

**Francine Savard**

**Tricia Middleton**

**Tacita Dean**

**Major Gifts**

**Cubes, Blocks**

**and Other Spaces**

**Jane and Louise**

**Wilson**

**Karl Lemieux**

**Museography**

**The Foundation**

**Friday Nocturnes**

## Yoshihiro Suda

19 septembre au 24 octobre 2009

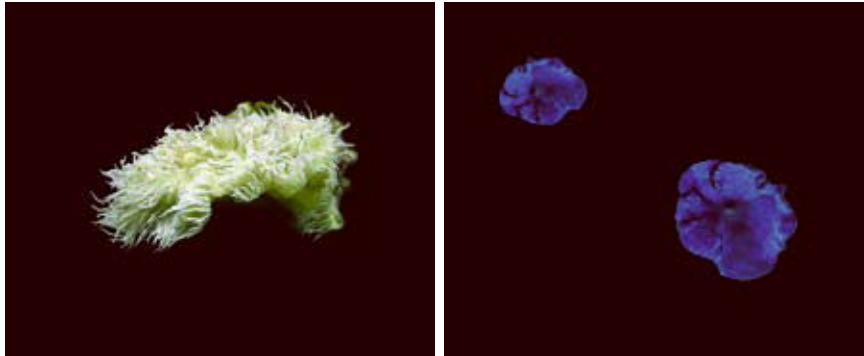
## Francine Savard

Musée d'art contemporain de Montréal

10 octobre 2009 au 3 janvier 2010

## Geneviève Cadieux et Kiki Smith

31 octobre au 19 décembre 2009



GENEVIÈVE CADIEUX

### Galerie René Blouin

372, rue Ste-Catherine Ouest, ch. 501, Montréal, Québec, Canada H3B 1A2 514 393-9969 Télécopieur: 514 393-4571



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Photo: Nat Gorry

Art is to the soul what bread is to the body: a necessity without which it cannot renew itself, according to Aristotle. Seen that way, cultivating art is the same as prolonging the life force itself. Contemporary art, current art, art based on a new aesthetics, works by artists from here and abroad, bringing us some of their boldest creations, will all be on view this fall. The art of Tricia Middleton, Tacita Dean, and Jane and Louise Wilson follows a similar line of exploration and may be understood in terms of its shared vitality. Their works offer a varied look at the art of installation, enhanced by a highly developed critical thought. In the survey of Francine Savard's fascinating work, painting is the focal point, prompting viewers to reflect on the theory and history of painting, the language of colour and the nature of the object, and leading onward to the realm of knowledge.

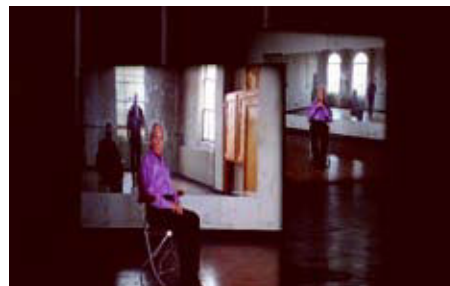
The Permanent Collection is an integral part of the history of this museum, and in many respects remains our top priority. I must acknowledge, once again, the generosity of our many donors, whom I can never thank enough and whose efforts in support of our institution help fill certain gaps in its endowment. Some works constitute key centres of gravity in understanding contemporary art. Spotting masterly works by such artists as Yves Gaucher, Rober Racine, Anselm Kiefer and Lorna Simpson is thus essential, and extremely relevant, in illustrating the evolution of art history. Their presentation in the exhibition *Major Gifts* provides an opportunity to grasp the specific issues they each tackle. *Cubes, Blocks and Other Spaces*, the first in a new series of thematic exhibitions titled *Point of View on the Collection*, arises out of the research of one of our curators, Mark Lanctôt, on a selection of works from the Permanent Collection. This continuing series will offer artists and curators carte blanche to express their point of view on the Musée Collection.

Because the community has high expectations of the Musée, I plan to draw on increased dialogue to develop the full potential of this institution and ensure greater accessibility to the works produced by our artists. My chief concern remains upholding our civic responsibility and enabling the public to derive the utmost benefit from all the jewels in the Collection. To do this, we must create additional, suitable spaces to display the riches in our vaults and allow a proper appreciation of them, in order to make the Musée d'art contemporain de Montréal the liveliest and most stimulating museum possible. It is imperative that we consider enlarging our premises to provide an adequate showcase for our collections. The extended mandate I propose will be conveyed largely through education. And that is a field where we are already active, as our experienced educators regularly invite visitors to take part in art workshops and interactive tours through the museum.

The Musée is distinguished from other institutions by its particular focus on the present and future. It must consequently be on the leading edge of the creative endeavour and be able to discern the main trends through an approach that fosters a convergence of art, ideas and the public. In this spirit, a new program of talks, called *Conversations*, is being inaugurated this fall. This bimonthly series, promoting dialogue between the public and specialists in contemporary art and various other cultural spheres, kicks off October 21. We are also continuing our meetings with artists and curators. As well, the fourth Max and Iris Stern International Symposium, organized in collaboration with Concordia University and entitled *Art + Religion*, will be held next spring. Given the current world situation, it is indeed timely to wonder about the role of religion in contemporary art practices and discourse. In another vein, the great success of our Nocturnes, held on the first Friday of every month, has prompted us to keep up this activity which contributes to making the Musée a congenial gathering place.

Sharing our enthusiasm and passion for art, and pursuing our goal of serving our visitors well so that they can discover and appreciate the works, are constant preoccupations for us. We therefore invite you, members of the public, to come discover or rediscover our exhibitions, join in our many different activities and visit our Media Centre. Finally, I wish to express my sincere gratitude to all our volunteers, donors, partners and employees, who give so generously of themselves and play a crucial role in the museum's development and outreach, and in the success of all our projects. Enjoy your visit!

**Paulette Gagnon**  
Director



## Exhibitions

### Francine Savard

October 10, 2009 to January 3, 2010  
Meet the artist October 9 between 5 and 6 p.m.  
In French.

### Tricia Middleton

October 10, 2009 to January 3, 2010  
Meet the artist October 9 between 5 and 6 p.m.  
In English.

