

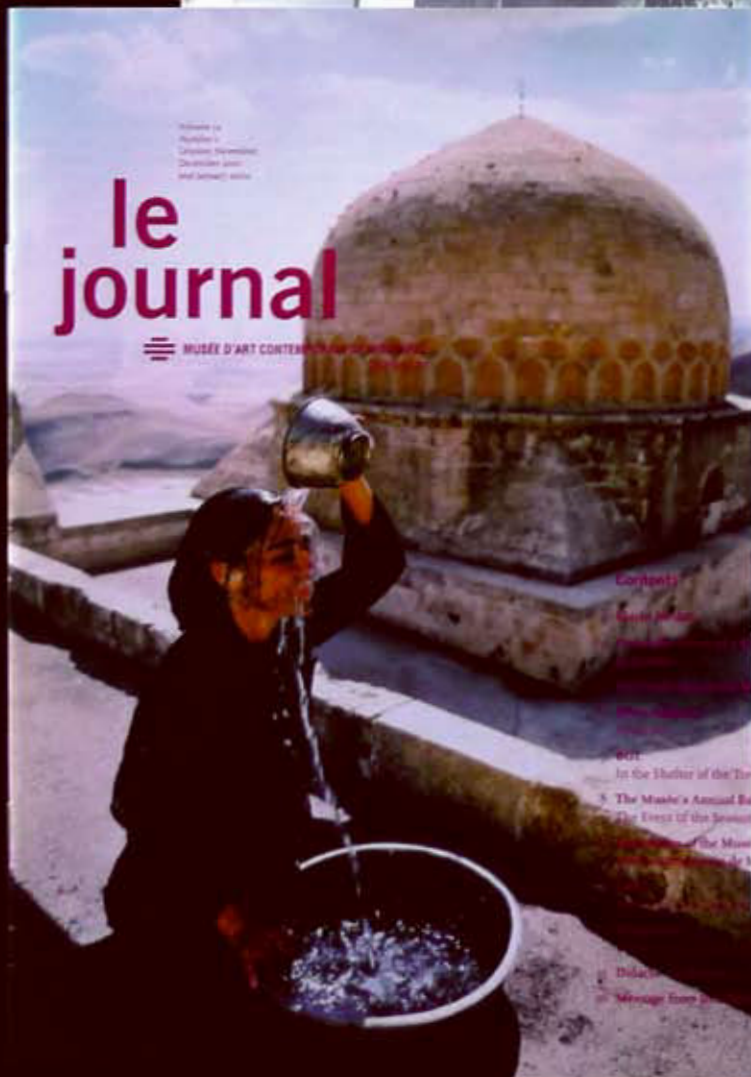
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Exhibitions

L'ART D'INSTALLATION
mise en scène de la collection permanente

SANDRA GRANT MARCHAND

TO BEGIN WITH, what is "installation art"? And what does it mean, in this context, by "the museum's collection" — the "showing" — of the permanent collection? All museums of contemporary art, both in North America and in Europe, include among their collections works that are not defined by the limits of a particular medium or a particular artistic style. Drawing, printmaking, painting, photography, sculpture, video — all can contribute, in one form or another, to this unique and independent art form. Already, at the beginning of the twentieth century, artists were creating and entering spaces that established a relationship with their patronage space, a relationship that was formal, necessary — that was in fact the source of the work's eventual meaning. This idea of the connection between the work and its context has given rise, over the past few decades, to a wide



le journal
MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

Magazine of the Musée d'art contemporain de Montréal
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Volume 16, Number 1 — Summer 2008

**Nothing Is Lost,
Nothing Is Created,
Everything Is
Transformed:**
The Québec Triennial
Video Spot Artworks
Music Video
Gary Hill
Arrimage 2008
Museography
Friday Nocturnes
News



Photo: Nat Gorry

The *Journal du Musée d'art contemporain de Montréal* is celebrating its twentieth year of publication. On the editorial page of the inaugural issue, published in May 1990, the then Director Marcel Brisebois wrote: "For several years now, the calendar has served to describe and publicize the Musée's activities. From now on, it is this bi-monthly *Journal* that will ensure contact with the people interested in contemporary art, by providing them with news of their favoured cultural institution. Each issue will contain, like this one, articles that are vivid expressions of the energy with which our organization strives to serve the art and the public of today."

In twenty years, more than sixty issues have been published. The *Journal* has gradually changed in appearance: from a tabloid format on offset paper, it became more stylish in 2002, with four-colour printing on coated paper. Then, in summer 2008, it acquired a new name—*Magazine of the Musée d'art contemporain de Montréal*—and the format and graphics took on a fresh look. The number of pages also increased, and a new cover highlighting the contents was chosen to identify it. In celebrating this anniversary, the museum wishes to thank all the talented people whose efforts and creativity go into producing the *Magazine*, and particularly its editor, Chantal Charbonneau.

We plan to continue along the same path in the future, making the publication our medium for keeping our different publics up to date on our initiatives to promote contemporary art, and telling them about our educational programs. The *Magazine* will also report on events in the life of the museum.

In that spirit, we are taking this opportunity to inform you that, earlier this year, the Québec Cabinet confirmed new appointments to the museum's Board of Trustees. The President, Marc DeSerres, was reappointed for a three-year term. Nathalie Pratte, Robert-Jean Chénier, Marcel Fournier, François Mario Labbé and Irving Ludmer also received renewed mandates. Dominique Lanctôt, Lillian Mauer and Céline Robitaille-Lamarre were appointed for their first three-year terms.

The Board of Trustees also includes nine honorary, non-voting members: Mélanie Joly, Francine Léger, Marie-Claude Tellier, Sam Abramovitch, Rosaire Archambault, Jean Claude Baudinet, Jean-Claude Cyr, J. Robert Ouimet and François Dufresne. To all of them, I offer my heartfelt thanks for their dedication to the Musée.

We also have the pleasure of informing you that Marie Archambault has joined us as Director of Development and Funding and of the Musée Foundation. Ms. Archambault has completed the course requirements for a master's degree in art history and attended the fundraising education program at Indiana University. Since 2005, she was director of major gifts and planned giving at the Foundation of the Université du Québec à Montréal.

In closing, we hope you enjoy the exhibitions, educational activities, *Projections* series and *Nocturnes* planned for summer 2009, and thank you for your continuing interest in the museum and all it has to offer.

Monique Gauthier
Interim Director



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Exhibitions

Robert Polidori

May 22 to September 7
Meet the artist May 21 at 5 p.m.
In French.

