

# Yesterday's Tomorrows Arrimage Runa Islam Paul-Émile Borduas With Glass, Under Glass, Without Glass David K. Ross Foundation Museography Xavier Veilhan Music Video

[www.macm.org](http://www.macm.org)



# Patrick Coutu

22 mai au 3 juillet 2010

## PEINTURE EXTRÊME

10 juillet au 21 août 2010

# Nicolas Baier

4 septembre au 9 octobre 2010

## Galerie René Blouin

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Photo: Nat Gorry

At a time when the twenty-first century is emerging from its first financial and economic crisis, considered the worst in the last seventy-five years, art, for its part, is recovering from the recession and embarking on a decade in which we hope it will thrive. The efforts and constructive measures that have been put into play are cushioning the blow and fostering economic renewal despite the current difficult environment. Jacques Attali sees museums as hubs of social activity enabling us to rise out of the economic crisis. We ourselves might add that they are suitable venues for examining the role these institutions can play in the evolution of society in general. The Musée, a platform for today's art, has been in existence for more than forty-five years. At this stage in its history, it finds itself particularly in need of financial support from all possible sources—municipal authorities and other levels of government, corporations, private organizations and individuals—in order to fully accomplish its projects, especially those in the areas of education and the Collection, but also the museum's programming as a whole. The challenges are great but not insurmountable. We are determined to move forward to achieve our objectives in an atmosphere of recognition and respect. Our annual campaign is currently under way, and we very much need your financial support.

The coming summer promises to be full in every regard, with a schedule that revolves, first of all, around five new exhibitions. The initiative to bring together works by ten Québec, Canadian and international artists in the exhibition entitled *Yesterday's Tomorrows* ties in with our desire to make such groupings of artists around a specific theme a part of our regular activities. Although there are conceptual differences in their practices, the invited artists follow strategies of appropriation, reclamation and dialogue in taking inspiration from the work of an architect, a specific architectural monument, an object or a specific aesthetic associated with the Modernist movement. To complement the pieces shown, a program of seven international films will be screened.

Our exhibition devoted to Runa Islam is a coproduction with the Museum of Contemporary Art, Sydney, Australia. It focuses on the creation, over the past six years, of five works, two of them produced specially for this presentation. The artist particularly likes to work in the media of film and video installation, and feels a close connection to the image and its narrative structure, as well as the history of experimental cinema, temporality and the constructed nature of film language. Her recent pieces have investigated notions related to the device, memory and experience.

Alongside these two shows, the photographs of Montréal artist David K. Ross offer an original take on the questions of storing and preserving artworks. His approach considers the nature of the work and its connection to museography by looking at the shipping and packing crates used, traditionally painted in coded colours. The happy result is an exercise in recalling the issues involved in abstract pictorial practice.

In conjunction with the major event *Montréal City of Glass*, which involves a large number of exhibition centres, the museum has mounted *With Glass, Under Glass, Without Glass*. This show features various works chosen from the Musée Collection and distinguished by a direct or indirect connection to the choice of a material—glass, neon or mirror—that sheds light on the practices of close to a dozen artists.

To mark the fiftieth anniversary of the death of Paul-Émile Borduas, the museum is presenting forty or so works from the Collection, chosen by four Québec artists and by exhibition curator Josée Bélisle, together with pieces by these same artists: François Lacasse, Guy Pellerin, Roland Poulin and Irene F. Whittome, who acknowledge the decisive role played by Borduas at one point or another in the development of their careers. *Paul-Émile Borduas: "Les frontières de nos rêves ne sont plus les mêmes"* gives us the opportunity to launch a series of "carte blanche" exhibitions and so offer a new look at the Collection as seen from varying points of view.

With its critical location at the centre of numerous exchanges and festivities, the Musée is part of the excitement that takes over Place des Festivals and the entire Quartier des spectacles all summer long. Standing at the crossroads of this activity, the Musée d'art contemporain de Montréal contributes to the social and cultural harmony by joining forces with the Jazz Festival, in particular. Other highly popular events at the museum are the Nocturnes that take place on the first Friday evening of every month and the *Music Video* program, now in its fifth edition, that will be screened in the Projections series starting July 15. This international selection includes videos by such artists as Benny Nemerofsky Ramsay and Dominique T. Skolt. Some of them make true video clips, while others create video works inspired by pop music. Finally, artist Ghada Amer will give a lecture at the museum on September 30 to open the symposium: *État de la recherche "Femmes: théorie et création" dans la francophonie*, organized by UQÀM.

As well, be sure not to miss our educational activities, of which there are many: whether at our day camps, our art workshops or our guided exhibition tours, you'll find educators who are lively, dynamic and ready to lead you on a voyage of discovery of the art of our artists. Make it a date!

**Paulette Gagnon**  
Director



*Ten Artists Revisit Modernist  
Architecture and Design*

# Yesterday's Tomorrows

May 21 to September 6, 2010



Cover:  
Iñigo Manglano-Ovalle  
*Le Baiser/The Kiss* (detail), 2000  
Video installation: DVD projected on  
suspended screen, loop, stereo sound,  
aluminum channel structure  
Variable dimensions  
Courtesy the artist and Max Protetch  
Gallery, New York

We are at a moment in our cultural history when the precepts of Modernism as a social, critical and cultural project are under the intense scrutiny of countless artists and curators, philosophers and writers, critics and historians. *Yesterday's Tomorrows* was sparked by two interrelated questions: Why are so many contemporary artists revisiting the forms, ideas and aspirations of early Modernism? And why do so many embed their work in that of another? This exhibition brings together works by ten Québec, Canadian and international artists who have established a discursive dialogue with a particular Modernist architect, designer or monument.