### Tacita Dean

October 10, 2009 to January 3, 2010  
Point[s] of View Series: tour of the exhibition led  
by curator Mark Lanctôt, Wednesday,  
October 14 (6:30 p.m. in French, 7:30 p.m.  
in English).

### Major Gifts

November 7, 2009 to March 7, 2010  
Point[s] of View Series: tour of the exhibition led  
by curator Josée Bélisle, Wednesday,  
November 18, 2009 (6:30 p.m., in French).

### Cubes, Blocks and Other Spaces

November 7, 2009 to April 5, 2010  
Point[s] of View Series: tour of the exhibition led  
by curator Mark Lanctôt, Wednesday,  
November 11 (6:30 p.m. in French, 7:30 p.m.  
in English).

## Nocturnes

### The first Friday of every month: mark it down!

Friday, October 2, November 6 and  
December 4 from 5 to 9 p.m. No Nocturnes are  
scheduled in January.

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.

## Lecture

### Conversations Series

Guest speaker: Paulette Gagnon  
Wednesday, October 21 at 7 p.m.

## Multimedia Events

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

### Jane and Louise Wilson

October 28, 2009 to January 10, 2010

### Karl Lemieux

January 13 to March 14, 2010

## Art Videos

Gazoduc-TQM Room

Free admission

An excellent way to round our your visit to  
the Musée!

Tuesday to Sunday at 11:30 a.m., 1:30 p.m. and  
3:30 p.m., plus Wednesdays at 6:30 p.m.

### Holiday Monday

October 12

11:30 a.m., 1:30 p.m. and 3:30 p.m.

### September 8 to October 4, 2009

Betty Goodwin: *le cœur à l'âme*

Director: Claude Laflamme, 2003.

Montréal: Groupe ECP (52 min)

In the privacy of her own home, Montréal artist  
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 condi-  
tion. A key figure in contemporary Canadian art,  
Goodwin worked in painting, drawing, print-  
making, sculpture and installation.

## Art Videos (continued)

October 6 to November 1, 2009

Si Sullivan m'était contée

Director: Lauraine André G., 2007.

Montréal: National Film Board (85 min)

Françoise Sullivan, a co-signatory of the *Refus  
global* and one of the leading lights of artistic  
modernity in Canada, was a dancer, choreog-  
rapher, photographer, sculptor and painter. This  
film propels us into the world of this protean  
artist whose work knew no boundaries. The  
camera follows Sullivan as she moves through  
her public life, her life as a teacher and her pri-  
vate life.

November 3 to 29, 2009

Gilbert & George

London: *Illuminations*, 2002 (26 min)

Since meeting at St. Martins School of Art in  
1967, British artists Gilbert & George have per-  
sistently intrigued, scandalized, delighted and  
discomfited the artistic establishment. From  
the time of their first performances, when they  
exhibited themselves as "living sculptures" in  
the late 1960s, their work has invariably cast  
a provocative and often disturbing eye on their  
life and on London, the city that continues to  
inspire them.

December 1, 2009 to January 10, 2010

Mousseau

Director: Chantal Charbonneau, 1996.

Montréal: Musée d'art contemporain  
de Montréal; Groupe de recherche en arts  
médiatiques (24 min)

Documentary produced in conjunction with the  
exhibition *Mousseau* held at the Musée d'art  
contemporain de Montréal from January 31 to  
April 27, 1997.

Guillermo Kuitca:  
*les lieux de l'errance*

Director: Louise Mondoux, 1993.

Montréal: Musée d'art contemporain  
de Montréal (22 min)

Interview with the artist during the exhibition  
*Guillermo Kuitca: les lieux de l'errance* held at  
the Musée d'art contemporain de Montréal from  
April 16 to June 6, 1993.





## 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. Just show your Musée admission ticket.

### 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**

## Glove Prints

September 4 to October 4, 2009

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

## Breaking the Circle

October 9 to November 22, 2009

This adventure in abstract painting, taking off from Francine Savard's *Le Dépôt de peinture*, 2000, will ask participants to create a circular painting using many different coloured elements.

## Triciamania

November 27, 2009 to January 3, 2010

The range of forms that Tricia Middleton's works can take will prompt you to make a sculpture out of recycled materials, and with assorted media and techniques.

## Figures in the Landscape

January 8 to March 7, 2010

Anders Oinonen's *Lake of the Woods*, 2007, part of the exhibition *Cubes, Blocks and Other Spaces*, will guide participants as they paint enigmatic images in acrylic that conjure up both a face and a landscape, somewhere between the figurative and the abstract.



## Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults who want to add a creative flair to their Tuesday afternoons. A different activity is offered every time. 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**

### Unrestricted...

September 8, 15, 22 and 29, 2009

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

## Breaking the Circle

October 20, 2009

This adventure in abstract painting, taking off from Francine Savard's *Le Dépôt de peinture*, 2000, will ask participants to create a circular painting using many different coloured elements.

## Triciamania

December 8 and 15, 2009

The range of forms that Tricia Middleton's works can take will prompt you to make a sculpture out of recycled materials, and with assorted media and techniques.

## Regarding the City

January 26, and February 2 and 9, 2010

This series of activities is designed around certain works in the exhibition *Cubes, Blocks and Other Spaces*. Take this opportunity to explore new artistic paths by finding a different way to create!



## 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.)

### Admission

\$8 adults

\$6 seniors (age 60 and over)

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

\$16 family (maximum 4 persons including at least 1 adult)

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](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.



The monochrome canvases of Montréal painter Francine Savard are as much about her relationship with her books as they are about her connection to painting. Words, texts, books, bibliographies and typography are employed as subjects, objects and structural devices in a surprisingly diverse range of beautifully crafted objects. Part of a generation of Québec abstract painters that includes Guy Pellerin, Monique Régimbald-Zeiber and Stéphane La Rue, Savard produces works that also speak to the Québec Plasticiens Guido Molinari, Claude Tousignant and Yves Gaucher, and the systematic practice of French artist François Morellet, as well as to Canadian conceptual artists Garry Neill Kennedy and Eric Cameron.