Christine Davis

May 22 to September 7
Meet the artist May 21 at 5 p.m.
In French.

Spring Hurlbut

May 22 to September 7
Meet the artist May 21 at 5 p.m.
In English.

Betty Goodwin: A Critical Survey through the Prism of the Collection

May 22 to October 4, 2009
Meet Josée Bélisle, curator of the Musée Collection and of the exhibition, May 27 at 6:30 p.m.
In French.

The Collection: Some Installations

Until October 4, 2009

Nocturnes

The first Friday of every month: mark it down!

Friday, June 5, July 3 and September 4 from 5 to 9 p.m. No Nocturnes are scheduled in August.

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 hottest bands around, bar service, and more.

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



Multimedia Events

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

Kelly Richardson

May 6 to June 28, 2009

Rocksteady: The Roots of Reggae

In conjunction with the Festival international de Jazz de Montréal
July 4 to 12, 2009

Music Video

July 15 to October 1, 2009

Art Videos

Gazoduc-TQM Room Free admission
An excellent way to round out your visit to the Musée!

May 5 to September 7, 2009

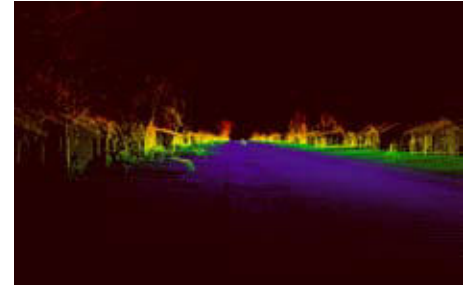
Tuesday to Sunday at 11:30 a.m., 1:30 p.m. and 3:30 p.m.
... plus Wednesdays at 6:30 p.m.
Also during Friday Nocturnes June 5, July 3 and September 4, at 5:30 and 7:30 p.m.
... and on holiday Mondays May 18 and September 7, at 11:30 a.m., 1:30 p.m. and 3:30 p.m.

May 5 to 31

Betty Goodwin: le cœur à l'âme

Director: Claude Laflamme, 2003.
Montréal: Groupe ECP, 52 min

In the privacy of her own home, Betty Goodwin, for the first time and with utter simplicity, discusses her creative process and the meaning of her work—an astonishing *oeuvre* that penetrates to the heart of the human condition. Montréal native Goodwin, who passed away in December 2008 at age 85, was a key figure in contemporary Canadian art. This exceptional, innovative and often disconcerting creator worked in many media: painting, drawing, printmaking, sculpture and installation. Winner of the 1986 Prix Paul-Émile-Borduas, she gained international recognition for her print series of vests, shirts and gloves. An artist of immense inner strength, she never ceased to question, experiment and astound.



Art Videos (continued)

June 2 to July 5

Photographie: l'objectif subjectif

Director: Jean Beaudry, 1998.

Montréal: Synercom Téléproductions, 52 min

Historian Michel Lessard reviews the history of Québec photography: William Notman, J. E. Livernois, Marie-Alice Dumont, Thedosa Bond, Conrad Poirier and others. As well, three photographers—Raymonde April, Gilbert Duclos and Pierre Guimond—are observed at work on Saint-Jean-Baptiste Day. Three ways of working, creating and seeing the world, and turning it into eloquent, enigmatic and poetic images, and for us, reasons to explore their individual practices, their craft and the social, ethical and aesthetic issues involved. In collaboration with INRS-Culture et société and Télé-Québec; produced as part of the television series “La culture dans tous ses états.”

July 7 to August 2

Contacts vol. 1: la grande tradition du photo-reportage

From an idea by William Klein.

Issy-les-Moulineaux: ARTE France, 156 min

This anthology of twelve films illustrates the artistic approaches of the leading contemporary photographers from an original perspective: through a series of images (contact sheets, proof sheets, prints and slides), with comments by their respective authors, the viewer journeys into the secret world of the creative endeavour, and to the core of the process of producing a photographic work.

Henri Cartier-Bresson / Director: Robert Delpire, 1994

William Klein / Director: William Klein, 1995

Raymond Depardon / Directors: Raymond Depardon and Roger Ikhlef, 1989

Mario Giacomelli / Directors: Yervant and Angela Ricci-Lucchi, 1993

Josef Koudelka / Director: Robert Delpire, 1989

Robert Doisneau / Director: Sylvain Roumette, 1990

Édouard Boubat / Director: Roger Ikhlef, 1994

Elliott Erwitt / Director: Elliott Erwitt, 1989

Marc Riboud / Director: Alain Taieb, 1989

Leonard Freed / Director: Leonard Freed, 1990

Helmut Newton / Director: Philippe Collin, 1989

Don McCullin / Director: Sylvain Roumette, 1992



Art Videos (continued)

August 4 to September 7

Looking for an Icon

Directors: Hans Pool and Maaik Krijgsman, 2005. Netherlands: NPS/RNTV/IDTV Arts Documentaries, 55 min

Every year for the last fifty years, a professional jury of the World Press Photo Foundation has selected the best press photos of the year as part of the largest competition in the field of photo-journalism. Some of these images have had such an impact on society that they have become symbols of their time. This film examines the process by which photos become icons, revealing that once a photo is published, social forces beyond the photographer's control are at work. Four of the award-winning images are discussed by the photographers and by leading personalities in the world of photography: Eddie Adams' 1968 photo of the public execution of a Viet Cong prisoner in Saigon; the last image of President Salvador Allende during the 1973 coup in Chile, taken by an anonymous photographer; Charlie Cole's 1989 photo of a lone student confronting tanks in Tiananmen Square in Beijing; and lastly, David Turnley's 1991 photo of a grieving soldier during the first Gulf War.

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 museum, 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.

Art Workshops (continued)

For school groups

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

Workshop: \$3 per participant.

Information/reservations: 514 847-6253

Tour/workshop combo

It Floats!

Plunge into the pictorial space created by Betty Goodwin, by producing pastel and coloured ink drawings inspired by her 1984 work *Red Sea*.

Including workshop and tour of the exhibition.

This program is intended for day camps and daycares (ages 5 and up)

Tuesday to Thursday, from July 14 to August 13, 2009

Blocks from 11 a.m. to 2 p.m. or from 1:15 to 3:15 p.m.

Cost: \$5 per participant.

Reservations: 514 847-6253

Glove Prints

September 4 to October 4, 2009

Inspired by the Betty Goodwin work *Gloves One*, 1970, participants will use a printing press to create definite textures on cloth gloves pre-treated with gouache.

