

Luanne Martineau Etienne Zack
Marcel Dzama Karl Lemieux All-
Nighter Collectors Symposium
Art+Religion Friday Nocturnes
The Masked Ball Museography
Major Gifts

www.macm.org

Magazine of the Musée d'art contemporain de Montréal

Volume 20, Number 3 — Winter 2010



Anthony Burnham

9 janvier au 20 février

Marie-Claire Blais

27 février au 3 avril

Pierre Dorion

10 avril au 15 mai

Patrick Coutu

22 mai au 26 juin

Galerie René Blouin

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Photo: Nat Gorry

In its very essence, art means creating, questioning, confronting, risk taking and being open. “Art has the greatest impact when it makes the thinking part of the brain talk to the feeling part,” according to Kirsten Ward. For a work of art that shakes us up, sets off our emotions or uncovers our fragilities is clearly constructive. And art like this is more present now than ever.

The Musée is offering its visitors experiences filled with discoveries this winter, with exhibitions devoted to three artists whose works are so boldly and astonishingly crafted, they both fascinate and leave room for the imagination.

Etienne Zack, Marcel Dzama and Luanne Martineau are highlighted in these shows, which are also accompanied by publications. A foray into the worlds they create is bound to exceed all your expectations.

In the spring, we are inaugurating two exhibitions of works from the Collection. *Paul-Émile Borduas: “Les frontières de nos rêves ne sont plus les mêmes,”* presented on the occasion of the fiftieth anniversary of Borduas’s death in Paris in 1960, takes a fresh look at the work of a great artist whose influence continues to play a decisive role. For this exhibition, we first asked Québec artists to select pieces by Borduas from our Collection, and then invited them to present one of their own works by way of tribute.

The second show consists of the Musée’s participation in the event *Montréal, City of Glass*, a collaborative project put together by a number of museums and exhibition centres, and focusing on the subject of glass.

Medium Religion, featuring a dozen or so international artists and curated by Peter Weibel and Boris Groys, will be presented in conjunction with our next Max and Iris Stern International Symposium, titled *Art + Religion* and organized in cooperation with Concordia University, Place des Arts, Université du Québec à Montréal and Université de Montréal. The Symposium will bring together leading specialists in a variety of fields.

Our *Conversations* lecture series, which we are continuing with the Montréal Reflections on Art and Aesthetics Workshop, will present Jean-Pierre Cometti and Jerrold Levinson, followed by Alex Neill. In the ongoing *Projections* series, we are screening a short animated film by Karl Lemieux called *Mamori* until March 14. The museum is also taking part in the 28th International Festival of Films on Art.

I must of course mention the exhibition *Arrimage*, held under the Supporting Montréal Schools section of the Access to Cultural Resources Program, in partnership with the Montréal Science Centre. This exceptional educational initiative, exploring this year’s theme of distortion, encourages student artists to rethink, transform and distort the pictorial and sculptural space. In addition, a whirl of activities is scheduled for young campers aged 6 to 11 during March Break, allowing them to experiment with a host of materials and techniques.

Finally, the Foundation is launching an annual fundraising campaign. Your support is tangible evidence of your attachment to the Musée, for which we are deeply grateful. Your contribution is essential if the museum is to continue to grow and prosper. Support your museum; it will reward you well. Our heartfelt thanks go to all our generous donors.

Paulette Gagnon
Director





The multidisciplinary Canadian artist Marcel Dzama (born in Winnipeg in 1974) has been living and working in New York since 2004. *Of Many Turns* is the largest solo exhibition of his works ever organized by a museum. By taking a closer look at his recent production, this exhibition seeks to highlight some of the artist's themes—such as nostalgia, early modernism, the relationship between irony and cynicism, politics and subjectivity—to arrive at a different understanding of his work.

Dzama's dioramas, videos, sculptures, paintings, collages and drawings of carnival-esque scenes of choreographed violent and erotic behaviour draw upon a rich back-catalogue of artistic and literary references that range from prewar children's book illustration to Marcel Duchamp, James Joyce and Dante. His art often seems permeable to other works or to his surroundings. For example, in Winnipeg the drawings were sparse, whereas in New York they became very dense. He seems to take everything of interest to him and, like a pastry chef decorating a cake, squeeze it through a pastry bag to make icing-sugar flowers.

The works convey a nostalgic quality that is at least twofold. First, the style of drawing firmly set in a pre-1950s aesthetic, the muted military colour palette, the subject matter and cast of characters (gentlemen in brown tweed suits, flappers and uniformed dancing girls) hark to a past that precedes Dzama's arrival in the world by decades. And second, the subject matter may seem at times to refer to Dzama's childhood experiences in his hometown: visiting a family farm, the landscape, wildlife, learning to play chess, etc.

If the works seem vague, rather than specific to a set group of references, it is because they are driven by open-ended narratives laden with ambivalent scenes of torture, dancing and erotic escapades. Dzama transforms seemingly arbitrary imagery, steeped in nostalgia, into a sort of mythology that is aesthetically attractive (the works are beautiful) while precluding most straightforward readings. He mixes and cooks up ingredients into something well beyond the sum of its parts: an imaginary world suspended between present and past, personal and mythical, site and non-site.

Mark Lanctôt, Curator

Untitled, 2009
Ink and watercolour on paper
35.6 x 27.9 cm

On the Banks of the Red River, 2008
(cover)
Wood, glazed ceramic sculptures, metal
and fabric, 1/3
218.4 x 642.6 x 246.4 cm

Photos: Courtesy David Zwirner Gallery

February 4 to April 25, 2010

Marcel Dzama

Of Many Turns



Known primarily for her hybrid felt and wool sculptures, Luanne Martineau belongs to a generation of artists who use traditional craft techniques and materials to produce critically engaged and formally astonishing artworks. Martineau's labour-intensive felt sculptures, virtually impossible to describe in all their visual and physical complexity, produce an experience that oscillates between fascination and repulsion, between the macroscopic and the microscopic. This exhibition presents a dozen recent works, including an artist's book, felt sculptures, drawings and what Martineau calls "drulptures"—a unique combination of the two latter disciplines.