Modernism is associated with seductive functional objects, elegant glass and steel houses, large-scale urban projects, low-cost social housing and concrete skyscrapers. It is predicated on a utopian belief in the power of the machine and the potential of industrial technology to make a better world, coupled with a clear vision of the role that art, architecture and design could play in forming that world. Despite a rejection of many of the legacies of Modernism—its divorcing of the individual from history; its grounding in a progression of great ideas and great masters; the inhumanity of some of its realized projects; its grand, technologically based schemes and centralized social engineering—the impulse to revisit the Modernist enterprise is widespread.

Each of the works in the exhibition revisits a particular moment in the Modernist canon, telling the (hi)story of an object, a building or a theoretical approach. The contemporary work *contains* the history of the original—including its inscription in a social context and its significance within the Modernist canon—but attaches supplemental meaning. The artists are concerned with transmitting the artistic project of another. They question cultural memory, conducting colloquies across time and between genres. They look at what happens to forms, signs and symbols when they are extracted from their original context and transported to another time and place. They cast a sympathetic eye over an era when utopian ideals were still possible, resolutely avoiding nostalgia, acknowledging the era's failures and highlighting its contradictions.



The Modernist house, flat-roofed, unadorned, geometric and functional, was one of the primary sites at which the Modernist vision was played out. Intended to provide a new way of living for the masses, it embodied the ideals of social reform dear to the movement's early protagonists. That so many of these homes were commissioned by wealthy patrons is but one of the contradictions addressed by four of the works in the exhibition: Iñigo Manglano-Ovalle's film installation *Le Baiser/The Kiss* is set in Mies van der Rohe's Farnsworth House; Dorit Margreiter's film installation *10104 Angelo Drive* takes one of John Lautner's iconic Hollywood residences as its subject; in the series entitled *Phantoms of the Modern*, John Massey photographs a house designed by his father, Hart Massey; and David Tomas proposes a series of models of a villa designed by the philosopher Ludwig Wittgenstein.

The utopian ideals, democratic aspirations and socialist leanings of Poul Henningsen and Buckminster Fuller find resonance in Simon Starling's and Tobias Putrih's use of humble materials to create provisional, makeshift art objects. In his *Homemade Henningsen PH5 Lamps*, Starling employs recycled materials to remake the iconic lamps of Danish designer Poul Henningsen, while Putrih's *Quasi-Random* drawings and sculptures investigate Buckminster Fuller's theoretical *Cloud Nine* project.

In her installation "*History appears twice, the first time as tragedy, the second time as farce*," Paulette Phillips explores the complex narrative of Eileen Gray's villa E-1027, whereas Nairy Baghramian's highly productive collaboration with Janette Laverrière has resulted in a reconstruction and revamping of the French industrial designer's 1947 dressing room for actresses. These two installations reflect the feminist engagements of both the contemporary artists and the Modernist designers, and affirm a desire to reveal the significance of the designers' work and to assign them their rightful position within the Modernist canon.

The widespread use of concrete in postwar Modern architecture has resulted in the almost wholesale rejection of many urban projects, from Brasilia to Glasgow, from Marseille to Montréal. Against this backdrop, Toby Paterson and Arni Haraldsson address the legacies of two of Britain's best-known Brutalist architects: Paterson's wall mural created specifically for the exhibition examines Basil Spence's British Pavilion for Expo 67; and Haraldsson's photographic project focuses on the social housing of Ernő Goldfinger.

Simon Starling  
*Homemade Henningsen PH5 Lamp*, 2004  
Found metal lampshades, steel, light fittings  
63.5 x 63.5 x 40.6 cm  
Collection of Lisa Roumell and Mark Rosenthal, New York

John Massey  
*Phantoms of the Modern / The Beginning of the World*, 2004  
Ink-jet print  
69.9 x 83.3 cm  
Collection of the Canadian Museum of Contemporary Photography, affiliated with the National Gallery of Canada

**Lesley Johnstone, Curator**

Among other concerns, David K. Ross casts a sustained, searching gaze on less visible aspects of artistic practice and some of its corollaries related to the temporary or extended (and sometimes permanent) storage of the results of that practice: works kept in the studio or in museum vaults, the notion of depositing, the function of crating ... a whole continuum of operations that are discreet, to say the least, presiding over a potential (re)exhibiting.

# David K. Ross

*Attaché*

May 21 to September 6, 2010

<sup>1</sup> Remarks by the artist. See his website, [www.graphicstandards.org](http://www.graphicstandards.org).

<sup>2</sup> MACM (Musée d'art contemporain de Montréal), pink before 1989, deep purple after 1989; MMFA/MBAM (Montreal Museum of Fine Arts/Musée des beaux-arts de Montréal), ochre yellow; AGO/MBAO (Art Gallery of Ontario/Musée des beaux-arts de l'Ontario), pale turquoise; NGC/MBAC (National Gallery of Canada/Musée des beaux-arts du Canada), red; CCA (Canadian Centre for Architecture/Centre Canadien d'Architecture), deep blue; MNBAQ (Musée national des beaux-arts du Québec), navy blue and metallic finish.

With the *Attaché* project, Ross methodically preserves the memory of a recent stage in museography, while also revisiting one of the great moments in contemporary art history: "Since the mid-1960s, a colour-coded identification system has been in use by Canadian public art galleries. ... Contemporaneous with the appearance of these coloured crates on the expanding gallery scene in the mid-twentieth century was the ascendancy of Colour Field painting as a major artistic style."<sup>1</sup>

This apparently anecdotal angle of approach permits an in-depth exploration of the very nature of the artwork (and its components of surface, colour and form), its durational potentialities, and its methods of preservation and conservation. The project revolves around a particular object that is threatened with obsolescence: the traditional packing crate, painted with a specific colour "attached" to each museum. Under a new regulation for identifying packing materials, the exterior of crates may no longer be entirely painted over. Some eight empty crates from nearly as many institutions (MACM, MMFA/MBAM, AGO/MBAO, NGC/MBAC, CCA, MNBAQ)<sup>2</sup> were selected and documented. A chosen detail was enlarged, in high resolution, to the actual size of the crate (or, rather, to a slightly smaller size, so that the newly created work could, if necessary, fit inside); the resulting colour images, extremely sharply defined, become eminently pictorial. The plastic quality of the surfaces reproduced and their large size reveal accidental irregularities and pictorial gestures that recall the major issues addressed in the 1950s and 1960s by abstract painting: abstract expressionism, colour field painting, monochromatic abstraction.