Creative Tuesdays

September 8, 15, 22 and 29, 2009

Unrestricted...

This series of activities will examine various aspects of Betty Goodwin's art, with special focus on her distinctively free approach to drawing. Four works on display in the exhibition will serve as the starting point.

Space is limited.

Registration required: 514 847-6266

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

Admission

\$8 adults

\$6 seniors (age 60 and over)

\$4 students (age 30 and under with valid I.D.)

\$16 family package (maximum 4 persons including at least 1 adult with adolescents aged 12 to 17).

Free admission for children under 12 and members of the Musée Foundation.

Guided Tours without Reservation

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

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.

May 22 to September 7, 2009

This exhibition offers a survey of the photographic practice of Robert Polidori. The fifty-eight images on view, taken between 1985 and 2007, reflect his unique contribution to the field of contemporary photography.

In making the various series of colour photographs for which he is best known, the artist has travelled the world. Nourished by an unquenchable creativity, he focuses a powerful aesthetic sensibility on sites that are restricted, devastated or historically charged. The gaze he casts over contemporary society is a critical one, and taken together, his most famous cycles—*Versailles*, *Beirut*, *Havana*, *New Orleans* and *Pripyat and Chernobyl*—amount to a social portrait.

Robert Polidori

2732 Orleans Ave., New Orleans,
Louisiana, USA, 2005
Chromogenic print on Fuji Crystal
Archive paper and mounted on 3-mm
Dibond
©Robert Polidori

Salle de Crimée Sud (salle 98), 1st Floor, aile
du Nord, Château de Versailles, France, 1985
Chromogenic print on Fuji Crystal
Archive paper and mounted on 3-mm
Dibond
©Robert Polidori

Señora Faxas Residence #1, Miramar,
Havana, Cuba, 1997
Chromogenic print on Fuji Crystal
Archive paper and mounted on 3-mm
Dibond
©Robert Polidori

Polidori's photography explores the more tense, conflictual aspects of our world. The fragmented and random content of the *Beirut* images, for example, offers glimpses of the city's apocalyptic destruction. The *Versailles* series, a work-in-progress begun in 1985, evokes historical moments that are now part of the collective memory. The aim of these images is to awaken in viewers a sense of history that gradually permeates the consciousness, drawing the gaze into the past and unveiling its extraordinary richness by capturing the spirit of the site. The interior shots of houses in *Havana* present fragments of life that possess a mysterious beauty. The photos conjure the lives and status once enjoyed by the original owners of these colonial residences, but by revealing their dilapidated state they also tell us much about contemporary life in the city.

Robert Polidori possesses an instinct for selecting subjects of major historical significance that also reflect a world of disillusionment and desolation. The images of *New Orleans* convey a chaos and an atmosphere that we perceive as a "metaphor of human fragility." All the scenes, both interior and exterior, shot by the artist after the flood contribute to a picture of utter destruction. The photographs of *Pripyat and Chernobyl* reveal the devastation and disorder of the areas abandoned after the world's worst nuclear accident, which occurred in 1986. They reverberate with trauma, disruption, exile and death—catastrophes of which we become, via the photographer's lens, witnesses.

In his photographs of urban spaces and their inhabitants, Polidori creates the same remarkable visual impact, whether showing us the densely packed buildings of *Amman*, in Jordan, or the passers-by that crowd the streets of the Indian city of *Varanasi*. In his discerning exploration of these cityscapes, the artist assesses the human condition.

The evocative force of Polidori's work obliges spectators to engage with the places he portrays and often with the tragedies that linger there. For him, these places are living documents. He sees the suggestive power of all his images as a tribute to a life that is gone or fast disappearing.

Robert Polidori was born in Montréal in 1951 and now lives in New York. During the 1970s he worked as an assistant to Jonas Mekas at the Anthology Film Archives, producing a number of avant-garde films. In 1979, he received an MA from the State University of New York and began devoting himself full-time to still photography. In 1998, he became a staff photographer for *The New Yorker*. Exhibited all over the world, Polidori's works have also been the focus of several major publications. A catalogue published by Steidl accompanies the present exhibition. **Paulette Gagnon**



Betty Goodwin (Montréal, 1923-2008) has bequeathed an immense, genuine body of work, an *oeuvre* that operates, by design and by necessity, at the heart of seemingly unfathomable depths. Her discourse, grounded in an acute sensitivity to the human condition, invokes the labyrinth of the subconscious to explore questions of suffering, death and oblivion.

A Critical Survey through the Prism of the Collection

A presence on the Montréal art scene since the late 1960s, Betty Goodwin is considered one of the leading figures of contemporary Canadian art. The Musée was an early patron, acquiring two of her now iconic “vest” prints in 1973 and organizing her first major exhibition in 1976, a spectacular survey show of an already wide-ranging fifteen-year output.

That was over thirty years ago. Now, by assembling some forty Goodwin works from its Collection, the Musée wishes to highlight once again the originality and scope of a multi-disciplinary practice that resonates with humanist overtones. Our aim is to present the principal milestones of this unique approach, so charged with meaning and emotion. The exhibition brings together small works and monumental ones: drawings, prints, collages and assemblages, paintings, sculptures and installations.

Produced over a period of five decades, Goodwin’s *oeuvre* developed in cycles of major, typologically distinct but linked ensembles, executed sometimes concurrently, sometimes alternately, but always guided by a single, powerful preoccupation — the traces and signs of the presence (or absence) of the other and, by extension, of the self. The main phases of Goodwin’s artistic journey can be summarized as follows: first, the astonishing prints that reveal every feature of various items of clothing (vests, gloves, hats, shirts), the delicate yet forceful nests and the compacted parcels that evolved into collages and assemblages; the major role of the notes and notebooks; then the truck tarpaulins and the kites; later, the tomb/doors, the passages and the large, disturbing drawings of the *Swimmers* and *Carbon* series; finally, the clear-sighted *Distorted Events*, the phlegmatic *Nerves* series, the *Steel Rooms* sculptures, the *Steel Notes* and the sounds “beyond chaos.”

The artist’s relationship with the image of a vest was especially significant: this garment conjures at once the figure of the father (Goodwin’s had been a tailor) and, more subliminally, of Joseph Beuys (with his trademark fisherman’s vest), whom she greatly admired. For Goodwin, *Vest One* was a pivotal work, the new starting point of a two-decade-old practice that would henceforth focus on transparency and radiography, on the exposure, fibre by fibre, of the very fabric of its subject. By literally incorporating the object into the printmaking process, by making it part of the matrix, Goodwin succeeded in extracting and translating into formal terms the essence of her chosen motifs.