Luanne Martineau

Through her work, Luanne Martineau engages in a series of "conversations" with a diverse range of interlocutors that include Abstract Expressionism, Postminimalism, Feminism, popular culture, prairie ruralism and craft. Particularly interested in the history of art, and an avid reader of artists' writings, she consciously and systematically unpacks the formal, critical and ideological underpinnings of American avant-garde art since the 1950s. In the process, she orchestrates encounters between the brutally organic nature of her images, forms associated with high-modernist art—Barnett Newman's zips, Willem de Kooning's gaping mouths, Philip Guston's cigarettes—and craft techniques in a way that destabilizes the ideological foundations of her references. Martineau's use of needled and industrial felt allows her to partake in these conversations from a distance, outside the traditional media of painting and sculpture, while conducting a concurrent dialogue with contemporary craft.

Felt is an extraordinary material. It is a fabric, but since it is not woven it cannot be classified as a textile. Martineau needle-punches dyed, raw, sheep's wool fibres over and over in order to entangle and compress them. Though the technique does not require any special skill, it is highly labour-intensive, and the artist has refined it to an astonishing degree: strands of various colours are needle-punched together to create a decidedly painterly effect, while the building up of many layers hardens the felt, resulting in dense, thickly sculptural masses.

At the heart of Martineau's practice is the notion of double-coding—a term associated (tellingly) with postmodern architecture, the Baroque and contemporary craft. It refers to the embedding of two or more recognizable but contradictory codes in order to disrupt or destabilize meaning. Martineau identifies formal languages that appear to have fixed ideological content (Abstract Expressionist painting, for example) and attempts to create contravening formal situations that undermine that content. Craft techniques function in her approach as a disruptive device—the means by which double coding is achieved. This multiplication of codes results in works that refuse to sit comfortably within the categories of abstract or figurative, minimalist or expressionist, drawing or sculpture, beautiful or grotesque, high or low, craft or art.

Luanne Martineau was born in 1970 in Saskatoon, Saskatchewan, and currently lives and works in Victoria, British Columbia, where she is Assistant Professor of Theory and Drawing at the University of Victoria. She was short-listed for the 2009 Sobey Art Award and her works are represented in a number of collections, including those of the Musée d'art contemporain de Montréal, the National Gallery of Canada and the Vancouver Art Gallery.

