

**Jon Pylypchuk Acts of Presence**  
**2010 Sobey Art Award Lectures**  
**Pascal Grandmaison Karen Tam**  
**Adad Hannah BGL Foundation**  
**Major Video Collections Blue**  
**Nocturnes**

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



Nicolas Baier

4 septembre au 9 octobre 2010

Chris Kline

16 octobre au 20 novembre 2010

ART TORONTO 2010

AVEC L'APPUI DE LA SODEC

28 octobre au 1<sup>er</sup> novembre 2010

Pascal Grandmaison

27 novembre 2010 au 8 janvier 2011

Galerie René Blouin

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Photo: Nat Gorry

The Musée Collection represents a priceless resource for all of Québec society. Particularly noteworthy is the museum's openness to the world in terms of its acquisitions approach. As a result, works by international artists hang side by side with those by Québec and Canadian artists. Building the Collection is thus an ongoing priority, as evidenced by two themes that are developed in this fall's schedule of exhibitions. We have called upon two guest curators, Manon de Pauw and Marie-Eve Beaupré, to put together a selection of works based on an issue each of them has chosen to explore, with a view to presenting a varied, innovative program along with different points of view on the Collection. The intention was to open up the museum to collaborative endeavours with outside partners who offer a fresh look at works in the Permanent Collection, in order to reach new audiences in displaying our art.

Another highlight of the fall is the Collectors Symposium, set to take place on November 4. Planned by the Musée Foundation and sponsored by National Bank Financial Group, it allows contemporary-art lovers to share in the process of developing the museum's Collection by helping to choose a work of art. This highly successful symposium—the only one of its kind—is organized by Diane Vachon, Chair of the event, with the participation of Phoebe Greenberg, Honorary Chair.

Museums cooperate, and collections travel: video made its way into contemporary art fifty years ago, and this fall, in conjunction with our Projections series, we will begin a presentation focusing on major collections of video art from leading institutions on the international stage. From the video collection of the Musée national d'art moderne/Centre Georges Pompidou come works by Michael Blum, Aurélien Froment, Adrian Paci and Liu Wei that illustrate the richness of the current media arts scene. This collection has been built over the last thirty years by Christine Van Assche, Chief Curator and Curator of New Media at the Centre Pompidou, who has been invited to speak here at the Musée this coming October 20.

One of our new temporary exhibitions, featuring Canadian artist Jon Pylypchuk, who is equally at home in painting, sculpture, installation and film, invites us to discover his art through works generally made out of found materials. In a kind of "anthropology of the present," he offers us oddly shaped puppets or stuffed toys in the image of human or animal figures, taking us on a journey that conjures up a theatrical vision. He creates fantastical environments, coloured with a playful pathos and combined in a fanciful construction. His images are produced out of everyday objects that, for all their ingenuousness, nevertheless reveal a menacing inevitability.

The Sobey Art Award is given annually to a Canadian artist under forty who has produced a highly deserving body of work. The five finalists whose works are presented in the exhibition being held at the Musée are Daniel Barrow (Prairies and The North), Patrick Bernatchez (Québec), Brendan Fernandes (Ontario), Brendan Lee Satish Tang (West Coast and Yukon), and the duo of Emily Vey Duke and Cooper Battersby (Atlantic). The \$50,000 prize awarded by a curatorial panel, under a partnership between the Sobey Art Foundation and the Art Gallery of Nova Scotia, will be handed out on November 18 at the Musée. We are proud to be associated with this event. In addition to the finalists' works, the four Québec semifinalists nominated by Lesley Johnstone, panel member and curator of the exhibition, will be on display at the museum in a parallel show. This presentation brings together works by BGL, Adad Hannah, Pascal Grandmaison and Karen Tam.

Finally, if you would rather take an alternative route, come and discover our educational programs, including SéminArts, presented in cooperation with the Claudine and Stephen Bronfman Family Foundation, and our series of talks by artists and curators. A fine fall, indeed, is in store.

**Paulette Gagnon**  
Director



October 8, 2010 to January 2, 2011

# Jon Pylypchuk

Born in Winnipeg in 1972, Jon Pylypchuk studied at the University of Manitoba School of Art, where he co-founded the Royal Art Lodge in 1996 with Michael Dumontier, Marcel Dzama, Neil Farber, Drue Langlois and Adrian Williams. He left this collective in 1998 to continue his studies in Los Angeles, where he earned an MFA from UCLA in 2001, before settling there permanently a few years later. Over the last decade, Pylypchuk's multidisciplinary output, which encompasses painting, sculpture and installation as well as video, has gained a high profile on the international scene.