When Betty Goodwin first noticed and began photographing the tarpaulins used to cover large transport trucks, she saw them as mobile versions of her parcels. She assigned them intrinsic pictorial qualities, marked by the history of their movements and the evidence of their many acts of covering. Accentuating their imperfections, she created the most amazing canvases, monochromes of grisaille and earth tones. Goodwin embraced this radical change in scale from her earlier works, establishing the polyphony of registers that would characterize her subsequent production.

Regardless of their size, Goodwin’s drawings are superlatively expressive. In the *Swimmers* series, the human figure becomes a concrete presence, but in a form anonymous and generic, evanescent and troubling. Steeped in an atmosphere of existential interrogation, these fractured works suggest rather than describe the paradoxical states of the human form as it floats and falls, actively resisting the inevitable passages of life and death. The cloudy, stormy skies of the *Beyond Chaos* series propel the representation of beings into the sublimity of the beyond.

Betty Goodwin tirelessly examined the objects that shape our era and our passage through the unstable territories of existence. A sense of timelessness, almost of an eternity vanquished, runs through the work of this artist, whose recent death we mourn. **Josée BÉlisle**

Vest One, 1969
Soft-ground etching, etching, drypoint
and roulette on paper, A.P.
65 x 50 cm
Gift
Collection of the Musée d’art
contemporain de Montréal
Photo: Richard-Max Tremblay

Steel Room No. 1, 1988
Steel, oil, oil pastel and wax
169.5 x 47.5 x 40.5 cm
Gift of Gaétan Charbonneau
Collection of the Musée d’art
contemporain de Montréal
Photo: Richard-Max Tremblay

So Certain I Was, I Was a Horse, 1984-1985
Oil, oil pastel, pastel, charcoal and
graphite on tracing paper
323.5 x 327 cm
Collection of the Musée d’art
contemporain de Montréal
Photo: Denis Farley



May 22 to October 4, 2009

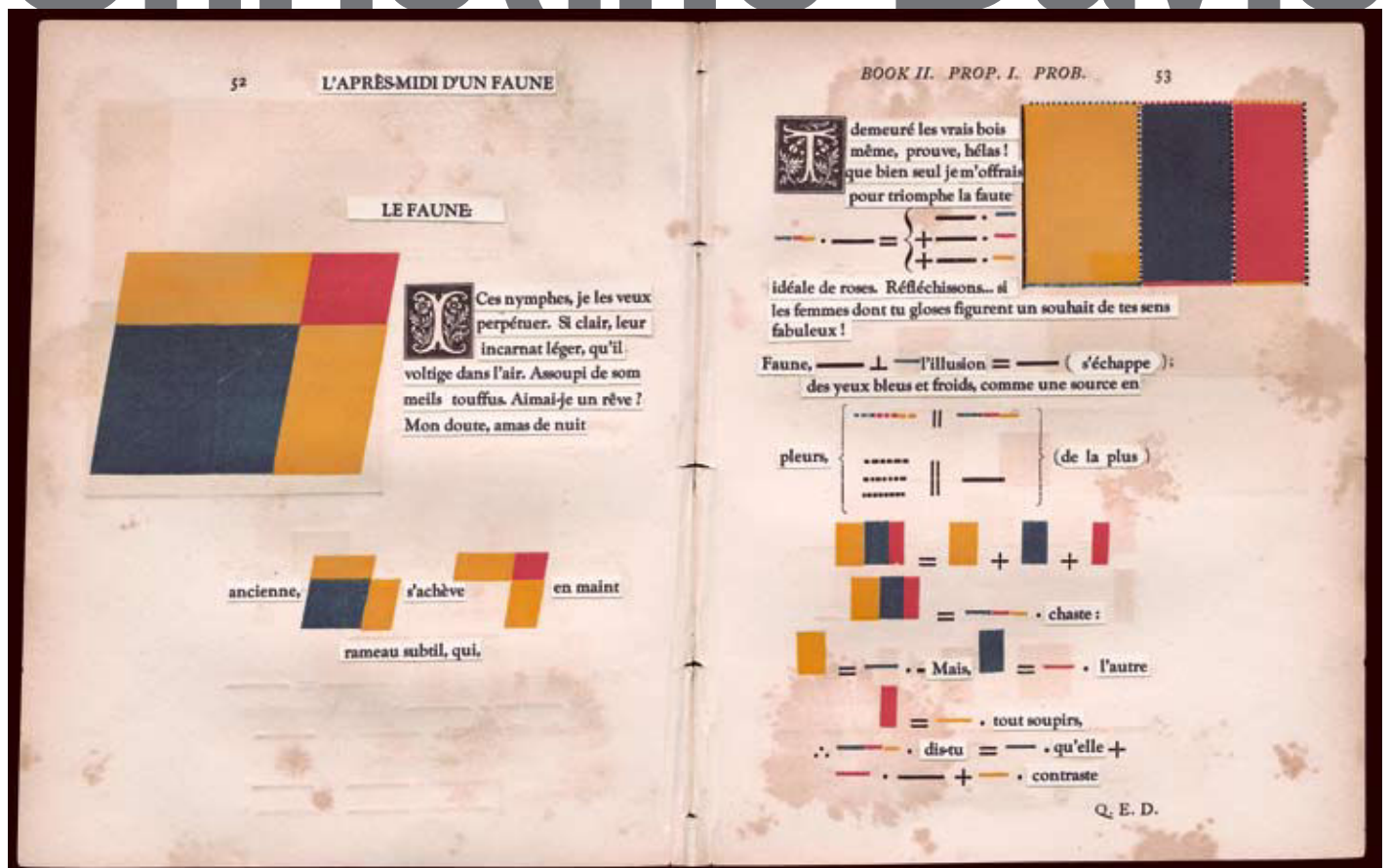




May 22 to September 7, 2009

Entering the gallery, the viewer is immersed in a moving image. Butterfly, bird, flower, angel, phantom: each of the various visions conjured up is more seductive than the next. The focus of the gaze is a short loop from an archival film of a dancer enveloped in the swaths of white fabric she throws repeatedly into the air.

Christine Davis





The size of the image, the tint of the clip, the uncanny effect produced by the loop being projected backwards, and the shimmering quality of the copper screen all contribute to creating a phantasmagorical effect—an effect that is offset by the physicality and distinctive sound of an imposing, early-twentieth-century film projector which dominates the gallery.