Lesley Johnstone, Curator

February 4 to April 25, 2010



Who are they you salute, and that one after another salute you, 2009

Hand-sewn Japanese paper, graphite and thread

149.8 x 182.9 cm

Collection of the artist

Courtesy TrépanierBaer Gallery, Calgary

Form Fantasy, 2009

Industrial felt, needle-felted wool and thread

243.8 x 66 x 71.1 cm

Collection of the artist

Courtesy TrépanierBaer Gallery, Calgary

Photos: John Dean

February 4 to April 25, 2010

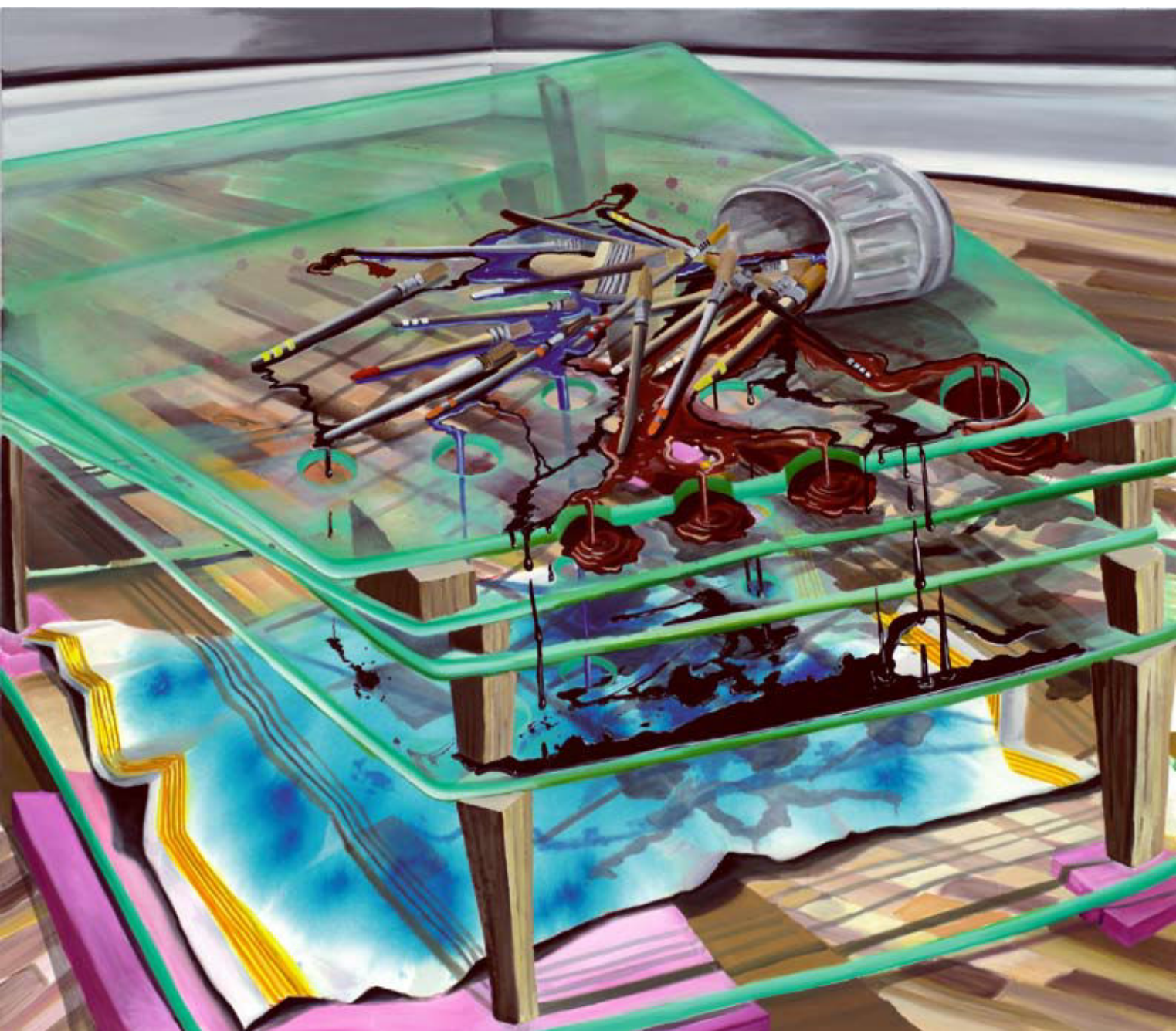
Etienne Zack

This exhibition comprises over twenty paintings produced by Montréal artist Etienne Zack over the last six years, and includes two major new works created specifically for the show.

Zack's self-reflective approach frequently focuses on the context in which artworks are produced and exhibited, and the physical and conceptual tools that go into creating them. This preoccupation of his may be observed in the iconography of his paintings (which regularly feature the studio, art gallery and painter's materials, or various historical and theoretical reference works, side by side with fictional technical manuals), though it is conveyed even more plainly in the assembly logic that governs the way they take shape. In this way, his work defuses the emotionalism generally associated with the artistic process, and instead brings out the constructed or playful character that determines it.

Held in a state of permanent tension, Zack's works summon up highly diverse modes of visual expression that are called upon to interact according to a schematic bricolage logic, as if to allude to the difficult synthesis of the traditional *grandes machines*, or large-format paintings. On the one hand, a set of framed structures subjects the representation to a strictly ordered arrangement, which applies a process of repetition, multiplication, symmetrical duplication, *mise en abyme* and plays of scale, in some cases even borrowing from the elements of linear perspective and its mathematical foundations. On the other hand, a colourful, relatively expressionistic pictorial treatment is used to depict a theatrical profusion of visual elements following a logic of the formless and excess that pushes the representation to the edge of entropy. Here, architecture is intermingled with the organic, territories expand and threaten to tackle one another, and the proliferation reaches a breaking point of overload and saturation, as if the accumulation of semantic strata and the opaqueness of the reading were in response to the threat of a collapse, or heralded the many excesses of a fantastical, baroque animism. Animism and metonymic organization thus act together to develop a meditation on the body and the various systemic forces it can be subjected to.

Born in Montréal in 1976, Etienne Zack briefly attended Concordia University before moving on to Vancouver, where he studied at the Emily Carr Institute of Art + Design. He won the 2005 RBC Canadian Painting Competition and was awarded the Prix Pierre-Ayot in 2008. That same year, his work was presented at the Musée as part of *Nothing Is Lost, Nothing Is Created, Everything Is Transformed: The Québec Triennial 2008*. Previously, in 2004, he was selected by Neo Rauch and Gerd Harry Lybke to take part in the exhibition *East International* at the Norwich Gallery (Norwich, England). Zack also participated in the shows *Paint* (Vancouver Art Gallery, 2006–2007) and *According to This* (Bergen Kunsthall, Bergen, Norway, 2006). He currently lives and works in Montréal. **François LeTourneau, Associate Curator**



Spills in a Safe Environment (Abstraction),
2009
Acrylic and oil on canvas
152.5 x 167.5 cm
Collection of the artist
Photo: Guy L'Heureux

From the moment a strategy for conceiving space becomes discernable, certain extra-formal issues arise. In the course of the last century's many artistic revolutions and transformations, we invented various underlying forms of aesthetic, social and political discourse, ranging from utopian theories to critical analysis.

Drawn from the Musée d'art contemporain Collection, this exhibition attempts to echo the strategies elaborated within the works on view. Where there is apparent formal rigidity, the exhibition hopes to provide an open-ended, oblique and fragmentary reading of the works' structural framework. In this way, the links and gaps between the works raise a fundamental question: How, then, can we conceive of our place and our actions within both the spaces produced and their subsequent deconstruction? Indeed, other spaces await us.

Cubes, Blocks and Other Spaces

Until April 5, 2010



Photos: Richard-Max Tremblay



Major Gifts

Generously donated over the last three years, the remarkable works by David Altmejd, Yves Gaucher, Anselm Kiefer, Rober Racine, Francine Savard and Lorna Simpson featured in this new exhibition of art from the Collection already constitute some of its major strengths. In recognition of the importance and quality of these gifts, the Musée is delighted to share, with the museum-going public, its fundamental interest in these works and its gratitude to their donors.