Applying the acuity of a selective, systematic gaze, Ross broaches—paradoxically, by positioning them within the representation itself—the visual constants of pictorial abstraction. Imbued with conceptual considerations (form and content, light and colour, motif and texture, scale and format), all these elements with ordinarily predetermined effects work together to complete engaging, luminous pieces set within concentrated, flattened (compressed) versions of the original large, orthogonal volumes. Evoking, through the accidental play of visual associations, blue-saturated pictures of the brain, difficult, hostile territories, layers of flesh, this series of large, hybrid, baroque monochromes recreates, in the assurance of the photographic gesture and through the exponential accumulation of strata of contents, the spaces and tensions of abstract landscapes conceived anew.

**Josée Bélisle, Curator of the Collection**

*MACM (avant 1989) (detail), 2010*  
Latex print on canvas  
124 x 165 x 6 cm  
Edition of 1, plus artist's proof







*Magical Consciousness*, 2009  
Production still  
Photo: Runa Islam

# Runa





# Islam

May 21 to September 6, 2010

British artist Runa Islam's solo exhibition at the Musée d'art contemporain de Montréal comprises five 16-mm film installations. Along with such key works as *Be The First To See What You See As You See It* (2004), *The House Belongs to Those Who Inhabit It* (2008) and *Assault* (2008), on view will be a new shared commission by the MACM and the Museum of Contemporary Art, Sydney, Australia, tentatively entitled *Magical Consciousness*.

*Magical Consciousness*, a silent, black-and-white film, can be seen as an act of concealing through unveiling. The camera examines an object's un/folded surfaces close up and under dramatic lighting, revealing its formal properties while keeping at bay any straightforward description of it. The work thus creates planes upon which the viewer's perception and consciousness both project and shift in an attempt to decipher the abstract images. Once the object is revealed in its entirety and we realize that it is a screen, its dual nature comes to the fore: something one can hide behind (a partition) or use as a projection surface (such as in the cinema). This is all the more meaningful once we find out that what we're shown is the verso of a Japanese screen that has the particularity of being totally covered in gold leaf. Filmed in black and white, the gold turns to silver and the screen becomes something of a reflector of an imagined consciousness that is counter to any depicted narrative.

Through these works, Islam pursues her ongoing investigations that are rooted in experimental and expanded cinematic techniques. By dissolving traditional narrative structures and collapsing representation onto phenomenological experiences, she continues to discard the mimetic conventions of image making to better engage with critical modes of representation and their transformative effect upon the conception, perception and reception of ideas, subjects and forms.

Runa Islam has gained an international reputation through her nomination for the 2008 Turner Prize and her participation in the *Venice Biennale*, *Manifesta 7* (Trentino, Italy), *Modernologies* (MACBA, Museu D'Art Contemporani de Barcelona) and solo exhibitions in Vienna (MUMOK), Zurich (Kunsthaus Zurich), London (Camden Arts Centre) and Los Angeles (Hammer Projects). **Mark Lanctôt, Curator**



April 24 to October 3, 2010

# Paul-Émile Borduas



*Untitled*, 1942  
Gouache on paper  
152 x 198.5 cm  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay  
© Succession Paul-Émile Borduas/  
SODRAC (2010)

*Untitled (No. 39)*, about 1958  
Oil on canvas  
130 x 97 cm  
Gift of National Museums of Canada  
Collection of the Musée d'art  
contemporain de Montréal  
© Succession Paul-Émile Borduas/  
SODRAC (2010)



*“Les frontières de nos rêves ne sont plus les mêmes”*

## With François Lacasse, Guy Pellerin, Roland Poulin and Irene F. Whittome

Paul-Émile Borduas, a native of Saint-Hilaire, Québec, is a key figure in the history of Québec and Canadian art. His monumental body of work and collected writings left their mark on contemporary pictorial aesthetics. Primarily a painter, he is also highly regarded as a teacher, theorist, essayist and critic. When, on August 9, 1948, a group manifesto entitled *Refus global* was published in Montréal, its principal author, Borduas himself, and his fifteen co-signatories<sup>1</sup> performed an aesthetic and historic act that would have lasting artistic and ideological repercussions.

To mark the fiftieth anniversary of Borduas's death in Paris in February 1960, the Musée wishes to spotlight once again, after a two-year hiatus, a significant portion of one of the most important components of its collections, the remarkable Borduas Collection, which consists of 123 works—72 paintings, 50 works on paper and 1 sculpture—produced from the early 1920s right up to 1960.

The sixty or so pieces chosen for this new exhibition, which date from 1924 to 1960, illustrate Borduas's singular personal and artistic journey, a journey that drew on the many different paths of a figurative art gradually freeing itself from the motif, the anecdotal and surrealism, before embarking on those of a formal abstraction that attached prime importance to the gesture and the accidental, ultimately defining itself in the chromatic asceticism of deeply moving compositions.

Our goal was to offer visitors a dynamic experience of the main phases in Borduas's *oeuvre*: his student works and his early output of the 1920s; the figurative pieces of the 1930s; the radical transformations seen in his painting of the early 1940s; the gouaches of 1942 and the Automatist adventure; his New York period, from 1953 to 1955, and the Paris years, from 1955 to 1960, while also examining his aesthetic legacy in a current light. This approach is further expanded by the exhibition of works by other artists who readily recognize the decisive role played by Borduas, in one way or another, in the development of their practices.