Did I Love a Dream? is one of a series of new works by Toronto artist Christine Davis that take as their point of departure two key figures in the imagining of modernity: the poet Stéphane Mallarmé (1842–1898) and the dancer and choreographer Loïe Fuller (1862–1928). Fuller is a fascinating figure in the early history of modern dance, and her pioneering experiments with electricity, lighting and chemical compounds led Mallarmé to describe her work as both “intoxicating art” and an “industrial accomplishment.”

In addition to *Did I Love a Dream?* the exhibition includes a short video loop presented on iPods (*Satellite Ballet*), a slide projection on a live orchid (*Euclid/Orchid*) and a series of collages (*Euclid/Mallarmé*). Davis weaves together the interconnected histories of dance, cinema and the sciences, forging links between technological shifts that occurred at the beginning of the twentieth century and at the dawn of the twenty-first. The dizzying array of images in *Satellite Ballet* for instance—from Fuller, Thomas Edison, Euclid and high-energy particle collisions to Davis herself editing the current clip—combine to create what the artist has described as a “retinal rush of time and space.” And turning to Vaslav Nijinsky’s dance notations for his ballet *L’après-midi d’un faune* as a structural device for the placement of the iPods on the wall, Davis further multiplies her layers of reference. Yet through a skilful use of the inherent properties of her various projection devices, as well as highly seductive imagery, she draws the viewer into fascinating and dynamic perceptual experiences. **Lesley Johnstone**

Satellite Ballet (for Loïe Fuller), 2008-2009
Installation
Looped video presented on iPod
Touches

Euclid/Mallarmé, 2009
Collage
22.8 x 36.8 cm

Did I Love a Dream?, 2008-2009
Installation
Looped colour film projected onto
woven copper screen

Spring Hurlbut

May 22 to September 7, 2009

Le Jardin du sommeil

From her earliest works, exhibited in the late 1970s, a clear link with the past, or with traces of the past, with certain meaningful objects and other fragments of architecture, has pervaded Spring Hurlbut's aesthetic project. The artist picks out objects that appear as archetypes and recall the cycle of life (birth, life, death). She reappropriates artifacts, colour illustrations and taxidermy specimens, and makes inventive use of museological conservation and presentation devices to form new visual mnemonic structures.

Hurlbut's simultaneously spectacular yet intimate work poetically titled *Le Jardin du sommeil* (1998) offers the viewer a unique experience involving thought ... and movement, and revolving around the notions of wandering, commemorating and anticipating. Drawing on accumulation, addition, even repetition, but not at all in the way of standardization, the spare-looking installation is built on the presence, multiplied many times over, of a single motif, an item of furniture persistently and passionately sought out, found and collected over the years: metal cribs and cradles from the late nineteenth or early twentieth century.

At first sight, *Le Jardin du sommeil* seems to suggest both the disconcerting idea of a deserted dormitory and the more troubling notion of an overpopulated necropolis. This vivid impression of a memorial, erected on a monumental scale, is borne out by the discreet presence of a few ceramic funeral wreaths hung at the beginning of the journey through this compelling yet anonymous garden of remembrance. The direct allusion to a dormitory clearly relates to the very nature of the main reference object used: the crib. The small size of the beds conjures up early childhood. Considerations of a symbolic nature may evoke the abandonment of the child (or infant), its being bereft of motherly love, and the tragic dimension of infant mortality.

Spread over a large indoor exhibition space at the Musée, *Le Jardin du sommeil* gives off a remarkable impression of order, calm and recollection. The scale of the work and the harmonious coexistence of its multiple components, each one different from the next, are the product of an exemplary clarity of reading based on the simplicity and concision of the visual structure: the grid device and the precise order in which each of the little beds is set out. A dim, clinical, grid-like lighting sweeps the vast, derelict dormitory at regular intervals, literally transforming the white cube of the museum space into a single, gigantic cabinet of curiosities, in which the certain impermanence of things assumes a relative permanence.

In the elegance of its presentation and coherence of its visual form—the constants of Hurlbut's aesthetic—*Le Jardin du sommeil* offers a lyrical glimpse of a time in history, corresponding to the period when these antique beds were crafted or industrially produced, as well as a reminder of the collective universal consciousness, and summons up a possible crossing over, a kind of ritual ceremony marking a passage and the separation of body and soul.

Josée Bélisle



Le Jardin du sommeil, 1998
105 cribs, 18 cradles and bassinets,
10 doll's beds, 7 doll's cradles and 7 children's
funeral wreaths
Gift of the artist
Collection of the Musée d'art
contemporain de Montréal

View of the 1998 installation at the Parc
départemental de La Courneuve as part of
the exhibition *Art grandeur nature: parcours
d'œuvres d'art in situ en Seine-Saint-Denis*
Photo: Arnaud Maggs

Until October 4, 2009

The Collection: Some Installations

Christine Davis, Adad Hannah, Franz West



The Musée Collection, which today comprises nearly 7,500 works, mainly from 1939 onwards, paints a compelling picture of the main trends in contemporary art. In keeping with its dynamic policy of presenting rotating exhibitions of works from the Collection, the museum is now displaying three major installations acquired in the last two years: *Not I / Pas moi* (2006-2007), by Christine Davis, *Cuba Still (Remake)* (2005), by Adad Hannah, and *Chameleon* (2004), by Franz West.

For over twenty years, Vancouver-born Christine Davis, who now lives and works in Toronto, has been creating an original body of work forged from high-quality images projected in the form of slides—a photographic medium threatened with obsolescence in an era greedy for new technology. The targeted subjects and literary references are inscribed on physical supports that are often steeped in wonder: flowers, feathers, butterflies... The tragic beauty of the words affords viewers a new perspective within their own subjectivity.

Born in New York in 1971, Adad Hannah lives and works in Montréal. *Cuba Still (Remake)* is in a way a continuation of his “Stills” series of *tableaux vivants*, which he commenced in about 2000. This installation crystallizes the notions of the photographic moment and of duration, the respective merits of the fixed and the moving image, and the particular nature of photography and film.

Franz West was born in 1947 in Vienna, where he lives and works. Since the early 1970s, he has been creating sculptures and installations that feature familiar objects and pieces of furniture endowed with an archetypal dimension. A chair, a table, an armchair, a sofa, a bed, a carpet, upholstery material... each in turn becomes the support for a critical, provocative and deliberately insolent meditation on the nature and scope of the act of making art.