Working with rough, found or inexpensive materials (fake fur, wood, fabric, sheet metal, beer cans, electric lightbulbs, polyurethane foam, etc.), Pylypchuk reinterprets the collage and bricolage practices derived from Art Brut. He has developed a rich body of work full of characters and environments that can recall the candid and cruel contingencies of childhood, while conjuring up a proto-tribal world that hints at an anthropology of the present.

All but one of the pieces in the exhibition were produced within a relatively short timeframe, from 2006 to 2009, which is nonetheless sufficient to bring out the different facets of this body of works and their interaction. This very interaction raises anew, and in a relatively unaccustomed way, a number of critical questions about our socialization and the changing relationship between human beings, the animal world and technology.

Playing, to various degrees, upon the bestiary and its anthropomorphic resonance, the works evoke a long string of references: diverse mythologies, folk tales or moralistic fables (Aesop, La Fontaine) and their modern illustrations (Grandville, Doré), caricature (Gavarni, Daumier), even zoological physiognomy (Polémon, Le Brun), and the short story or novel as a form of psychological, social and political critique (Swift, Kafka, Orwell, Wells). This register of representation, updated by borrowing from an animal iconography with broad media or commercial distribution—cartoons (Walt Disney), comic strips (Spiegelman), puppets on children's television shows (Sesame Street), stuffed toys—gives Pylypchuk's theatrical sketches a familiar yet disturbing character. The violence of the words and treatment of the faces can seem to embody a light, lucid cynicism that is not beyond cruelly mimicking the innocence or authenticity of the marginal, which the Romantic and modern traditions have long fantasized about: children's language, outsider art and primitivism.

**François LeTourneux, Associate Curator**

Cover:  
*The War*, 2009  
Various materials  
Dimensions variable  
Courtesy the artist and Friedrich Petzel  
Gallery, New York

*press a weight through life and I will watch  
this crush you*, 2006  
Various materials  
Dimensions variable  
Courtesy the artist and Friedrich Petzel  
Gallery, New York



The 2010 Sobey Art Award exhibition showcases work by the five artists shortlisted for this year's award. The Sobey Art Award, Canada's pre-eminent award for contemporary Canadian art, was created in 2002 by the Sobey Art Foundation. Given annually to an artist under forty, it carries a total of \$70,000 in prize money: \$50,000 awarded to the winner and \$5,000 to each of the other four finalists. Since its inception, the Sobey Art Award and accompanying exhibition have been organized and administered by the Art Gallery of Nova Scotia.



The 2010 Curatorial Panel (consisting of Grant Arnold, Curator, Vancouver Art Gallery; Jen Budney, Associate Curator, Mendel Art Gallery; Philip Monk, Director, Art Gallery of York University; Lesley Johnstone, Curator, Musée d'art contemporain de Montréal; and David Diviney, Curator, Art Gallery of Nova Scotia) was first charged with selecting the twenty-five semifinalists from whom the five finalists were chosen, one from each of the five regions. The panel will select the winner of the 2010 Award on November 18, 2010.

Representing the West Coast is **Brendan Lee Satish Tang**. Tang was born in Dublin, Ireland and currently resides in Kamloops, B.C. He produces hybrid ceramic objects that combine meticulous craftsmanship, traditions of Chinese porcelain and French ormolu with motifs and forms from contemporary manga and techno-pop cultures. In his work, Ming-style vases appear to be supported by robotic limbs and penetrated by rocket thrusters, tubes, tentacles and other manga-sourced motifs.

Winnipeg-born artist **Daniel Barrow** will be representing the Prairies. He uses obsolete technologies to present written, pictorial and cinematic narratives revolving around the practices of drawing and collecting. Since 1993, he has created comic book narratives and adapted them to “manual” forms of animation by projecting, layering and manipulating drawings on overhead projectors. His work speaks to ideas of adolescent angst and outsiderism while evoking Victorian notions of the macabre.