Max and Iris Stern International Symposium 4

Art + Religion

April 15 to 17, 2010

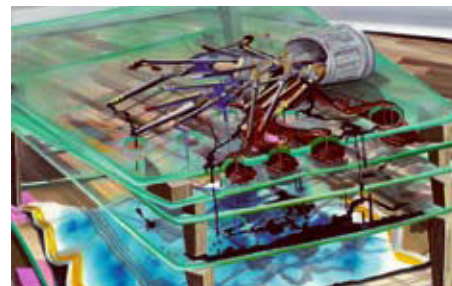
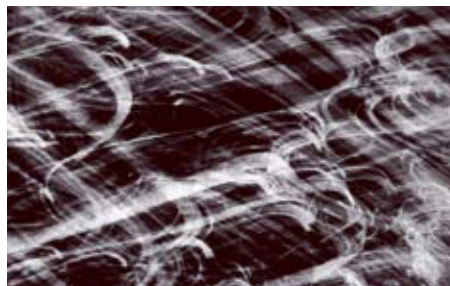
The Musée d'art contemporain de Montréal, in collaboration with Concordia University and Place des Arts, is pleased to present Art + Religion, the fourth Max and Iris Stern International Symposium, scheduled to take place from April 15 to 17, 2010.

The growing—and often controversial—visibility of religion in the world of international media and the anxiety aroused by its hypothetical “return” in Western societies that, until very recently, were still convinced of the inevitable globalization of the historical process of secularization, have sparked considerable debate in philosophical and socio-cultural studies, and given rise to a number of cross-disciplinary research projects in academic circles. Yet despite the important role played by theology in post-modern philosophy—in the work of Derrida, Levinas and Ricoeur, for example—the world of contemporary art seems largely to have maintained a certain discursive inhibition vis-à-vis the issue of religion. In fact, the discussions have so far found little echo within the fields of art theory and history, in spite of the efforts originating mainly from art institutions and museums.

This symposium therefore seeks to bring together leading international specialists from a variety of disciplines—artists, curators, art historians, anthropologists, legal scholars, specialists in communications, literary and religious studies, philosophers, psychoanalysts and theologians—to build on the existing body of research and determine potential theoretical points of contact between practices and discourses in contemporary art and religion.

The presentations will be given in Place des Arts' Cinquième Salle and the Agora du Cœur des sciences at the Université du Québec à Montréal. In conjunction with the Symposium, a program of videos from the exhibition *Medium Religion* (ZKM Karlsruhe, 2008–2009) will be screened in Beverley Webster Rolph Hall at the Musée. Art + Religion is presented in partnership with the symposium *Sacrifiction* organized by UQÀM's Canada Research Chair in Aesthetics and Poetics.

For the detailed Symposium program, please visit the Musée website in the coming months. **François LeTourneux**



Exhibitions

Marcel Dzama

February 4 to April 25, 2010

Etienne Zack

February 4 to April 25, 2010

Luanne Martineau

February 4 to April 25, 2010

A conversation with artists Marcel Dzama, Luanne Martineau and Etienne Zack, and curators Mark Lanctôt, Lesley Johnstone and François LeTourneau, will be held, in English and French, on Thursday, February 4, 2010 at 4 p.m.

Major Gifts

Until April 5, 2010

Cubes, Blocks and Other Spaces

Until April 5, 2010

With Glass, Under Glass, Without Glass

April 24 to October 3, 2010

Paul-Émile Borduas

"Les frontières de nos rêves ne sont plus les mêmes"

April 24 to October 3, 2010

Arrimage: Distortion

May 15 to 30, 2010

Multimedia Events

Beverly Webster Rolph Hall (lower level)

Projections Series – Karl Lemieux

January 13 to March 14, 2010

International Festival of Films on Art

March 18 to 28, 2010

Lectures

Max and Iris Stern International Symposium 4 Art + Religion

April 15 to 17, 2010

Art Videos

Gazoduc-TQM Room

Free admission

An excellent way to round out 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.

Also during Friday Nocturnes, February 5, March 5 and April 2 at 5:30 and 7:30 p.m.

Holiday Monday (Easter), April 5 at 11:30 a.m., 1:30 p.m. and 3:30 p.m.

January 12 to February 21, 2010

Lorna Simpson

Director: David Browden, 1996.

Burlington: Annenberg Media / CPB Project (25 min). (*A World of Art: Works in Progress* series).

Thomas Struth

Director: Jean-Pierre Krief, 2001.

Issy-les-Moulineaux: Arte France; Paris: KS Visions (14 min). (*Contact* series).

February 23 to March 28, 2010

François Lacasse: peintures 1992–2002

Director: Chantal Charbonneau, 2002.

Montréal: Musée d'art contemporain de Montréal; Groupe de recherche en arts médiatiques (14 min).

Worst Possible Illusion: Curiosity Cabinet of Vik Muniz

Director: Anne-Marie Russell, 2001.

New York: Mixed Greens (56 min).

March 30 to May 2, 2010

The Point of Least Resistance

Directors: Peter Fischli and David Weiss, 1981.

Zurich: T&C Film (30 min).

The Right Way

Directors: Peter Fischli and David Weiss, 1983.

Zurich: T&C Film (55 min).

Nocturnes

The first Friday of every month: mark it down!

Friday, February 5, March 5, April 2 and May 7, 2010 from 5 to 9 p.m.

A different way to visit the Musée and its exhibitions. The Nocturnes offer evenings of discovery of today's art with, as a bonus, the hottest bands around, bar service, and more.

Open to all. No reservation necessary.

Admission with regular Musée ticket or our \$15 Wired card, valid for one year.

Musée Day Camp

School Break March 1 to 5, 2010

For children aged 6 to 11

Add a splash of creativity to your children's March Break with this lively and colourful day camp. A whole slew of visual arts activities are on the schedule. Inspired by the exhibitions on view at the museum, participants will discover some unusual works and try out a host of novel techniques and materials, under the guidance of a dynamic team of educators. There's sure to be plenty of fun and laughs too! On Friday at 4 p.m., friends and family will be invited to a very special vernissage to admire the campers' many artistic creations.

The \$190 fee (tax included) covers all materials needed, plus daycare service before camp every day from 7:30 to 9 a.m., and after camp Monday to Thursday from 4 to 6 p.m. (no after-camp daycare on Friday). Meals and snacks are not provided (fridge and microwave oven available).