Josée Bélisle

Franz West

Chameleon, 2004

1 table and 8 chairs, wood, metal, colour
80 x 180 cm (table); 84 x 45 x 45 cm (each chair)

Collection of the Musée d'art contemporain de Montréal

Photo: Courtesy Galeria Juana de Aizpuru, Madrid

Christine Davis

Not I / Pas moi, 2006-2007

Diaporama loop projected on a hanging screen of buttons, mirrors, 18 min
180 x 121.9 cm

Purchased with the support of the Acquisitions Assistance Program of the Canada Council for the Arts

Collection of the Musée d'art contemporain de Montréal

Photo: Courtesy the artist

Adad Hannah

Cuba Still (Remake), 2005

6 DVD videos, 6 supports for video projector, 6 video projectors, 6 frames, edition of 3; 13 photographs mounted under Plexiglas, edition of 5

Collection of the Musée d'art contemporain de Montréal

Photo: Courtesy Pierre-François Ouellette art contemporain



Karfunkelfee (Carbuncle Fairy), 1990
Oil, emulsion, shellac, charcoal and ash
on canvas, with lead airplane, poppy,
lead strips, copper wire and dress
381 x 280.5 x 38 cm
Gift of Irving Ludmer
Collection of the Musée d'art
contemporain de Montréal

Anselm Kiefer was born in 1945 in Donaueschingen, in the Bade-Wurtemberg region of Germany. He has lived and worked in Barjac, in the South of France, since the 1990s.

An exceptional gift by
Irving Ludmer

Anselm Kiefer

The Musée Collection was recently enriched by a remarkable work by German artist Anselm Kiefer. *Karfunkelfee*, 1990, displays a complex universe where history, memory and poetry converge. It also underscores the effect of the monumental and of architecture—a segmented architecture, like a screen through which the virtual sight of ruins reveals an awareness of the world. In suggesting absence, through the empty dress, the tangle of copper wires and the airplane in free fall, Kiefer offers us a confrontation with repressed memory. The plane and

the strips of lead form a melancholy allusion to alchemy and incorporate the theme of German history into a more general meditation on loss. This lifeless metal, lead, bears testimony to a past life process, pending further metamorphoses. It paradoxically compresses together a sense of vital fluidity and the inexorable weight of death.

These airplanes, lead strips and empty dresses may be found in several of Kiefer's works, including *Lilith's Daughters*, *Adelaide* and *Ashes of My Heart*, produced the same year as *Karfunkelfee*. The dress of filmy material seems to float in the air, just like the plane that is threatening to crash into a city. Rather than representing a woman, the body-less dress seems to allude to a myth. As in a fable, its role symbolizes and highlights a character trait: we think of Lilith, who has a reputation for disrupting people's lives and eating up children. Within *Karfunkelfee's* tormented interpretation of history lies a masterly poetic and dramatic intuition of matter.

The work provides an exemplary illustration of the artist's ability to invest his approach with a metaphorical dimension that goes beyond the strictly formal aspect. This canvas is part of a major cycle combining traces of collective and personal dramas with vast spaces, where the utopia of a sense of depth is matched by that of a boundless perception. It is a commemorative painting in which time elapses, and remembering and forgetting are one and the same. The Musée is deeply indebted to Irving Ludmer for his generosity in donating this first Kiefer work to be added to its Permanent Collection. **Paulette Gagnon**

Exiles of the Shattered Star

May 6 to June 28, 2009

Presented in Beverley Webster Rolph Hall, the *Projections* series showcases the continually evolving film and video art. Since it was launched, the series has screened works by some fifty artists on the local and international scenes. In many cases, this was the first showing in a Canadian museum. Examples that come to mind include Saskia Olde Wolbers, who lives and works in London, Taiwanese artist Tseng Yu-Chin, Bulgarian-born, Berlin-based Mariana Vassileva and, more recently, Japanese artists Takashi Ishida and Yuki Kawamura. This May and June, the *Projections* series will feature *Exiles of the Shattered Star*, by Kelly Richardson.

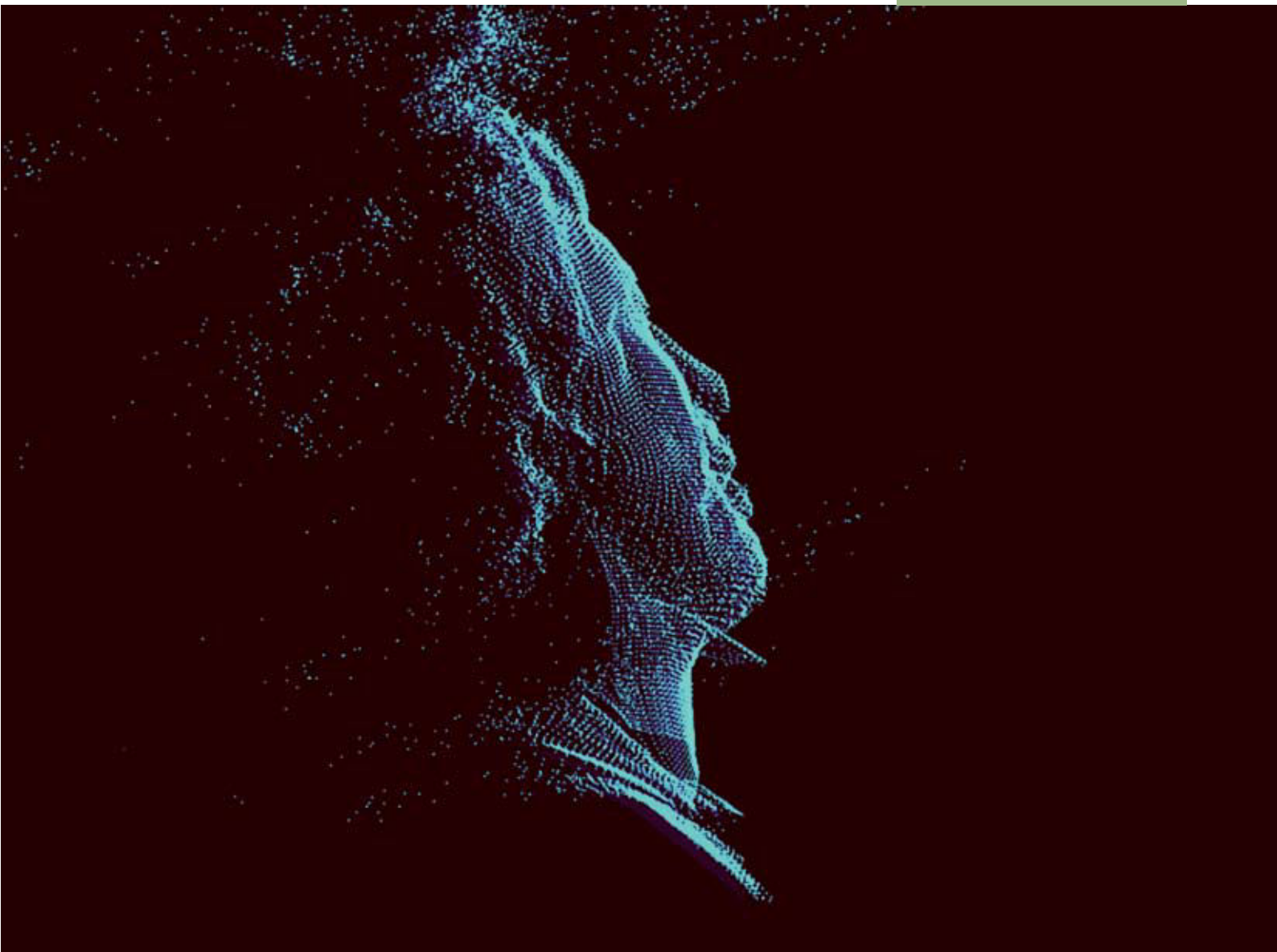
Kelly Richardson was born in Burlington, Ontario, in 1972. She studied at the Ontario College of Art and Design, and the Nova Scotia College of Art and Design. Since 2003, she has lived and worked in Gateshead, England. *Exiles of the Shattered Star* is a 30-minute video, presented in conjunction with *Le Mois de la Photo* in fall 2007, which is now part of the Musée Collection.