This mid-career retrospective presents over sixty works that are rich in literary, geographic and art-historical references. From the library call number used as figurative motif in *La Pharmacie de Platon* and *De la peinture* to cartography and mapping in *Le Dépôt de peinture*, *Moi/toi Ici/là-bas* and *Promenade en 56 tableaux*; from epigraphs transformed into concrete poetry in *Cité en Épigraphe [...]* to statistical analyses of well-loved texts in *E=12%* and *Partitions*, Savard unceasingly moves words and ideas from literary to visual contexts. Perhaps best known for her pictorial translations of the writings of Rainer Maria Rilke on Paul Cézanne, and the *Un plein un vide* series of shaped canvases drawn from the paintings of Fernand Leduc, Savard creates works that combine figuration and abstraction in a single meaningful discourse. The exhibition, which includes paintings from the collections of the Musée d'art contemporain de Montréal, the Musée national des beaux-arts du Québec and the National Gallery of Canada, opens with an installation of the *Partitions* paintings accompanied by a sound track and ends with the spectacular new piece, *Tu m', un dernier tableau*, an impressive wall-mounted sculptural interpretation of Marcel Duchamp's 1918 painting *Tu m'*.

Reactivating the histories, codes and conventions of her discipline, Savard proposes multiple ways of renewing the vocabulary of the monochrome and contributes to the debate about the continued pertinence of painting. Never quite formalist painting, nor shaped canvas, nor conceptual art, her work negotiates the terrain between abstraction and figuration, creating intellectually challenging, visually stunning and carefully constructed pieces that may be described as portraits of her literary and pictorial mediations.

**Lesley Johnstone, curator**

*Les Couleurs de Cézanne dans les mots de Rilke 36/100 – Essai*, 1998  
Vinyl and acrylic on canvas mounted on fibreboard, framed book  
380 x 66 cm (canvases), 42 x 33 cm (framed book)  
Collection of the Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay

# Francine Savard

October 10, 2009 to January 3, 2010

In installations that make use of sculpture, video, painting and found objects, Vancouver-born, Montréal-based artist Tricia Middleton focuses on the process itself through which a work takes form. Viewing her studio as a kind of “absurd laboratory,” she conducts various experiments in which, calling into question the notion of finished work, she introduces an incongruous assemblage of materials. For her first solo exhibition at the Musée, Middleton presents an installation entitled *Dark Souls* that revolves around this performative aspect of her multidisciplinary approach and, in particular, examines the inevitable involution of material and culture.

*Dark Souls* (detail)  
Work in progress, 2009  
Installation comprising paintings,  
sculptures, video projections,  
various materials and sound  
Dimensions variable  
Collection of the artist

The question that lies at the crux of this new installation—a question that is fundamental in Middleton’s view—is that of the transformation and destruction of materials, a process characteristic of the industrial production cycle, the outcome of which is that “natural resources and the labouring being’s élan become denuded and erased.” In the same spirit as *Factory for a Day*, which she produced for the 2008 Québec Triennial, *Dark Souls* displays, in allegorical form, the degradation of the material world, the remains left by a consumer, and waste, society. “What can feel like uncontrollable destruction seems to be embedded within our own contemporary objects,” writes Middleton. Reduced essentially to *commodity* status since the beginning of the industrial age, today’s objects have been stripped of their meaning, recognized only for their value as items of exchange. Middleton proposes to rehabilitate these *transient* objects condemned to a fleeting existence (they are *disposable*), to have their “troubled existences” undergo a process of recovery and metamorphosis in order to *reveal* the “ever-lurking rot and decay intrinsic to the material world.”

Like some strange, phantasmagorical stage set, *Dark Souls* creates a grotesque, baroque, fictional world that encloses visitors who wander through it and explore its depths. At the core of a universe of opulence and decay, the material itself fashions, out of its successive metamorphoses, a site-specific work deconstructing the museum space into a series of incongruous sites. Presenting decadent realms of the past or future, obligatory crossings through a shimmering yet impoverished present, this exuberant work with elements of painting, sculpture and built structure, and accompanied by moving images and sound, offers a kind of inventory in its multiform, fossilized layers.

Without referring to them explicitly, Middleton draws on cultural icons of history—the Palace of Versailles, Notre-Dame Cathedral and the catacombs in Paris—to establish the antinomic poles that run through the installation. Except here the proliferation of materials is shaped into mysterious, imaginary, underground monuments. Dense, multicoloured, enveloping spaces open up pathways for exploring foreign worlds, forming a breach in our familiar universe and yet symptomatic of the inexorable finitude of the physical realities that surround us.