Accordingly, we asked François Lacasse, Guy Pellerin, Roland Poulin and Irene F. Whittome to select pieces by Borduas from the Collection, to allow us to display, in this very particular setting, some of their own works that are also in the Musée Collection and, lastly, to present one or more of their new or recent works. This three-part exhibition process—curator's selection, artists' choice and participation—clearly fosters a multiplicity of views of the legacy left by Borduas, revisiting its critical contribution even as it leaves room for current individual practices. Highlighting monographic bodies of work such as this allows us to delve into specific, exemplary artistic approaches and demonstrate the continued importance of the Musée's collecting activities.

The four invited artists carried out their “carte blanche” missions enthusiastically and meticulously. What they reveal of Borduas and of themselves stems from their thorough understanding and is fully in keeping with a desire to renew their art and surpass themselves.

Josée Bélisle



<sup>1</sup> The sixteen signatories of the *Refus global* manifesto are: Paul-Émile Borduas, Madeleine Arbour, Marcel Barbeau, Bruno Cormier, Claude Gauvreau, Pierre Gauvreau, Muriel Guilbault, Marcelle Ferron-Hamelin, Fernand Leduc, Thérèse Leduc, Jean-Paul Mousseau, Maurice Perron, Louise Renaud, Françoise Riopelle, Jean-Paul Riopelle and Françoise Sullivan.



## Exhibitions

### 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

### Yesterday's Tomorrows

May 21 to September 6, 2010

### David K. Ross: Attaché

May 21 to September 6, 2010

### Runa Islam

May 21 to September 6, 2010

### Arrimage: Distortion

May 15 to 30, 2010

## Tours, Meetings, Talks

**Wednesday, May 12 at 6:30 p.m. In French**  
Tour of the exhibitions *Paul-Émile Borduas: “Les frontières de nos rêves ne sont plus les mêmes”* and *With Glass, Under Glass, Without Glass* led by Josée Bélisle, curator of the exhibition and of the Musée Collection. Exhibition galleries

**Friday, May 21 at 12 p.m. In English**  
(questions may be asked in French)  
Meet some of the artists featured in the exhibition *Yesterday's Tomorrows*, and exhibition curator Lesley Johnstone. Atrium

**Wednesday, May 26 at 6 p.m. (in English) and 7 p.m. (in French)**  
Tour of the exhibition *Runa Islam* led by exhibition curator Mark Lancôt. Exhibition galleries

**Wednesday, June 2 at 6 p.m. (in English) and 7 p.m. (in French)**  
Tour of the exhibition *Yesterday's Tomorrows* led by exhibition curator Lesley Johnstone. Exhibition galleries



## Nocturnes

A different way to visit the Musée and its exhibitions, the Nocturnes offer evenings of discovery, with music and bar service, from 5 to 9 p.m.

Friday, June 4: *Uusitalo*, by Finnish artist Sasu Ripatti, a.k.a. Vladislav Delay and Luomo, as part of Mutek, International Festival of Digital Creativity and Electronic Music;  
July 2: Clara Furey and two DJ sets; August: no Nocturne; September 3: PARLOVR.

## Multimedia Events

### Music at the MAC

**Festival International de Jazz de Montréal**

Basia Bulat, June 25, 26 and 27  
Lewis Furey, June 28 and 30, July 1  
Neema, July 4

Information: 514 871-1881

## Art Videos

Gazoduc-TQM Room

**Free admission – An excellent way to round out your visit to the Musée!**

**Schedule from May 4 to September 6, 2010**

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

Screening times during Friday Nocturnes: May 7, June 4, July 2 and September 3 at 5:30 and 7:30 p.m.

Screening times on holiday Mondays: May 24 and September 6 at 11:30 a.m., 1:30 p.m. and 3:30 p.m.

**May 4 to 30**

**Vivre avec l'art... Un art de vivre**

**Director: Anne-Marie Tougas. Montréal: Tougas, 2010 (52 min), in French.**

An art collector is filmed from inside, through his actions, his thoughts, his relationship with the artists and the works in his collection. Like most collectors, Bernard Landriault is a sensitive man, open-minded and passionate, who reads everything related to art, visits galleries and museums, travels far and wide. Source: FIFA



## Art Videos (continued)

**June 1 to August 1**

Presented in conjunction with the exhibition *Yesterday's Tomorrows*

**Infinite Space:**

**The Architecture of John Lautner**

**Director: Murray Grigor. Ojai, Calif.: The Googie Company, 2008 (90 min), in English.**

“The purpose of architecture,” said John Lautner (1911–1994), “is to create timeless, free, joyous spaces for all of life's activities.” *Infinite Space* traces the lifelong quest of this visionary architect. As a young man, Lautner broke from his mentor, Frank Lloyd Wright, leaving his native Michigan for California to forge his own unique style. Source: FIFA

**August 4 to September 6**

Presented in conjunction with the exhibition *Yesterday's Tomorrows*

**Ordinaire ou super:**

**Regards sur Mies van der Rohe**

**Directors: Joseph Hillel, Patrick Demers. Montréal: Quatre par Quatre Films, 2003 (52 min), in French.**

After Westmount Square in Montreal, the Toronto-Dominion Centre in Toronto, the Neue Nationalgalerie in Berlin, the Seagram Building in New York and the Lake Shore Drive apartments in Chicago, the fabled architect Mies van der Rohe (1886–1969) designed a gas station on Montreal's Nuns' Island in 1967. Following the success of Expo '67, developers wanted to make the island “the most marvellous residential area in North America.” In addition to exploring the interplay of form and function in the works of Mies van der Rohe, this film gauges our awareness of architectural language and the role of the architect in society. Source: FIFA

## Projections Series

### Music Video

July 14 to September 29, 2010





## 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: \$14 per workshop.

**Space is limited.**

**Registration required: 514 847-6266**

### Ciboulette

September 28, 2010

Jacques Hurtubise's eye-popping work *Ciboulette*, 1968, will give you a chance to spotlight your own creativity. In the Musée's workshops, you will make a luminous image out of cellophane, featuring vibrant motifs. When held up to a window, your picture will reveal its dazzling, colourful transparency.