# 2010

October 8, 2010 to January 2, 2011

# Sobey Art Award

1  
Brendan Lee Satish Tang  
*Manga Ormolu Ver. 5.0-e*, 2009  
Ceramic mixed media, 43.2 x 44.5 cm

2  
Daniel Barrow  
*Helen Keller in Sculpture Garden*, 2008  
Mixed media, 20.3 x 30.5 cm

3  
Brendan Fernandes  
*Natural Refuge*, 2004  
Ornamental grasses, fans, boxes,  
ceramic deer, paper

4  
Patrick Bernatchez  
*Goldberg Experienced Ghosts Chorus,  
variation n° 2*, 2010  
Automated grand piano with integrated  
mechanism, Marshall amplifier, 5-watt  
mini-amplifier, three aluminum blocks;  
score of the *Goldberg Variations*

5  
Emily Vey Duke and Cooper Battersby  
*Beauty Plus Pity*, 2009  
Video still

Born in 1979 in Kenya, **Brendan Fernandes**, the Ontario finalist, immigrated to Canada in the 1990s. Using multiple media, his works address post-colonialism and question how identity is constructed in globalized cultures. Fernandes draws on his own cultural diversity to challenge assumptions of exoticism in an increasingly homogenized world. Elitism, national symbolism, cultural stereotypes and language all come into play in his work.

The Québec representative, **Patrick Bernatchez**, develops complex multimedia projects that evolve over a number of years and centre mainly on what he describes as a kind of “chronicle of a death foretold.” *Chrysalides* (2006–2008), for instance, which included film and video works, drawings, mirror-paintings and sound pieces, constituted an exploration of metaphoric metamorphosis, the changing nature of industry and power, and reflections on death, decay and entropy. His current project, *Lost in Time*, is an inquiry into the multifaceted dimensions of time: cosmic time, performative time, space-time, time travel, time warps, etc.

**Emily Vey Duke** and **Cooper Battersby**, finalists for the Atlantic region, have been working collaboratively since 1994. While they are involved in critical writing, curating and producing printed matter, their focus is sculptural video installation. Their work explores grand ideas such as innocence, good and evil, and the human relationship to the natural world. Their narratives are often presented through compiled vignettes and animated stories told by a varied cast, including themselves, hunters, young children, animals and God.

**Sarah Fillmore**  
Chief Curator, Art Gallery of Nova Scotia  
Curator, Sobey Art Award

In conjunction with the exhibition of works by the five finalists for the Sobey Art Award, the Musée d'art contemporain de Montréal has taken the opportunity to present pieces by the four other Québec artists that were nominated for the prize: the collective BGL, Pascal Grandmaison, Adad Hannah and Karen Tam. Together, these two exhibitions, which include large-scale installations of works by each of the nine artists, provide viewers with an opportunity to familiarize themselves with some of the most talented young practitioners in the country.

# BGL Pascal Grandmaison Adad Hannah Karen Tam

October 8, 2010 to January 2, 2011





The collective of artists that go by the acronym **BGL** (Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière) are primarily known for the large-scale site-specific installations and performances they have produced together since the late 1990s. Combining humour, irony, and social and political commentary, often using found and recycled materials, their installations are as much about work as they are about play, and address such topical issues as deforestation and the ecology, unbridled consumerism and material waste. Constantly thwarting viewers' expectations, BGL is more concerned with creating an embodied experience than with signification. Or in their own words: "Art is made to be lived."

**Pascal Grandmaison's** films and still photographs are meditations on time, duration and visual perception. His subjects are the structures and tools of the photographer or filmmaker and, perhaps most importantly, light itself. In a highly coherent body of works, nearly always black-and-white, he exposes the hidden details the eye may not perceive, using the camera to question the authority of visual information, provoke doubt about what it is we are seeing and make us think about *how* we see. His new piece, entitled *Half of the Darkness*, brings together hundreds of images culled from a wide range of publications which form a kind of scientific dissection of the way man represents himself and his relationship to the physical world through the mechanisms of photography and filmmaking.

**Adad Hannah** transposes primarily historical paintings and sculptures into videos and photographs, relentlessly interrogating the codes, conventions and temporal dimensions of each of these media. August Rodin's monumental bronze sculpture *The Burghers of Calais* represents one of the seminal works in the history of art, sounding the advent of modern sculpture. In an ongoing series of investigations of the various editions of the Burghers, Hannah dissects ways of looking and ways of representing this canonical sculpture.