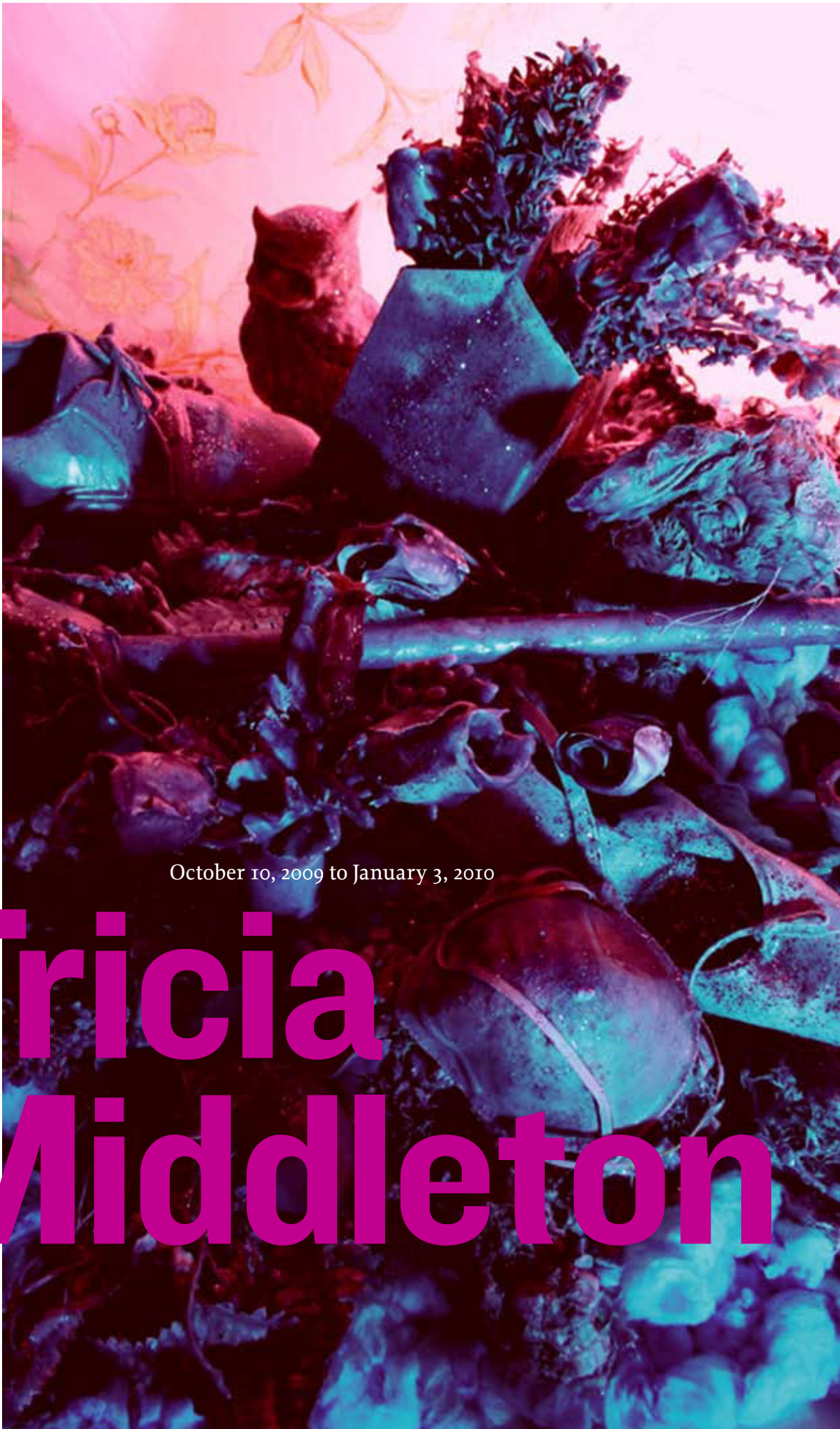
The combination of discordant materials, their improbable juxtaposition, the degraded forms and their candy-like colours, the found objects and their repetitive covering—all these elements (and more) describe a hybrid space of artistic intervention, neither strictly painting nor totally sculpture. The telluric structure, which recalls the configuration of grottoes, caves or even catacombs, and establishes an enigmatic (to say the least) journey of the imagination, heightens the dramatic effect of these *diversions* that Middleton imparts to the material.

Exploring “the phenomenological character of things,” setting them in contexts that sometimes add to the meaning they already have—uncovering earlier meanings—but that sometimes erase these original meanings, Middleton opens up new perspectives on their *way of being*. Evidence of their own inescapable decay, the transformed objects share in the *frisson* aroused by the destruction of their intrinsic beauty.

Woven, with some irony, into the unsettling, tortuous paths of the installation *Dark Souls* is “the trajectory of things,” their luxuriance and their disappearance: fossilized objects of the past, petrified figures of the present, ghosts of the future. Here, at the heart of this *mise en scène*, we see the invented remnants of a *commodity* society, the fictional ruins of a world bound on “progress at any price.” Sandra Grant Marchand, curator

# Dark Souls





October 10, 2009 to January 3, 2010

# Tricia Middleton

# Tacita Dean



*Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33\"*  
New York City, 28 April 2007  
(six performances; six films), 2008  
Installation view at Dia:Beacon, Beacon, N.Y.

Courtesy the artist, Marian Goodman Gallery, New York and Paris, and Frith Street Gallery, London  
Photo: Michael Vahrenwald

In preparation for this exhibition, I had the opportunity to meet British artist Tacita Dean at the opening of her most recent show at the Marian Goodman Gallery in New York. Her demeanour was reserved yet friendly; quietly cautious, though gracious and kind. I, on the other hand, felt I was coming across more like a fan meeting a matinee idol rather than a museum curator meeting an artist. Shortly thereafter, when she came to Montréal to plan out how exactly her recent film installation *Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33\"* would be set up in the gallery, I had the distinct pleasure of engaging with someone whose sharp eye and mind were matched only by the enthusiasm and rigour she brought to the brief but dizzyingly productive weekend work session.

Appropriately enough, time was of the essence. For time—and I'm tempted here to write "Time"—is at the centre of *Merce Cunningham performs STILLNESS...: time as equalizer, as construct and as tangible reality*. Choreographer Merce Cunningham and composer John Cage, two pioneers of contemporary dance and music, understood and explored the idea of time in their work both separately and in collaboration (Cage was Musical Advisor of the Merce Cunningham Dance Company until his death in 1992). Cunningham wrote in 1968: "The relation between dance and music is one of co-existence that is being related simply because they exist in the same time."<sup>1</sup> Their non-hierarchical approach to dance and movement, music and

<sup>1</sup> Merce Cunningham, *Changes: Notes on Choreography* (New York: Something Else Press, 1968).



October 10, 2009 to January 3, 2010



Stills from *Merce Cunningham performs STILLNESS*

I did not know what to expect when I asked Merce Cunningham if he would perform something to John Cage's composition *4'33"*. I knew it was an audacious request: Merce was in a wheelchair and turning 88, and was less willing to appear in front of a camera than he had been. But he was still a dancer, and when a dancer gets a call he can respond to, he will nearly always come back on stage, and he did. I knew nothing, ahead of time, but that he was practising.

We set up in the smaller of his dance studios on the eleventh floor of Bethune Street, where his company has been for many years. The shabby, well-loved room had the energy of working dancers who had left their traces in the handprints on the mirror wall. The urban hum of New York was like white noise beneath us, and there was a piano accompaniment for the dancers next door.

There was no rehearsal, no trial run. I was like any other member of an audience on the first night. Merce sat on a chair in front of the mirror. John Cage wrote *4'33"* in three movements, and for each movement, Merce held his pose. Using a stopwatch, Trevor Carlson, the company director, signalled the last five seconds by putting up his hand for Merce to see. Like a bird of prey, Merce perceived this without gesture, broke his pose and then resettled for the next movement. Throughout that New York afternoon, Merce performed for us. Our six takes were in fact six performances; we alone were their public. Merce then named the new choreography *STILLNESS*.