## 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**, until

June 11, 2010, every Sunday at 2 p.m. or 3 p.m. Free for children under 12 (must be accompanied by an adult). No reservation necessary. There will be no Sunday workshops from June 13 to September 5, 2010.

**For school groups**, until June 17, Tuesday to Friday, at 9, 9:30, 10:30 and 11 a.m., and 12:30, 1 and 2 p.m.

Workshop/tour combination available for two classes at once

**Information/reservations: 514 847-6253**



## Art Workshops (continued)

### Effervescent Art

April 23 to June 11, 2010

Sunday, September 26, 2010,

*Journées de la culture*: 1 p.m., 2 p.m., 3 p.m.

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.

### Ciboulette

Sunday, May 30, 2010,

*Museums Day*: 1 p.m., 2 p.m., 3 p.m., 4 p.m.

September 10 to October 3, 2010

Jacques Hurtubise's eye-popping work *Ciboulette*, 1968, will give you a chance to spotlight your own creativity. In the Musée's workshops, you will make a luminous image out of cellophane, featuring vibrant motifs. When held up to a window, your picture will reveal its dazzling, colourful transparency.

### Ciboulette summer combo

Tuesday to Friday, from July 6 to August 13, 2010

From 10 a.m. to 12 p.m. and from 1 p.m. to 3 p.m.

Including workshop and tour of the exhibitions. This program is intended for day camps and daycares (ages 5 and up).

Block A: 10 a.m. to 12 p.m., Block B: 1 p.m. to 3 p.m. One adult per 10 children; free for accompanying adults

**Registration required: 514 847-6266**

\*Activities free of charge

## Day Camp

June 28 to August 13, 2010, for children aged 6 to 15

Registration required: 514 847-6266

To find out available session dates, visit our website: [www.macm.org](http://www.macm.org)



## Practical Information

### Hours

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

Wednesday: 11 a.m. to 9 p.m. (free admission from 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 5, 6 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 \$15

Enjoy unlimited admission to all our exhibitions for one year.

Also valid for access to Friday Nocturnes.

Available at the museum ticket counter.