Starting with a stationary long take of a landscape filmed very early in the morning, at half past four, Richardson has produced a work of enigmatic beauty, at once calm and disturbing. The artist's eye was caught by a scenery in England's Lake District, a place she chose, she says, for its dramatic character rather than its specific poetic quality. Into this picturesque scene she has inserted fireballs falling from the sky "as if it were raining." Is it an image of the apocalypse? The title *Exiles of the Shattered Star* suggests a distant catastrophe. Richardson draws a fine line between reality and fantasy, and holds our gaze there, as if we were watching a video game in screen saver mode. She does not dwell on narrative. This reflective work achieves its effect through ambiguity.

Kelly Richardson
Exiles of the Shattered Star, 2006
High-definition colour video loop
29 min 51 s
Collection of the Musée d'art
contemporain de Montréal
Photo: Courtesy Birch Libralato

Kelly Richardson





Music Video

July 15 to October 1, 2009

James Frost, *House of Cards*,
Radiohead, 2008
Photo: Courtesy Radiohead and
Zoo Film Productions

Music video is an ever-changing creative medium, swept along by the various trends present in society. Three years ago, in conjunction with the *Projections* series, the museum decided to highlight the contribution made by video clip directors to developments in cinematic language, from *Bohemian Rhapsody*, made by Bruce Gowers in 1975, to the works of Michel Gondry, Spike Jonze, Jonathan Glazer and Chris Cunningham who, in the late 1990s, added the word “artist” to the title of “video director.” This historical overview launched a series of programs devoted to music video, a remarkable creative space that is perpetually open to new ways of producing images.

“As a filmmaker, I am always looking for different ways of trying different styles of imagery. ... Just the aesthetic of getting an image that hasn’t been seen before, it’s exciting for me ...to try and explore new realms is definitely exciting.”¹ James Frost is one of those filmmakers who are constantly seeking new aesthetics. His recent video for Radiohead, *House of Cards*, was produced with the latest plotting technologies, without either cameras or lights. Laser-enhanced scanners were used to detect and record the relative shapes and distances of the objects, and the images were created entirely from data visual display.

As we know, the advent of the Web marked a turning point in music history: most music videos are now readily accessible online, at any time, and what’s more, their creators want to form connections with viewers. That is how James Frost and his crew decided to post the data from *House of Cards* online to allow fans to play with the image of Thom Yorke as freely as they had—a way of explaining what is going on in the video and sparking more intense dialogue with their audience. **Louise Simard**

1 James Frost, in *Creativity Magazine*.

Last fall, the Musée commissioned the Ipsos Descarie polling firm to conduct a survey of its regular visitors. The goal: to determine their socio-demographic profile and learn their museum-going and media consumption patterns. The survey was carried out in fall 2008, when the museum was hosting the show *Sympathy for the Devil: Art and Rock and Roll Since 1967*, and *Ideas of Landscape/ Landscape of Ideas 2*, an exhibition of works from the Permanent Collection.

Musée-Goers

Who Are They?



Photo: Nat Gorry

Overall profile

The survey revealed, first of all, that the Musée's regular visitors are mostly female (54%), age 35 on average (18-34-year-olds account for 61% of the total number of visitors, 2.5 times their proportion in the general population) and highly educated (60% of visitors have completed university, compared with 23% of the population at large).

Origin

Seven out of ten visitors come from the Island of Montréal, and two out of ten, from the city's North or South Shore. Surprisingly, 85% of them are native French-speakers (whereas the population of Montréal is 68% French-speaking).

Occupation

While more than 56% of our visitors are employed, a substantial proportion of them are still students (28%), a detail explained by the fact that 31% of visitors are under age 24. The average annual household income is \$63,605, which is above the average for residents of the Greater Montréal area.

Transportation

Public transportation is the most popular means of getting to the Musée: 63% of our visitors come by bus and/or metro, 23% by car, 19% on foot and 9% by bicycle.

Recognition

How did visitors hear about the Musée? Word of mouth is the most common way (25%), followed by ads in metro stations (20%), newspapers (18%), television (15%), school (14%), Internet (11%) and radio (7%).

Internet

More than nine visitors out of ten surf the Internet regularly (33% spend 11 hours or more a week, and 23% spend 6 to 10 hours a week). The websites visited most often for cultural information are those of *Voir* (10%), Radio-Canada or CBC (9%), Cyberpresse (8%) and the Google search engine (9%). Close to half of our visitors consulted the museum's website before coming, and 96% of them found the information they were looking for there.