Each performance appears to hold a myriad of differences, even in its repetition. In one, he sits like Whistler's Mother, a tableau in the film frame. In another, he stares out at us through the smudges and fingerprints on the mirror, with the head of a Grecian god, framed with wild curls. But it is always Merce, finding form again as a performer, poised and resolved, and taking wry pleasure in how he could still hold his body, or hold his body still, in the companionship of an old partnership. **Tacita Dean**

sound, art and life, was indeed framed by the duration of time. They placed time at the centre of their work. And it is through duration that Tacita Dean transforms her subject (Merce Cunningham) into an object (his performance) that no longer needs a narrative to exist:

**the film's time becomes real time.**

This sense of reality is made all the more present through the scale of the work. *Merce Cunningham performs STILLNESS...* consists of six films, each showing a different performance by Merce Cunningham where he sits immobile in a chair before a wall of mirrors. Each film is a different still shot in which the dancer appears life-size in the gallery space. One of the few indications that these are not freeze-frames comes when Cunningham shifts in his chair to adjust his pose between the three movements of *4'33"*. Thus, instead of playing into the mobility of cinema and its inherent capability of depicting movement, Dean focuses on an immobile performance, bringing the temporality of it to the forefront. Her film installation is a telescoping of temporal experiences: music (*4'33"*), dance (*STILLNESS*) and film simultaneously sharing a common space-time. **Mark Lanctôt, curator**

Formidable and flexible, passionate and demanding, “the collector’s eye” also proves highly relevant and very often compatible with the vision (and mission) of museum collecting. The outstanding pieces featured in this new exhibition of works from the Collection are already some of the highlights of our holdings. Generously donated over the last two years, they are concrete evidence of support that is invaluable for the museum and for the development of its Collection.

In a previous issue, we discussed the major gift, by Irving Ludmer, of Anselm Kiefer’s masterly 1990 painting *Karfunkelfee*. To our great delight, a second work by the celebrated German artist—*Die Frauen der Antike*, 1999—has now joined the Collection.

Germaine Gaucher has presented the Musée with the major painting *Jéricho 2: une allusion à Barnett Newman / Jericho 2: An Allusion to Barnett Newman*, 1978, a monumental visual summation of the unique practice of Yves Gaucher, the great Québec artist who died in 2000.

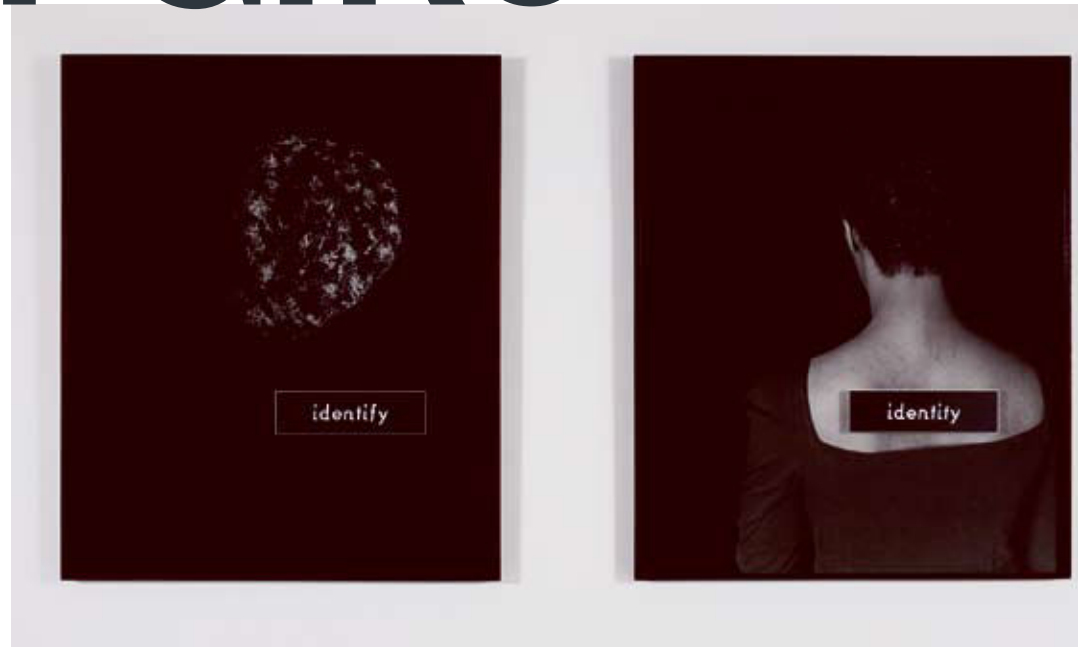
Graciously offered by Christian Mailhot and Natali Ruedy, the vibrant set of eighty-seven drawings by Rober Racine, grouped under the title *Phantasmes fragiles*, 2004, bolsters our representation of the *Vautours* cycle and of the rich, remarkable body of work by this multidisciplinary Montréal artist.

Finally, F. Ann Birks has donated the elegant, highly charged, photographic diptych by American artist Lorna Simpson, *ID (Identify-Identity)*, 1990, in honour of the contribution made by Marc Mayer as outgoing Director of the Musée.

Together, these works form a concise yet dense selection, offering a spare or luminous abundance of pictorial material, reflective content and shared subjectivity.

**Josée Bélisle, curator in charge of the Musée Collection**

# Major Gifts



Lorna Simpson  
*ID (Identify-Identity)*, 1990  
2 silver prints  
124 x 103.7 x 4.1 cm  
Gift of F. Ann Birks  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay

November 7, 2009 to March 7, 2010



# Cubes, Blocks and Other Spaces



November 7, 2009 to April 5, 2010

This exhibition of works selected from the Musée Collection takes a fresh look at the framework that surrounds our everyday life: the city, its buildings, its activities, as well as the way it is depicted in the media. This framework structures our environment, whether we like it or not, and has undergone numerous transformations since the beginning of the twentieth century.

But how have artists imagined the *underlying form* which this everyday reality can take? Once this form has been subjected to theorizing, analysis and critique, how have they expressed it in their works? For between utopian conception and critical deconstruction, they continue to shape and reshape this form.

Rather than offer a definitive point of view, *Cubes, Blocks and Other Spaces* sets out to describe the role of art in our perception of the world around us by asking: What are the forces that govern us? How have we previously confronted them? And lastly, how do we feel their effects today?