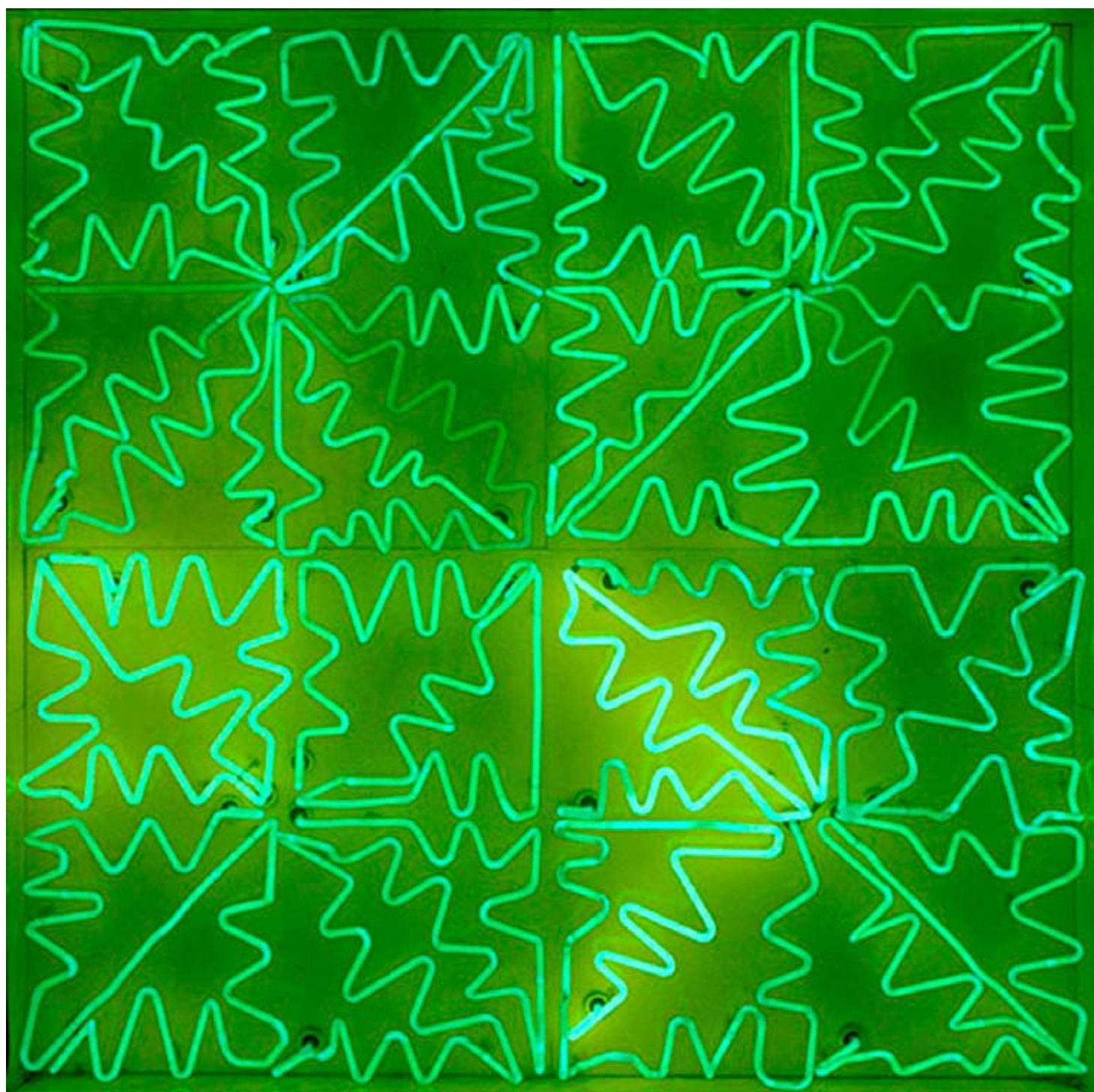
### Media Centre

#### 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.

April 24 to October 3, 2010

# With Glass, Under Glass, Without Glass





In conjunction with the event *Montréal City of Glass*, which over the course of the year involves a large number of participating museums and exhibition centres—the Canadian Centre for Architecture, Montréal Science Centre, Cinémathèque québécoise, Pointe-à-Callière Museum, McCord Museum, Montreal Museum of Fine Arts, Musée de Lachine and Château Dufresne Museum, among others—this exhibition showcases a dozen major works chosen from the Musée Collection. The presence of glass as a significant component is the principal basis for this eclectic selection that will provide an unusual cross section of the Collection and, at the same time, shed particular light on some of the main issues in contemporary art.

While the Musée rarely singles out the specific nature of a material to determine a choice of works—media multidisciplinary and porousness being one of the distinguishing features of contemporary art, after all—this conceptual as well as pragmatic constraint happens to offer unexpected convergences that together form a surprising yet coherent formal dialogue in the exhibition galleries.

Glass has travelled through the ages; it has embraced all styles. It has an immediate seductive charm, with its effects of transparency and reflection, and seems to exemplify the notions of fragility and immateriality. The idea of the magic of glass encompasses the uncertainties of the domestic and the everyday, just as it speaks of the strength of this material that is also architectural, structural and industrial, at once delicate shell and protective casing.

Glass, neon and mirrors; sculpture, architecture and furniture; film screenings, miniature painting and the blank page of paper: these are all elements, manners and devices found in the narrative or demonstrative, formalist or poetic works of the artists of different generations and origins brought together here: *Ciboulette* (1968) by Jacques Hurtubise (Québec), *Tavolo* (1978) by Mario Merz (Italy), *La Salle* (1980) by Keith Sonnier (United States), *Les Petits Métiers* (1985) and *Les Offrandes* (1986) by Philippe Favier (France), *Home* (1986) by Wyn Geleynse (Ontario), *Mère obscure, père ambigu, fils accompli: Agathe* (1994) by Stephen Schofield (Québec), *Classifié* (1994) by Claude Hamelin (Québec), *Silence and Slow Time* (1994) by Catherine Widgery (Québec), *Les Hôtes* (2007) and *Le Grand veilleur* (2007) by Claudie Gagnon (Québec), and *Le Tournis* (2008) by Gwenaël Bélanger (Québec).

These artists are admittedly not glassmakers in the artisanal sense of the term. But in questioning genres and usage, they have managed to embed light and its reflections in their works, and present us with a visual, abstract or symbolic reality that is distinctly crystallized and highly dynamic. **Josée Bélisle**

Mario Merz  
*Tavolo*, 1978  
Metal, glass and stone  
66.5 x 47.1 x 157 cm  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Denis Farley

Jacques Hurtubise  
*Ciboulette*, 1968  
Light panel (green neon)  
236 x 205.5 x 52 cm  
Gift of the artist  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: MACM







July 14 to September 29, 2010

# Music Video

From the “true” video clip commissioned from an artist by a pop star (or musician friend) to an artistic practice suffused with a pop aesthetic and sensibility, the connections between the visual arts and music are manifold and often very close: many visual artists are also musicians. A memorable event here at the Musée was the concert given by the Rodney Graham Band, in October 2006, for the opening of the exhibition *Rodney Graham*.

As far back as the late 1970s, Graham joined with Jeff Wall and Ian Wallace to form UJ3RK5, a “new-wave-art-rock” group that grew to cult status on the Canadian music scene. Around the same time, Robert Longo, leader and guitarist with the Menthhol Wars, was playing the New York clubs with Richard Prince. Tony Oursler was part of the Poetics with Mike Kelley; Oursler also performed with the noisy, post-rock band Sonic Youth. Swiss artist Pipilotti Rist sang and played with the group Les Reines Prochaines from 1988 to 1994. In the latter year, Martin Creed, who went on to win the Turner Prize in 2001, formed the band Owada, in which he played guitar and sang lead vocals. On YouTube, in a performance recorded in New York in 2007, Creed expressed his feeling of being torn between the visual arts and music: “When I’m doing music work I want to do visual work, and when I’m doing visual work I want to do music.” In France, the output of Dominique Gonzalez-Foerster, 2002 winner of the Prix Marcel Duchamp, also includes concert performances and videos following artists on tour, including Alain Bashung’s 2003 tour, for which she made the “clip” *Bill & Jane* in 2007.

This fifth *Music Video* program offers an international selection of visual artists whose interest in music forms an important component of their work and who, in various ways, have drawn on the pop aesthetic for the vocabulary and even the inspiration of their creations. **Louise Simard, Head of Multimedia Events**

Benny Nemerofsky Ramsay and Aleesa Cohene, *The Same Problem*, 2009  
Courtesy the artists

Dominique T. Skoltz, *Dislock*, 2009  
Courtesy the artist



May 15 to 30, 2010

# Arrimage 2010 Distortion

Scheduled to run from May 15 to 30, 2010, *Arrimage 2010 – Distortion* showcases works created by more than 700 students from twenty Montréal elementary schools following their visits to the Montréal Science Centre and the Musée d'art contemporain de Montréal. This year's theme prompted the student artists to rethink, transform and distort the pictorial and sculptural space. Fictional spaces, imaginary places and illusionistic effects come together in this group show resonating with multiple chords.

