various objects  
 232.5 × 249 × 249.5 cm  
 Collection of the Musée d'art  
 contemporain de Montréal  
 Photo: Richard-Max Tremblay

The following month, New York hosts major contemporary art auctions: Christie's is holding an evening sale on November 12, and Phillips de Pury has one the next evening, November 13. (Major artwork is traditionally sold at such evening auctions, rather than the less glamorous "day sales.") These are the auctions everyone will be watching as an indicator of the art market's strength. How much will the U.S. economic downturn affect sales? Will enough foreign buyers step in to keep the market afloat? In a recession, museum-quality pieces can still fetch high prices, but second-tier work may fail to sell altogether.

No one will be watching the results more nervously than galleries going to *Art Basel/Miami Beach* in December. This fair, which takes place December 4 to 7, started in 2001 as a spinoff of the Swiss summer art fair *Art Basel*. It is now arguably the most important North American art event of the winter, with over 200 dealers showing works by 2,000 artists. Book your hotel room immediately if you plan to go. A dozen smaller fairs are held at the same time, to take advantage of the art tourists. The social whirl of parties and VIP activities can seem like a high-brow version of Spring Break.

Of course, plenty is happening in the art world outside of commerce.

London is buzzing about the Turner Prize, Britain's most prestigious (and always controversial) contemporary art award. Previous winners include international superstars like Damien Hirst and Tracy Emin. This year, four "short list" finalists—Runa Islam, Mark Leckey, Goshka Macuga and Cathy Wilkes—will have their artwork exhibited at the Tate Britain museum from September 30 through January 19, with the winner announced on December 1. This is such a big deal in England that the announcement is televised nationally.

Canada's own major art prize, the Governor General's Award, was presented since our last issue went to press. Sculptor Michel Goulet, who had a major retrospective at the Musée in 2005, was an Award winner for Visual and Media Arts, as were artists Kenojuak Ashevak, Serge Giguère, Alex Janvier, Tanya Mars and Eric Metcalfe.

In other honours, Bruce Nauman—who wowed audiences with his solo show at the Musée last year—was selected to represent the United States at next summer's *Venice Biennale*.

If trips to Venice, London or Miami aren't on your itinerary, you can still enjoy spotting future stars at Montréal's myriad art galleries. After all, this is the new art capital of Canada! **Lisa Hunter**



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Foire d'art contemporain .  
Contemporary art fair

**Vernissage . Opening**

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**Foire . Fair**

23-26 oct. 2008  
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Entrée libre . Free entrance

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