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

INFORMATION and REGISTRATION

Manon Guérin, preferably by e-mail:

manon.guerin@macm.org

or by phone: 514 847-6266



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. or 3 p.m.

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

For school groups

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

Information/reservations: 514 847-6253

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.

A New Twist on Drawing

March 12 to April 18, 2010

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

Effervescent Art

April 23 to June 11, 2010

With imaginations fired by the Paul-Émile Borduas paintings shown in the exhibition "*Les frontières de nos rêves ne sont plus les mêmes*," we will use spatulas and spontaneous gestures to produce abstract images.



Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults who want to add a creative flair to their Tuesday afternoons. Every Tuesday, a different activity will be offered. On the day of the activity, come to the museum a little earlier and you can visit the exhibitions free of charge (just show your workshop admission ticket). Cost: \$12 per workshop.

Space is limited.

Registration required: 514 847-6266

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!

Boundaries Blurred

March 16 and 23, 2010

The varied techniques and media employed in the works of Luanne Martineau will lead participants in unexpected creative directions.

To Be Discovered

April 6 and 13, 2010

Come join in these highly original workshops. After becoming acquainted with a selection of works exhibited at the museum, you will take part in two novel activities that will let your imagination run wild!

Borduas and Company

May 4, 11 and 18, 2010

The exhibition "*Les frontières de nos rêves ne sont plus les mêmes*," marking the fiftieth anniversary of the death of Paul-Émile Borduas, will pay tribute to this leading figure in the history of modern art in Canada. Inspired by Borduas as well as other artists whose development he greatly influenced, this workshop offers an intriguing series of painting activities, with the emphasis on spontaneity and free expression.



Practical Information

Hours

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

Wednesday: 11 a.m. to 9 p.m. (free admission from 5 to 9 p.m.)

Admission

\$10 adults

\$8 seniors (age 60 and over)

\$6 students (age 30 and under with valid I.D.)

\$20 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

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 \$15

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.

Thank You to Our Donors!

In terms of gifts of artworks, 2008–2009 was an exceptionally fruitful year. For the first time in its history, the Musée d'art contemporain de Montréal received nearly four million dollars' worth of works (based on market value) donated over the course of a single year. This may sound surprising at a time of financial crisis and a sluggish economy. Nevertheless, nearly ninety works were added to the Musée Collection this year.

There is no doubt that we owe our donors a tremendous debt of gratitude.

We must first single out the contribution of the artists themselves: David Altmejd, Dominique Blain, Ian Carr-Harris, Robin Collyer, Michel Daigneault, Romeo Gongora, Michel Goulet, Yannick Pouliot, David K. Ross, Rhonda Wepler and Trevor Mahovsky all donated works to the Collection. Also noteworthy is the support of discriminating collectors such as Fernande Saint-Martin, Michiko Yajima Gagnon, Gaétan Charbonneau, Marielle Lalonde, Luc LaRochelle, Jean-Paul Bossé, James Lahey, Irving Ludmer, Jean Saucier, and Sylvie and Michel Poirier, not to mention the many donors who wish to remain anonymous.

It is quite obvious that the growth of *our* Musée and its Collection is largely due to the extraordinary, exemplary generosity of our artists and collectors, who care deeply about *their* Musée. They are our partners in building the artistic heritage of tomorrow. To date, more than 600 donors have enriched the museum with over 3,000 works—a generous proportion of the 7,500 in total in the Collection.

Suzanne Lemire, Collection Development

To all our donors, thank you for joining with us in making the Musée d'art contemporain de Montréal a great museum!

David Altmejd
Le Dentiste, 2008
Wood, plywood, rigid polyethylene foam, expanded polyurethane foam, mirror, teeth, quail eggs, glass
365.7 x 152.4 x 121.9 cm (dimensions approximate)
Gift of the artist and Andrea Rosen Gallery, New York
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

Rober Racine
Fantasmes fragiles, 2003–2004
Mixed media on paper
Gift of Christian Maillhot and Natali Ruedy
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