The exhibition was organized by the Musée's Artistic and Education Department in conjunction with the Supporting Montréal Schools section of the Access to Cultural Resources Program, under the auspices of Québec's Ministère de l'Éducation, du Loisir et du Sport.

*Arrimage 2010 – Distortion* is presented in Beverley Webster Rolph Hall. Admission to the exhibition is free.

# Montréal Museums Day **With Glass, and for All**

Donate your used eyeglasses and, at the same time, join in the creation of a collective work and a humanitarian gesture. That's the invitation launched by the MACM to the public for this year's Montréal Museums Day, planned to tie in with *Montréal City of Glass*, an event organized by the Board of Montréal Museum Directors.

On Sunday, May 30, from 9 a.m. to 6 p.m., the Musée d'art contemporain will throw open its doors free of charge. On this special day, the glasses contributed will be carefully incorporated into a collective work that will then be put on display in the museum foyer.

Glasses will be collected from May 5 until August 29 in various places, including the MACM. Next September, they will be handed over to the organization Optométristes Sans Frontières which will then distribute them to needy people in disadvantaged countries. Information: 514 847-6226



Photo: Nat Gorry

## TRILOGIA DELLA VILLEGGIATURA



BY **CARLO GOLDONI** DIRECTED BY **TONI SERVILLO** A PICCOLO TEATRO – THÉÂTRE DE L'EUROPE MILAN / TEATRI UNITI NAPLES COPRODUCTION  
**5 SPECIAL PERFORMANCES FROM 22<sup>nd</sup> TO 26<sup>th</sup> SEPTEMBER AT THÉÂTRE MAISONNEUVE (PLACE DES ARTS)**  
 PRESENTED IN ITS ORIGINAL ITALIAN VERSION ► WITH FRENCH AND ENGLISH SURTITLES

A PLACE DES ARTS AND THÉÂTRE DU NOUVEAU MONDE PRESENTATION, IN COLLABORATION WITH THE ITALIAN CULTURAL INSTITUTE OF MONTREAL

*Le Cheval*, 2009  
Sheet steel painted black  
200 x 260 x 60 cm  
Collection of the Musée d'art  
contemporain de Montréal



# Xavier Veilhan

An animal familiar to us all, *Le Cheval* (The Horse) belongs to the bestiary (bear, lion, penguin, shark, rhinoceros) and the polymorphous body of work produced by Xavier Veilhan. Known mainly for the models he creates of the real world, this French artist, born in Lyon in 1963, lives and works in Paris. In his art derived from sculpture, installation, video and photography, he explores representational possibilities and questions of modernity and technical progress.

The multiple facets of metal painted in glossy black that make up *Le Cheval* reduce the animal to its very essence: an “inalterable immobility.” Though shown in repose, *Le Cheval*, life-size and without any artifice, with its fragmented, almost cubist, forms, sparks the collective imagination. In a way, the animal’s stylized representation recalls the allegorical motif of a metaphor for the machine. For Umberto Boccioni, this same motif was synonymous with the “rise of the modern world.” Indeed, wasn’t the horse, domesticated by humans, considered our noblest conquest? Through its depiction and stance, the work also bears a kinship to equestrian statuary, or at least its archetype. The generic treatment of the cut, bevelled surfaces allows light to reflect and establishes a privileged relationship with the viewer. This work that irresistibly draws us to it alters our perception and induces us to project our all onto it while bringing about, according to the artist, an “expansion of the gaze.”

Paulette Gagnon

Mark Lanctôt, Josée Bélisle,  
Lesley Johnstone,  
François LeTourneux and Marie Fraser  
Photo: Nat Gorry



Last December, the Musée d'art contemporain announced the appointment of Marie Fraser as the museum's Chief Curator. A professor in the Department of Art History at the Université du Québec à Montréal, where she lectures in its museum studies programs, Marie Fraser has extensive experience in art history research and museology, and as an exhibition curator. As Chief Curator, she directs the Artistic and Education Department. She takes part in formulating museum policies, developing ideas and conducting scholarly research on artworks and exhibition contents. She is in charge of the curatorial section, a role that encompasses building and showcasing the Permanent Collection, planning temporary and travelling exhibitions, organizing multimedia events, and running the archives and collections service, the restoration laboratory and the education service, which is responsible for scholarly symposiums, public lectures, art workshops and guided tours. This article on our curators is the first in a series in which Fraser will introduce the members of her team in order to provide some insight into their accomplishments and their role within the museum.

# Our Curators

The curators form the core of the curatorial section, where they play a crucial role. They manage the Permanent Collection, which comprises some 7,500 works from 1939 to the present, and mount exhibitions to highlight its historical and its current character. They also produce temporary exhibitions reflecting the main issues addressed by contemporary art and demonstrating the vitality of today's art scene, both near and far. Since 2008, the *Québec Triennial*, one of the largest events devoted to contemporary Québec art, has taken up a large part of their energies. In addition, the curatorial section shares responsibility for major international symposiums and public lectures.

## Josée Bélisle, Curator of the Collection

Josée Bélisle has been an exhibition curator at the Musée since 1985 and curator in charge of the Permanent Collection since 1992. She has devised a program of rotating exhibitions of works from the Collection variously featuring historical surveys, showings of visionary works, theme-based groupings, monographic exhibitions focusing on specific bodies of work and occasional presentations of recent acquisitions. Since 1992, she has organized more than sixty different exhibitions and hangings displaying nearly 2,000 works from the Permanent Collection. Examples include projects with an international scope, featuring such artists as Bill Viola, Gary Hill, Rodney Graham and Thomas Hirschhorn; the exhibition *David Rabinowitch* (2003), which she curated at the invitation of the National Gallery of Canada; the show *Collection Borduas* at the Musée national des beaux-arts du Québec (1999); participation in the *Mois de la Photo* in Paris (1996); and two exhibitions of works from the Collection that were presented at the Domaine de Madame Élisabeth in Versailles, in 2004 and 2008. Also noteworthy are the exhibitions devoted to Québec artists Paul-Émile Borduas (1998 and 2010), Irene F. Whittome (1997), Jacques de Tonnancour (1999), Roland Poulin (1999) and Michel Goulet (2004).