Newspapers

Our visitors have varied media consumption patterns. Nearly all of them read a daily newspaper one or more times a week: *La Presse* (43%), *Métro Montréal* (25%), *Le Devoir* (23%), *Le Journal de Montréal* (15%), *24 Heures* (14%) and *The Gazette* (14%). Of the cultural weekly papers, *Voir* is read by 52% of our visitors, followed by *Ici* (19%), *Hour* (11%) and *The Mirror* (10%).

Visiting frequency and rate of satisfaction

On average, regular Musée-goers visit our museum 2.5 times a year, and visit other Montréal museums 3.8 times a year. More than eight visitors out of ten said they enjoyed their experience at the museum.

The information gathered by this type of survey enables us to establish a profile of our visitors, as well as their overall rate of satisfaction with the visit. It helps us remedy certain points of dissatisfaction, such as the way essential details are presented on the website or the quality of information provided at the ticket counter. These surveys supply valuable data that we take very seriously at the museum. The same holds true for the comments we receive.

Would you like to share your Musée experience?

You can share your impressions with us by writing them in the visitors book, which may be found on the exhibition level.

You can also pass on your comments by e-mail (info@macm.org) or on sites such as YELP (<http://www.yelp.ca/biz/musee-dart-contemporain-de-montreal-montreal>) or Facebook (<http://www.facebook.com/pages/Montreal-QC/5975563845>).

Valérie Sirard



Musée Foundation



Photos: Nat Gorry

I have had the privilege of heading up the Musée's Development and Funding Department as well as its Foundation since this past January. I often like to say that I'm now working in a setting that brings together my background in art history and my experience in development, and specifically in major donations and planned giving.

The Foundation's stated mission is to support the museum in its various areas of endeavour, namely building the Collection, producing exhibitions, conducting artistic research and organizing educational activities. It is therefore responsible for raising funds from corporations and private citizens eager to embark on the exciting adventure of contemporary art.

In addition to running the Musée Boutique, the Foundation, under the leadership of its President François Dufresne, holds three annual events, each of them very well attended: first of all, the youth event, called Les Printemps du MAC, which takes place every April; then the Ball, scheduled for October 8 this year; and finally, the Collectors Symposium, which will be back for another edition in November.

The Foundation could not put on these events without the help of its highly energetic committees of volunteers, chaired by Ranya Nasri, Marie-Claude Tellier and Diane Vachon. All our volunteers are fully committed to planning these benefit evenings in order to contribute to expanding the Musée's outreach. I would like to express my sincerest gratitude to them all.

In the coming months, I look forward to sharing with you what the future holds for the Development and Funding Department and the Musée Foundation. **Marie Archambault**



Book your evening for
Thursday, October 8, 2009

Honorary Chair: Serge Paquette
Managing Partner, NATIONAL Public Relations

FONDATION DU MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 3X5
www.macm.org Information/RSVP: 847-6270



Nocturnes

Photos: Benjamin Wong, 2009
www.Intrigue.com

The Nocturnes, those unique evenings combining art, music and the Musée, are set to continue. In the space of nearly two years, thousands of people, many of them repeat visitors, have attended these first Fridays of the month that feature a relaxed, after-hours atmosphere. The museum stays open till nine to get your evening started on a note of creativity, enhanced by live music, bar service and cocktails mixed with spectacular dexterity. Discover some of the city's best-kept secrets. Come and see, or take another look at, the exhibitions of Betty Goodwin, Christine Davis, Robert Polidori and Spring Hurlbut, and hear some of the hottest groups around. Following in the footsteps of Socalled, The Besnard Lakes, Pawa Up First and Plants & Animals, Miracle Fortress will be in the spotlight on Friday, June 5, while Mark Berube and The Patriotic Few will appear on Friday, July 3. After a month off in August, the Nocturnes will be back in top form on Friday, September 4 to launch the new season in style. Join us!



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During the recent boom, art events often felt like a cross between Mardi Gras and a Fellini movie. Parties overshadowed the art, money sloshed around and insiders joked that anything big, red or shiny could fetch \$100,000. Today's mood is more subdued, but the chances to see interesting, innovative art may be better than ever.

Summer Art



May

In May, student art exhibitions sprout like spring flowers. All across North America, you can find MFA showcases for graduating students—students who entered art school at a time when a top MFA could command a higher income than an average MBA. During the boom, dealers and collectors often pounced on top MFA shows, trying to buy future stars on the cheap. Critics complained that, as a result, student work was too tailored to the market. It will be interesting to see if young artists are suddenly willing to take more chances, now that the easy money has vaporized.

June

In June, art insiders earn their frequent flier miles. First, the Venice Biennale, one of the world's most prestigious art events, opens on June 7. Much like a World's Fair, the Biennale has thirty national pavilions, showcasing individual artists who were chosen to represent their countries. This year's Canadian representative is artist Mark Lewis, who created a film specially for the event. If Venice is on your summer travel itinerary, go see the Biennale—exhibitions are open to the public through the fall.

News

Only days after the Venice opening ceremonies, it's on to Switzerland for the superstar art fair Art Basel, which runs from June 10 to 14. This is perhaps the most high-end of all international fairs; much of the art here goes into top private collections and museums. But are ultra-rich collectors really as recession-proof as some optimistic dealers want to believe? This week in Basel will be a test of the primary market (that is, artworks being sold for the first time ever) after the global financial meltdown.

July

The next test of the art market's resiliency will be the London summer auctions. Christie's hosts a Post-War and Contemporary Art evening sale on June 30, and Phillips de Pury follows suit on July 2. The auction market, unsurprisingly, has slowed during the economic crisis. Winter auction results were largely disappointing. But the downturn could, ironically, make for some spectacularly interesting auctions; works that have been long off the market may suddenly become available if collectors need to raise cash.

August

Like Paris, the art world tends to shut down in August. It's a good time to catch up with museums' permanent collections.

September

On September 10, photography enthusiasts will flock to Montréal for the biennial *Mois de la Photo* (through October 11). If you're in Montréal, you shouldn't miss it. Actually, you probably *can't* miss it—photography exhibits will be held all over town.

Save the date

P.S. Save some energy for the Toronto International Art Fair, which takes place October 22 to 26. This is a "must" for any collector—or serious enthusiast—of contemporary Canadian art.

Lisa Hunter

Installations at Art Basel.
Photo: Courtesy Art Basel

An evening art auction at Christie's.
Photo: Courtesy Christie's

Jeff Guess
From Hand to Mouth, 1993
Installation view, The American Center,
Paris, 1995.
Mois de la Photo
Photo: Courtesy the artist

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