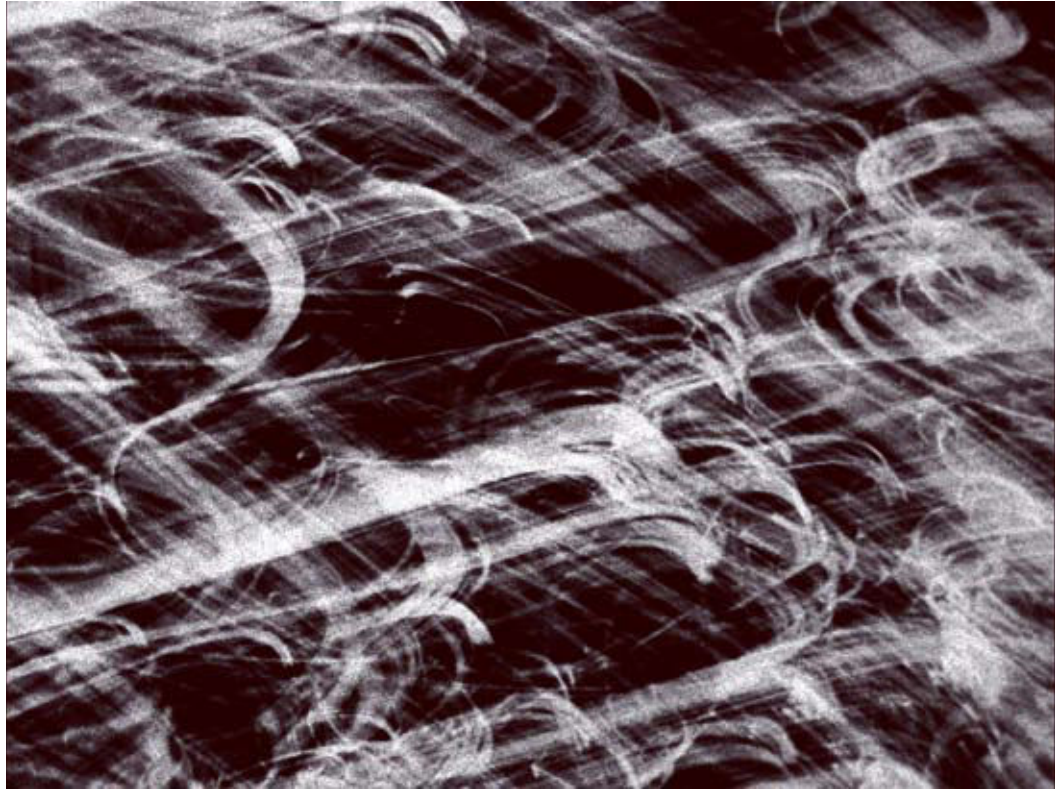


Karl Lemieux

Mamori

Until March 14, 2010

Mamori, 2010



The *Projections* series introduces the Montréal public to works by artists on the local and international scenes who are building and enriching the art of film. Starting January 13, the series presents the world premiere of *Mamori*, a film by Karl Lemieux with original music by Spanish composer Francisco López, a leading figure on the avant-garde music scene.

Mamori is a National Film Board production, made at the NFB's famous Animation Studio, a legendary creative space where the spirit of artistic excellence and innovation passed on by Norman McLaren is still in the air. McLaren, a pioneer of *auteur* animation, won 200 international awards for his films, including an Oscar and a Palme d'or at the Cannes Festival. His collected works have now been registered by UNESCO as part of our world heritage. In the all-digital age, when the world of film has totally reinvented its creative methods and is rapidly integrating new exhibition platforms, it is truly a delight to present, at the Musée d'art contemporain de Montréal, the latest creation of the NFB's Animation Studio which, since its origins in the 1940s, has continued to foster originality and open up new avenues for *auteur* animation. **Louise Simard, Head of Multimedia Events**

International Festival of Films on Art

Carrying on a partnership that dates back to the very beginnings of the International Festival of Films on Art in 1981, the Musée is pleased to welcome FIFA back for its 28th edition, which will run from March 18 to 28, 2010. Among the many surprises FIFA has in store for you are films on artists Sam Taylor-Wood, Lucian Freud and Pipilotti Rist, and a screening of works on the theme of Voyeurism and Video. The line-up includes more than 200 films from twenty-five countries. For details, visit the FIFA website: www.artfifa.com

National Bank Financial Group Collectors Symposium

The third Collectors Symposium, sponsored by National Bank Financial Group, took place on November 12. Diane Vachon was the Honorary Chair of this benefit event organized by the Foundation, and the evening was chaired by Jean-Claude Baudinet. The goal of the Symposium is to allow participants to share in the experience of sitting on an acquisition committee. And so, following the presentations of the three works proposed by the curators, and thanks to the proceeds of the event, the guests selected the pieces by Ed Pien and Patrick Bernatchez.

Multidisciplinary artist **Claudie Gagnon** (Montréal, 1964) has an unusual and original practice. Her site-specific installations, performances, theatrical productions and *tableaux vivants* are made out of an accumulation of found and retrieved elements that, when juxtaposed, take on an obvious dramatic quality. Food, table and home are recurring themes in her work. The table and chandelier featured here were specially created for the artist's retrospective presented first in Joliette, then in Québec City and Saint-Hyacinthe, in 2007. Through the diversity of the materials—from the highly precious to the most common, from crystal to ordinary glass—Gagnon suggests a multiplicity of eras, socioeconomic circles and qualities of life, turning her work into a portrait of society.

Claudie Gagnon
Les Hôtes, 2007, reconstituted in 2009
Glass, mirror, table, cotton tablecloth,
built-in halogen lighting system
Table: 132 x 487 x 76 cm
Mirror: 147 x 81 cm

Le Grand Veilleur, 2007, reconstituted
in 2009
Glass, metal support, nylon wire,
built-in halogen lighting system
Metal support: 111 x 78 cm
Chandelier: 129 cm (height)
Courtesy the artist