The exhibition presents works by Josef Albers, Alice Aycock, Joseph Beuys, Dara Birnbaum, Ian Carr-Harris, Fischli & Weiss, Gilbert & George, Peter Gnass, Pierre Heyvaert, Joan Jonas, Kurt Kranz, Guillermo Kuitca, Suzy Lake, Sherrie Levine, El Lissitzky, Laszlo Moholy-Nagy, Alex Morrison, Jean-Paul Mousseau, Gunter Nolte, Anders Oinonen, Nam June Paik, Giulio Paolini, Mary Pratt, Richard Prince, Keith Sonnier, Haim Steinbach, Lotte Stam-Beese, Paul Strand, Françoise Sullivan, Joanne Tod, Serge Tousignant, Ian Wallace, Weegee, Gordon Webber, Rhonda Wepler & Trevor Mahovsky, and Bill Woodrow. Mark Lanctôt is the curator of this exhibition.

Dara Birnbaum  
*Technology Transformation: Wonder Woman*, 1978  
 Colour video, 7 min, sound  
 Collection of the Musée d'art contemporain de Montréal

October 28, 2009 to January 10, 2010

*The Silence is Twice as Fast Backwards* is a sound installation created in 2008 by British artists, and sisters, Jane and Louise Wilson, as part of a sculpture project called *Reconstruction #2*. Initially a site-specific work presented in the garden of Sudeley Castle in Gloucestershire, the work was then reconfigured for an exhibition at New York's 303 Gallery. The title *The Silence is Twice as Fast Backwards* refers to the 1950 Jean Cocteau film *Orphée*. This was the first "coded message" received by Orpheus on the radio: "Le silence va plus vite à reculons."

# Jane and Louise Wilson



*The Silence is Twice as Fast Backwards I*,  
2008  
Sound installation  
Photo: Courtesy 303 Gallery, New York

Since 1989, the Wilson sisters have collaborated on works in which repressed memory and the malaise of everyday life are intertwined. Originally intrigued by the anxiety aroused by certain buildings, they have created video installations that immerse the viewer in what they call the "psychology of the space," a mixture of impressions and emotions. With *The Silence is Twice as Fast Backwards*, they continue to explore the experience of the subliminal, this time by evoking a space of transition. In Cocteau's movie, a bell rings to signal that it is time for Orpheus to step through the mirror and descend to the underworld. Inspired by the work of composer Georges Auric, who wrote the music for the Cocteau film, the Wilson sisters recorded a full eight-bell peal at St. Peter's Church in Winchcombe, next to Sudeley Castle.

Dedicated to video and film art, the Musée's *Projections* series examines the conceptual space between cinema and contemporary art. **Louise Simard**



January 13 to March 14, 2010



*Mamori*, 2009

# Karl Lemieux

Starting January 13, the *Projections* series presents *Mamori*, an abstract short film directed by Karl Lemieux and produced by Julie Roy of the National Film Board of Canada's Animation Studio.

The experimental Montréal filmmaker Karl Lemieux, a native of Kingsey-Falls, grew up with the Festival international de musique actuelle held in nearby Victoriaville. Very early on, he decided to create a visual equivalent to new music. He studied cinema at Concordia University, and from his first short film, he showed an interest in the relationship between image and sound. Together with Daichi Saito, he co-founded the collective *Double Negative* dedicated to producing and exhibiting experimental film. He has also participated regularly in concerts and performances in which he projects and manipulates—live—16-mm films on two to seven projectors at once, including his memorable contribution to our Friday Nocturnes on April 4, 2008 with *Pas Chic Chic*.

*Mamori* takes its title from a place in the Amazon forest. At the invitation of Spanish composer Francisco Lopez, a leading figure on the avant-garde music scene, Lemieux took part in a creative residency at Lopez's Mamori ArtLab, where sound artists compose from field recordings. Lemieux tried to capture the textures of tropical vegetation and its various transformations according to the phenomena of light. The film's sound track is an original composition by Francesco Lopez. **Louise Simard**



Photo: Nat Gorry

# Touring Exhibitions

## Emeren Garcia Answers Some Questions

### To start off with a concrete example, tell us in a few words about the exhibition *De l'écriture [With Writing]*.

Well, this is an exhibition that travelled from one end of the country to the other: from Sept-Îles to Whitehorse, with stops in Amos, Val-d'Or, Sherbrooke and Oshawa, where it has just wound up its tour. In concrete terms, this presentation of works from the Musée's Collection circulated in different versions, allowing a broader range of audiences, mostly located far from major urban centres, to discover quite remarkable pieces by our own contemporary artists as well as artists from other countries. There is a telling quotation, from the *Historique du Musée*, that in a way sums up the intent behind this travelling exhibition: "The works have to go to where the people are."\*

\* Jean-Paul L'Allier, quoted by Louise Letocha, in *Historique du Musée d'art contemporain de Montréal*.

### Explain to us how the Musée's travelling exhibitions service originated and developed.

It was first established in July 1976. In the early years, the service concentrated exclusively on contemporary Québec art from the Collection, which it exhibited in the province's various regions. With the coming of the 1980s—a time of rapid museum development—more, and larger, group exhibitions on the latest trends in Québec art also started to circulate outside the province. Since the 1990s, the museum's exhibitions have travelled regularly across Canada (50% of venues), while also maintaining a balance between presentations in Québec (30%) and abroad (20%). As *De l'écriture [With Writing]* was concluding its tour in Abitibi-Témiscamingue, the Jean-Pierre Gauthier show was headed for Akron, in the United States, and after that, back to Canada, where it went on to Saskatoon and Hamilton. The exhibition is scheduled for yet another presentation this coming December in Halifax.

### Which exhibitions, in particular, do you select for these tours?

Mainly, exhibitions by Québec artists. Let me point out right away that all the exhibitions that travel are organized by curators here at the Musée, where they are presented first. They are therefore accompanied by publications and well-proven didactic materials. In making our selection, we always try to put together a range of exhibitions that represents the scope and diversity of our programming, namely monographic or thematic exhibitions illustrating either various disciplines or current artistic issues. That being said, we have a whole set of factors to consider before organizing any show that will travel: the possibility of obtaining funding (directly from the host museums or from public authorities, through grants), the installation requirements (spatial, technical) and the conservation standards to be applied. In addition to projects now under study, the museum's current program of touring exhibitions consists of ten shows: four that are already in circulation—two of works from the Permanent Collection, and those devoted to artists Milutin Gubash and Jean-Pierre Gauthier—and six others that will travel in the coming years, notably the Betty Goodwin and Marcel Dzama exhibitions.