Bélisle has been involved in the museum's major group shows: *Les Temps chauds*, in 1988, a survey of today's art in Québec; *La Collection: Tableau inaugural*, one of the two exhibitions that marked the opening of the museum's permanent home in 1992; and *ArtCité*, which showcased the Collection within the museum's galleries and throughout the city in 2001. She was also on the team responsible for the first *Québec Triennial* in 2008, and is currently preparing a wide-ranging display of works from the museum's collections that will fill all its galleries in spring 2011.



### Lesley Johnstone, Curator

Lesley Johnstone joined the Musée's curatorial team in 2007. She was previously Artistic Director of the *International Garden Festival* at the Jardins de Métis from 2003 to 2007 and Head of Publications at the Canadian Centre for Architecture from 1998 to 2003, and was long associated with the Artexte information centre. She has worked as an independent curator and edited a number of publications on contemporary art. Her first assignment on arriving at the Musée was coordinating the inaugural *Québec Triennial*. Since then, she has curated exhibitions on Lynne Marsh, Christine Davis and Luanne Martineau, and a mid-career retrospective devoted to Québec painter Francine Savard. Johnstone is Québec's representative on the 2010 jury of the prestigious Sobey Art Award. The finalists from five regions across Canada will be presented at the Musée this fall, along with four Québec artists in competition. She will be on the curatorial team for the 2011 *Triennial*.

Through her research in the field of architecture, Johnstone has developed a keen awareness of contemporary artistic practices that revisit Modernist architecture and design. This summer's group show *Yesterday's Tomorrows*, bringing together ten Québec, Canadian and international artists, testifies to this interest in interdisciplinary and conceptual approaches. Her particular focus is artists for whom research is central to their practice, who set their works within a historical context and whose art offers an examination of society.

### Mark Lanctôt, Curator

Mark Lanctôt, who holds an MA in art history from the Université de Montréal, has published articles in the journals *Canadian Art* and *Esse: Art + Opinions*. Before joining the Musée in 2006, he was Director of the Contemporary Art Galleries Association of Montréal. As curator, he has coordinated the presentation of shows by Arnaud Maggs and Israeli artist Guy Ben Ner. He curated the exhibitions on Yannick Pouliot, Tacita Dean, Marcel Dzama and Runa Islam, the last of which is a coproduction with the Museum of Contemporary Art, Sydney, Australia, and co-curated the first *Québec Triennial*, in 2008, and *Claude Tousignant: A Retrospective*, in 2009. He also presented a hanging of works from the Collection, *Cubes, Blocks and Other Spaces*, as part of the series Point of View on the Collection. He is now putting together an exhibition on Toronto artists Daniel Young & Christian Giroux and will be a member of the curatorial team for the 2011 *Triennial*.

Lanctôt is currently interested in expanded cinematic practices rooted in the documentary form, and pictorial and photographic works that relate to abstraction. He is especially concerned with the growth in practices that take the traditional museum space (the institutional white cube) and activate it with concrete yet minimal gestures. His research looks at these new, post-minimalist practices that have come to the fore in the past decade.

### François LeTourneux, Associate Curator

François LeTourneux studied visual arts and art history at the Université de Montréal and Concordia University. He has an MA in art history from the Université du Québec à Montréal and is currently a PhD candidate at the Université de Montréal. He taught at Collège international Marie de France from 2003 to 2008 and has been a guest lecturer at a variety of symposiums, conferences and university courses.

LeTourneux has been at the Musée since 2007, first as Head of Cultural Programs, then as Associate Curator. He curated the exhibition by Montréal painter Etienne Zack and is preparing a show of recent works by Jon Pylypchuk that will open in October 2010; he is also part of 2011 *Triennial* team. As Head of Cultural Programs, he coordinated the Max and Iris Stern International Symposium in 2008 (*State of the Contemporary Art Market*) and 2010 (*Art + Religion*), as well as a program of public lectures. Also in this capacity, he has been involved in Montréal's Reflections on Art and Aesthetics Workshop, in addition to organizing meetings with artists and other events. In the last two years, the museum has hosted highly regarded artists and speakers under these programs. The next Max and Iris Stern International Symposium, scheduled for 2011, will focus on new museum practices.

# The Foundation Is Calling On Your Generosity



Photo: Nat Gorry

The goal of the Fondation du Musée d'art contemporain de Montréal is to help the museum fulfil its mission of promoting and preserving contemporary Québec, Canadian and international art. Contributing to the Foundation means supporting a dozen or so major exhibitions every year. It also involves playing a part in building a

collection of over 7,500 works produced by more than 1,500 artists. As you no doubt know, the Musée is Canada's premier institution devoted exclusively to contemporary art.

The Musée and its Foundation are calling on you now to lend your support to two activities that are top priorities: building the Collection and educational programs. Your contribution will allow us to acquire new works—essential to the Musée's development—encourage the creative endeavour and open our doors even wider to young visitors in order to introduce them, from their earliest school years, to today's art.

Your gesture makes a tremendous difference. It is financial support from generous individuals like you that will enable us to reach our objectives of art promotion, preservation and education.

We are truly grateful for your commitment to the Musée and its Foundation. **Marie Archambault, Director of the Foundation**





La Fondation du Musée  
d'art contemporain de  
Montréal Foundation

## REPLY FORM

**FROM:**

**TO:** La Fondation du Musée  
d'art contemporain de Montréal  
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