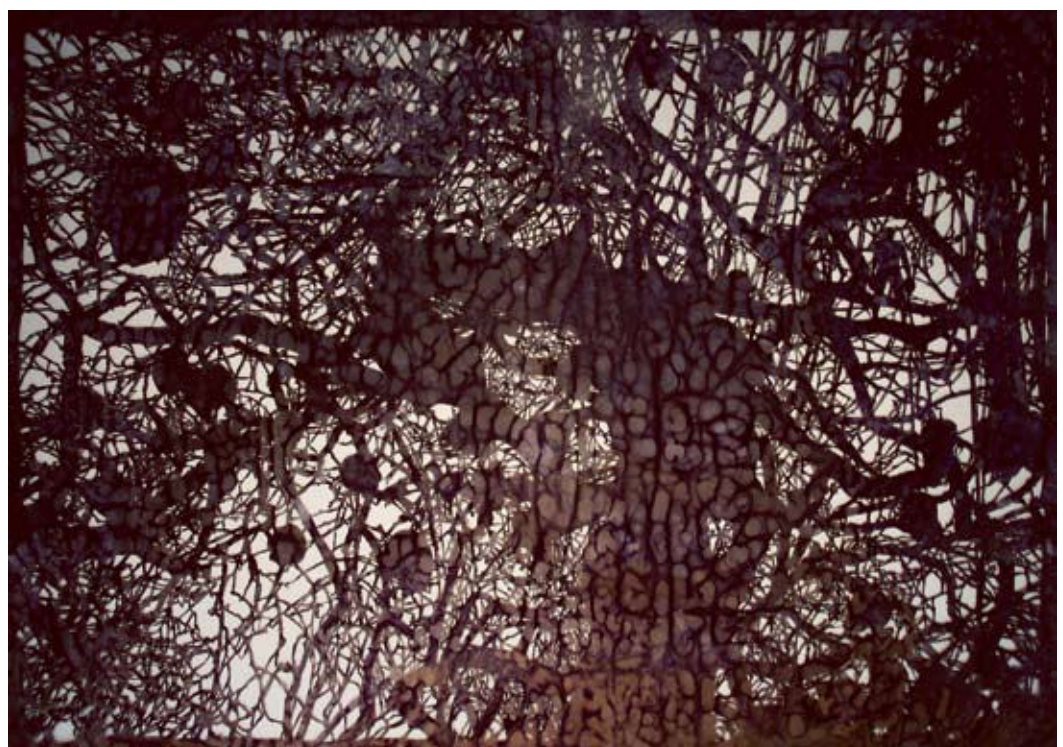




Patrick Bernatchez
Untitled, 2008
 Mixed media, etched mirror, glass
 and resin
 182 x 243 x 5 cm
 Courtesy Galerie Donald Browne

Patrick Bernatchez (Montréal, 1972) works in photography, installation and video, as well as painting and drawing. The painting *Untitled* (2008) is part of the *Chrysalides* project (2006–2008), which was first shown in the place where it was produced, namely in and around The Fashion Plaza building in Montréal’s Mile End. Covered with layers of painted and etched mirrors, the former factory seems to burst open in the middle, as if to give birth to a swarm of skulls. The chrysalis, a central image in the artist’s work, is evoked here. Indeed, Bernatchez often returns to the theme of metamorphosis—organic, psychological or technical—in phantasmagorical scenarios that give rise to questioning about human destiny.

Revolving mainly around drawing and installation, and variously relating to the virtuosic, the momentary and the precarious, the enigmatic art of **Ed Pien** (Taipei, Taiwan, 1958) conjures up mysterious fictions. The spectacular drawing *Remembering the Past, Present and Future* takes up from the cut-outs he began in 2005–2006, following a study trip to China during which Pien reconnected with the ancestral art of paper cutting. The many shapes cut out of coloured, reflective paper reveal plant motifs suggestive of the lushness of exotic landscapes, the notion of a growing tree and the essential, though barely hinted-at, presence of the human silhouette.



Ed Pien
Remembering the Past, Present and Future,
 2008
 Ink on cut-out 3M reflector and
 shoji paper
 259 x 365 cm
 Courtesy Pierre-François Ouellette
 Art Contemporain

Photo: Nat Gorry



Public Relations

Danielle Legentil Answers Some Questions from Raymonde Moulin

How does the Musée management team define your mission—in other words, the duties of public relations—and how do you yourself see this mission?

The official mission calls for drawing up communication strategies for media relations and measures for implementing them, and developing this area of activity through public and press relations in order to increase the Musée's visibility, credibility and attendance. In concrete terms, this means establishing and maintaining relations with the media and the museum's various publics, receiving journalists, proposing topics to the media, organizing press conferences, exhibition openings and public events, putting together press kits and writing news releases. It also involves developing event scenarios, preparing notes for interviews and speeches, negotiating copyright issues, compiling and analysing press reviews, and looking after internal communications. Plus, as we jokingly tell the Communications team, "all other related duties"! I see this mission as a bridge, a link between the Musée and its publics, and between the different publics. It is my sincere hope to convey to people a passion for contemporary art.

Do you find greater interest in taking risks by supporting emerging art or in emphasizing exhibitions that focus on public success and economic profitability?

We do sometimes play the "blockbuster" card—for example, with *Anselm Kiefer* or *Sympathy for the Devil*—and it's a real pleasure to observe the enthusiasm aroused by these exhibitions. However, the museum's primary mission is to support contemporary Québec art and, while I might occasionally envy the media coverage generated by encyclopedic museums or famous artists, nothing can beat the pride and emotion of discovering and introducing the next generation, as we did with *The Québec Triennial*, or contributing to the recognition earned by a Québec artist. Being there "when the art is happening," talking about recent works, or those still in progress, operating practically in real time, like the artists in their studios and journalists at their desks—all that presents stimulating, if stressful, challenges in terms of knowledge, availability and time. We are constantly immersed in creative energy, deliberations and exchanges of ideas. Meeting all the colleagues involved, whether inside or outside the museum, is both a powerful motivation and one of the most rewarding professional and personal experiences you can have.

Do you make a conscious effort to combine the museum's education and cultural integration function (generally the responsibility of other departments) with activities such as hosting events in all types of artistic disciplines and opening the way up for the museum as entertainment? Do you attach much importance to special events, festivities, tourist activities?

Absolutely! At the beginning of my museum career, I was influenced by research on the connections between art and life, which at the time related to developments in art, the breaking down of boundaries between genres and the effort to breathe new life into the visitor's experience and, by extension, museum work itself. Very early on in the young history of the MACM, multimedia events (music, dance, performance), open houses, symposiums and lectures were incorporated into the museum's DNA. This openness extended to the art workshops and the business departments: private events, restaurant, boutique, bookstore. Today, the Friday Nocturnes and the *Projections* series are a regular feature on the schedule, just like exhibitions. Public events such as the All-Nighter and Montréal Museums Day are part of the museum calendar too.

Contemporary art is multidisciplinary and its boundaries are loose. I also think that museological and artistic experiments are cross-disciplinary and complementary. My own background is in art history and in marketing communications! After starting out in the education sector, I went on to work in various areas of communications: clientele development, marketing and research, donations and sponsorships. Human experience is multifaceted, and that is why I prefer a comprehensive approach that integrates all the senses and reaches out to different publics.