### How do you mount a project?

Organizing a travelling exhibition calls for many of the same human resources and technical operations as does mounting a site-specific exhibition. However, the difference—which is both a constraint and a challenge—stems from the “moving” nature of this type of exhibition. The activities around a travelling exhibition depend on a number of particular considerations, including the (continual) displacement of the works, the (variable) configuration of the exhibition and the (successive) destinations. In practical terms, sending an exhibition out on tour entails close cooperation between the artists, curators and personnel in the Musée’s other departments, as well as with the host museums’ staffs. The Musée always bears overall responsibility for the logistical operations involved in carrying out each of its projects: restoring the works and getting them ready to go, building packing crates, coordinating transportation from one destination to the next, and planning travel by the artists and Musée staff at every stage of the tour. The Musée is also in charge of putting together all the related documentation for the exhibition’s presentation at each venue (wall panels, educational program, promotional kit).

### What is the goal of having these selected exhibitions travel?

Exhibitions travel essentially because they can contribute to fulfilling the Musée’s mission of disseminating art. The museum possesses one of the country’s most important public collections of contemporary art. Its program of temporary exhibitions is also a valuable source of references in this area. And it is always true that touring exhibitions are means of sharing and providing access to these works that represent our collective heritage and the current creative endeavour.

The list of exhibitions currently on tour is available on the museum website, at: <http://www.macm.org/en/exhibitions/38.html>

The full catalogue of the museum’s travelling exhibitions is available on the Media Centre website, at: [http://media.macm.org/e/prod/expo\\_itin/index.html](http://media.macm.org/e/prod/expo_itin/index.html)



# All you who care deeply about the Musée d'art contemporain cause are invited to make your presence felt now, as we launch our Annual Campaign for 2009-2010.

Photo: Déclik Communications



Contributing to the Musée Foundation Campaign means supporting the country's premier institution dedicated exclusively to today's art. It also means sharing in its mission, which is to promote and preserve contemporary Québec, Canadian and international art. Clearly, it includes providing support for a dozen or so major exhibitions held here every year, as well as travelling exhibitions that tour North America and Europe. In addition, it means lending assistance to a wide array of activities such as film and video screenings, conferences and meetings with artists. It also involves joining in building the Collection, which currently comprises over 7,000 works produced by more than 1,500 artists from here in Québec, across Canada and around the world. Supporting the Foundation further means adding to the museum's Media Centre, the largest library in the province, and indeed the country, devoted to contemporary art.

This year, the Annual Campaign will give priority to two vital activities: enriching the Permanent Collection and education. The Musée cannot do without the generosity of its friends and donors. The gesture you make will enable it to acquire new works, essential in developing the Collection, and become even more accessible to a new generation by introducing youngsters to contemporary art right from the start of their school careers.

On top of the Annual Campaign, this fall will be taken up with two major events organized under the Foundation's auspices: the Musée Ball, chaired by Serge Paquette, to be held this coming October 8, and the Collectors Symposium, chaired by Jean-Claude Baudinet, on November 12.

**Come join us!**  
**We look forward to seeing you.**

# Musée Foundation

COLLECTORS SYMPOSIUM  
NATIONAL BANK FINANCIAL GROUP

## SAVE THE DATE

Diane Vachon, Honorary Chair, Jean-Claude Baudinet, Chair of the Symposium and François Dufresne, Chair of the Fondation du Musée d'art contemporain invite you to set aside the date of **November 12, 2009, 6 p.m.** for the third edition of the Collectors Symposium.

The proceeds of this Foundation benefit event will go to helping the Musée build its Collection.

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 3X5 [www.macm.org](http://www.macm.org) Information/Rsvp: 514 847-6270

# Become a Friend and Support the Musée

## Categories

|                          |      |
|--------------------------|------|
| Adult                    | \$50 |
| Senior (age 65 and over) | \$40 |
| Family                   | \$75 |
| Student                  | \$25 |

## Benefits

Free, priority admission to all exhibitions  
Free admission to Friday Nocturnes  
Invitations to openings  
Free subscription to the Musée Magazine  
15% off the Musée Day Camp  
15% off at the Musée Boutique  
Discounts and privileges from our many partners

## Benefits subject to change

## Privileges

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#### Musée d'art de Joliette

50% off admission price  
450 756-0311

#### Musée national des beaux-arts du Québec

50% off admission price  
418 643-2150

#### Canadian Centre for Architecture

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#### Festival TransAmériques

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#### TNM

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## Art Magazines

### Canadian Art

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15% off framing work  
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### Le Seingalt Restaurant

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### Bistro Le Contemporain

10% off the table d'hôte menu  
514 847-6900

## Two ways to join:

By telephone: 514 847-6270  
Or fill in the online form on the Foundation website

<http://www.macm.org/en/fondation.pdf>

and send it to:

Fondation du Musée d'art contemporain de Montréal  
185, rue Sainte-Catherine Ouest  
Montréal (Québec) H2X 3X5





# Creative Sundays

With the arrival of fall, we often wonder what to do on Sunday afternoons. Well look no further! The Musée's Art Workshops offer a most exceptional experience, to be shared with family or friends. Let your imagination run free as you create your own work of art inspired by a piece on display at the Musée.

The visual arts activities scheduled for our Creative Sundays are designed for all categories of visitors, whether already familiar with contemporary art or not, from children age four and up to teenagers and adults. In a relaxed atmosphere, under the guidance of a welcoming, energetic team of educators, you'll uncover new creative talents.

First, we'll present a work that will provide the impetus for the activity. You'll observe some of its technical and visual characteristics. Our team will speak about the media, materials, theme and composition used by the artist, and will point out the lines, colours, textures, forms and or any other relevant facet of the piece in question.

After you have become acquainted with both artist and work in the exhibition galleries, you will move on to the light-filled spaces of the art workshops. There you will be given a brief demonstration showing you, step by step, various tricks and techniques that will help you unleash all your creativity. In these friendly surroundings, conducive to discovery, you'll enjoy the pleasure of creating in your own way.