The important thing is that all the components of marketing communications should be highly consistent, so that the variables bolster one another and support the museum's activity. For instance, when we planned the launch for the exhibition *Sympathy for the Devil*, we played the rock and roll card, while being extremely careful to stress the specific content of the show, which examined the relationship between avant-garde art and rock music over the last forty years.

I have always thought that the acronym MACM actually stood for Micro Agence de Communication Marketing!

We thank Raymonde Moulin for her part in the interview process. A specialist in the sociology of art, she was the founder of the Centre de sociologie des arts in Paris, associate director of research (EHESS) and emeritus director of research (CNRS), among other positions, and has published extensively on the art market and the status of the artist.

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The Musée Ball 2009 **Masked**

This past October 8, the Musée held a Masked Ball, presided over by Honorary Chair Serge Paquette, Managing Partner, National Public Relations. For this festive evening, the 350 or so guests were invited to show off their most elegant masks. A touch of madness was in the air... The lively, spirited party was a big hit, and the organizing committee, chaired by Marie-Claude Tellier, can proudly announce:

Ball organizing committee: Serge Paquette, Honorary Chair, surrounded by Sophie Clermont, Danièle Patenaude, Debbie Zakaib, François Dufresne, Marie-Claude Tellier, Committee Chair, and Marie Archambault.

Carole Diodati and Pierre Anctil, with their daughters Camille and Daphnée.

Paulette Gagnon, Serge Paquette, Marc DeSerres, Marie-Claude Tellier and François Dufresne.

Irving Ludmer, Céline Robitaille-Lamarre and Freema Lander.

Guess who's hiding behind the masks...

“Mission accomplished!”

“It was a great privilege to be asked by the Foundation of the Musée d’art contemporain to act as Honorary Chair of the annual Musée Ball, 2009 edition. Set right in the heart of Montréal’s Quartier des spectacles, the museum plays a vital role in the city’s cultural and economic life, particularly in raising the profile of contemporary Québec art. I must commend the outstanding efforts of the museum staff and the dedication of the members of the Foundation’s executive and Board. Thanks go as well to all the guests, whose generosity will enable the Musée to keep on fulfilling its mission by promoting our artists and showcasing their works both here and elsewhere.” **Serge Paquette**



Musée Foundation

Become a Friend and Support the Musée

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Free, priority admission to all exhibitions
Free admission to Friday Nocturnes
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and send it to:

Fondation du Musée d'art

contemporain de Montréal

185, rue Sainte-Catherine Ouest

Montréal (Québec) H2X 3X5

Over the years, the Musée's Day Camp has won three awards for excellence from the Association des camps du Québec:

for Innovation in 1997
and for Best Program in 1998 and 2006.

School Break March 1 to 5, 2010

For children aged 6 to 11

Add a splash of creativity to your March Break with this lively and colourful day camp. A whole slew of visual arts activities are on the schedule. Inspired by the exhibitions on view at the museum, you will discover some unusual works and try out a host of novel techniques and materials, under the guidance of a dynamic team of educators. There's sure to be plenty of fun and laughs too!

Summer 2010

For children aged 6 to 15

Let the freedom, spontaneity and expressiveness displayed in Paul-Émile Borduas's work fire your imagination! The fluidity of the boundaries between art, architecture and design will be sure to kindle your curiosity, while the intriguing effects of the transparency of glass, as seen in certain works in the Collection, will definitely spark your interest.

Led by a team of energetic, highly professional educators, the wide range of activities you'll be offered are guaranteed to excite! You'll be introduced to a variety of visual arts processes, tools and media: painting, drawing, sculpture, assemblage and silkscreening on T-shirts. In the digital arts section, teenagers will have a chance to do an original video project. Cooperative games, improvisation, colourful characters and picnics will also be on the menu. On Friday at 4 o'clock, your family and friends will be invited to a very special vernissage to admire your many artistic creations.

To find out about camp session dates and costs, visit www.macm.org

Information and registration: 514 847-6266



Musée d'Art Contemporain Day Camp



All-Nighter at the Musée

In the Musée foyer, the white sails of the *Capture* project will catch images in midair along with electro pop music generated by computer with the keyword *blanc*. Giant icebergs will emerge from the art workshops, which will be open to those interested. A drink of the apple ice wine *Neige*, available for purchase, will warm you up. A new page in Montreal High Lights Festival history is waiting to be filled with this seventh All-Nighter at the Musée, to be held on the night of February 27 to 28, 2010, from 6 p.m. to 5 a.m. Free admission. Suggestion: wear white.



Friday Nocturnes

Some 15,000 people have come and enjoyed these Friday evenings when the museum stays open until nine and a relaxed atmosphere reigns, with live music and a cocktail bar. Dates to mark down this winter:

Friday, February 5: We welcome Land of Talk, a Montréal indie rock trio with a hint of folk and the unique vocals of Elizabeth Powell, singer, guitarist and leader of the group.

Friday, March 5: We Are Wolves, a three-man band—four including rock. Fans of rock and electronic music, the wolves have built their den at the point where punk intersects with electro.

Friday, April 2: The trio Torngat create their own brand of instrumental music: French horn, keyboards and percussion—“chamber pop,” a musical world with a cinematic flavour.

Spotlight on the Musée



On October 28, it was the turn of the Musée d'art contemporain de Montréal and Théâtre Maisonneuve at Place des Arts to unveil their new outdoor lighting under the illumination plan of the Quartier des spectacles partnership. The creators of Lightemotion succeeded not only in lighting up the Musée building, but also in incorporating the concepts of space, time and motion, setting up a colourful dialogue between the architectural volumes and projecting a symbolic pendulum movement.



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