These very popular Creative Sundays have sparked the interest of a great many regulars. It's not unusual for some of them to come back for the same activity several times, simply to delve into it more deeply and discover new artistic possibilities.

This fall, we've planned a variety of workshops, ranging from printing to abstract painting in a circular format, not to mention sculpture based on recycled materials. For full details, consult the museum program.

Don't miss this chance to enhance your Musée experience! It's a date: every Sunday, from September 4, at 2 p.m. and 3 p.m., in the art workshops. Just show your Musée admission ticket. Free for children under 12. **Maxime Lefrançois**



# Conversations Series

In October 2009, the Musée d'art contemporain de Montréal will launch a program of free lectures to be held on selected Wednesday evenings at 7 p.m. in the museum's foyer. Varying in format, these talks will be followed by discussion periods that will give the audience a chance to engage in a substantive dialogue with the speakers. The Musée hopes to make these gatherings a congenial forum for multidisciplinary deliberation and discussion on contemporary art, open to the general public and taking advantage of the proximity of the works. Bar service will also be available from 6 to 9 p.m. (see the Musée website for further details).

The first talk in the *Conversations* series will take place this October 21, when the Musée's new Director, Paulette Gagnon, will present her point of view on the parameters that are likely to determine the museum's long-term development. **François LeTourneau**

## Youth Meets Prestige

### *Eleventh Annual RBC Canadian Painting Competition*

For the third year, the Musée is proud to join with RBC and the Canadian Art Foundation to exhibit the works of the fifteen semi-finalists in the Annual RBC Canadian Painting Competition, now in its eleventh edition. Carefully selected from among hundreds of candidates, the young artists featured are worthy representatives of the ingenuity and talent present on the Canadian art scene. The 2009 competition jury comprises nine highly regarded curators, artists and gallery directors from every region in the country. On October 7 and 8, the jury members will award a national prize of \$25,000 and two honourable mentions of \$15,000 each.

The main goal of the competition, the largest of its kind in Canada, is to support Canadian visual artists early in their careers by providing them with a platform to display their artistic talent. After ten days at the Musée, the paintings will then travel to Toronto, after which they will go on display in well-known art galleries across the country and be published in *Canadian Art* magazine. **Marjolaine Labelle**

The semi-finalists are:

#### **Western Canada**

Noah Becker, Victoria  
Brenda Draney, Vancouver  
Dave & Jenn, Calgary  
Ryan Peter, Vancouver  
Joseph Tisiga, Whitehorse

#### **Central Canada**

Sarah Cale, Toronto  
Janice Colbert, Toronto  
Scott Everingham, Toronto  
Martin Golland, Toronto  
Sasha Pierce, Toronto

#### **Eastern Canada**

Julie Beugin, Montréal  
Anthony Burnham, Montréal  
Pierre Durette, Montréal  
Daniel Hutchinson, Halifax  
Nathalie Thibault, Québec

October 8 to 18, 2009



Jeremy Hof (National Winner 2008)

*Layer Painting Red*, 2008

Acrylic/latex paint and plaster on panel




Photo: Benjamin Wong, 2009  
www.iintrigue.com

# Friday Nocturnes

The Musée's Friday Nocturnes are a great way to wind down the week. These rendezvous with artists and musicians are part of what makes Montréal such a remarkable city—for some, one of the new capitals of music, for others, a hub of artistic and cultural vitality that is unique in Canada. In the heart of downtown, on the first Friday of every month, the museum stays open till nine in the evening so that friends can get together, visit or revisit the exhibitions, indulge in an original cocktail served up by Mixoart and its "extreme bartending," and hear some of the best bands around. After Plants and Animals, Miracle Fortress, Mark Bérubé and his group The Patriotic Few, and Xavier Caféine, who appeared in September as part of Pop Montréal, we will be joined by Tune-Yards for the Nocturne on October 2, Papagroove on November 6, and Navet Confit on December 4, with more to come...

And why not also take this opportunity to discover the museum's new bistro, Le Contemporain? A special, light menu has been planned for Nocturne evenings.



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UNE MAISON PROPRE  
NOVEMBER 19 TO DECEMBER 19

**LES  
LENS  
DE  
L'ART**

**SEASON 2009\_10**

On Sunday, September 27, as part of this year's Journées de la Culture, the Musée is offering a thematic program in tribute to Betty Goodwin, the *grande dame* of contemporary Canadian art who passed away in 2008. Guided tours of the exhibition *Betty Goodwin: A Critical Survey through the Prism of the Collection*, showcasing about forty of her works, will be offered at 1 p.m., 2 p.m. and 3 p.m. To round out the exhibition, the documentary *Betty Goodwin: Le cœur à l'âme* (52 min), by Claude Laflamme, will be screened in the Gazoduc-TQM Room. Finally, the Art Workshops are presenting *Glove Prints*, an activity inspired by Goodwin's 1970 work *Gloves One*, at 2 p.m. and 3 p.m. Participants will use a printing press to stamp distinct textures on cloth gloves pre-treated with gouache. Admission to the workshops is free (maximum 30 participants/hour).

## Journées de la Culture at the Musée



## Bistro Le Contemporain

Pierre Duchesne, Head of Planning, Building Management and Security, and Paulette Gagnon, Director, Musée d'art contemporain de Montréal; Robert Vinet, shareholder; Kristine Belle Isle, Vinet communications et relations publiques; Claude Meunier and Yvon Deschamps, shareholders.

Since June 17, the Musée's bistro, Le Contemporain, has been in the capable hands of Progéfranc, which also manages the Van Houtte bistro-café and the restaurant Le Seingalt at Place des Arts. With a dynamic team of twenty-five-plus, executive chef Benoit Le Chasseur and chef François Cormier, Le Contemporain features a simple, affordable menu, as well as a catering service. Its cuisine highlighting the expertise of Québec's producers offers many delectable discoveries.

### Hours:

Monday: closed for lunch, open for dinner on performance evenings at Place des Arts

Tuesday to Friday: open for lunch and dinner

Saturday: closed for lunch, open for dinner from 5 p.m. on

Sunday: closed for lunch, open for dinner on performance evenings at Place des Arts





# *Sweet Crude*

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