**Karen Tam's** works centre on the history of the Chinese diaspora, the infiltration of chinoiserie into the North American aesthetic and the continuing, conflicted relationships between East and West. In a series of room-sized installations—*Pagoda Pads*—*Toxic Children's Playroom*, *Kitschy Kitchen Mao*, *The Big Melon Spiritual Retreat* and *Opium Den*—she juxtaposes found, purchased and fabricated objects and furniture, her own intricate paper and wood cutouts, and dollar store trinkets with objects borrowed from the collections of Montréal museums. Through slight exaggerations, incongruities, humour and irony, Tam inserts a level of doubt and social and political commentary into her kitschy décors. She plays on the stereotypical oriental aesthetic, but also alludes to the invasion of cheap, Chinese-made products into North American markets, the recent recall of children's toys due to lead poisoning, and the devastating impact of the opium trade.

1  
Pascal Grandmaison  
*Light My Fiction*, 2010  
1080P HD video projection with sound,  
27 min

2  
BGL  
*Pinocchio*, 2009  
Plywood, vinyl, chainsaw, fans  
250 x 250 x 500 cm

3  
Adad Hannah  
*Unwrapping Rodin (Blue) 4*, 2010  
Chromogenic print  
175 x 127 cm

4  
Karen Tam  
*Opium Den*, 2007  
Mixed-media installation  
Dimensions variable

Lesley Johnstone, Curator

## *Point of View on the Collection*

*Point of View on the Collection*, inaugurated in 2009, is a series of theme-based exhibitions arising out of the Musée Collection. For the second and third instalments in the series, the museum has called upon a young curator, Marie-Eve Beaupré, and an artist, Manon de Pauw, who each take a new and original look at the contemporary creative endeavour as it is manifested in the Collection.

# Acts of Presence

When I was invited by the Musée d'art contemporain de Montréal to put together an exhibition offering my point of view on the Collection, I was immediately enthusiastic. What an opportunity, for an artist, to delve into the museum's archives, to find amazement in them, to tune in to formal echoes and conceptual resonances, to renew my acquaintance with old favourites and discover new ones. In poring over the Collection, I tried, more or less straightforwardly, to "recognize" myself artistically. What was it exactly, this point of view on the Collection? No particular position emerged initially, but rather a thirst for discovery along with an investigative intuition. My eye grew keener over the course of my search, as the 7,500 or so pieces in the Collection became food for thought, and material for an exhibition.

This exploration was punctuated with questions and stimulating discussions on the challenges of museum collecting. At the outset, I had thought of gathering the traces of performances given at the Musée since it opened. How are we to record an immediacy that cannot easily (or does not wish to) be "preserved"? How can we make resonate over time an ephemeral art, an art that involves an act of presence here and now? Then, through this deepening contact with the rich, abundant substance of the Collection, and gazing on all these artistic creations made up of varied forms and materials, other questions came to the fore: for us, as artists, what are the specific gestures that forge our creative process? How are they connected to the thought and discourse that underlie our practice?

The exhibition highlights, in particular, the notions of gesture, manipulation, taking position and action. The body is a dominant feature, whether through a performative approach (Marina Abramović, Suzy Lake, Gina Pane), an exercise in self-representation (Michael Snow, Chih-Chien Wang), a visual device that it triggers or controls (Francis Alÿs, Barbara Probst) or a set of processes that reveal its action on the material or in the image even more tangibly (Eric Cameron, Rober Racine). Through the body, the effect of a presence re-emerges, whether vibrant with immediacy, or subdued in the background.

In a way, Suzy Lake's work *Pre-resolution. Using the Ordinances at Hand, No.12, 1984–1985*, part of a photographic series, crystallizes these notions. In it, we see the artist full-length, using a sledge hammer to demolish a red wall in an apparently domestic space. She stands with her back to the camera, in the middle of a device for constructing and destroying the image, between an exposed—"exploded"—wall and the camera's eye. A box frame heightens the effect of confinement. As she attacks both surface and structure, Lake creates an opening in this restricted visual environment. Her gesture of demolition is also one of transformation. Referring to a change in approach in terms of her artistic and social concerns, she identifies this gesture as a way to "take measures into her own hands."

Taking measures into one's own hands can be done in various ways. The different positions adopted range from playful action to confrontation, from self-filming to self-mutilation, from furtive, spontaneous gestures to repetitive, structured ones. Whatever the underlying paradigms, these works express a commitment by the artists towards the object under study, a direct connection with the material that focuses their attention.

November 4, 2010 to March 27, 2011



Suzy Lake  
*Pre-Resolution. Using the Ordinances at Hand, No. 12, 1984–1985*  
Colour print, acrylic, in a box frame  
166.5 x 103.7 x 28.2 cm  
Lavalin Collection of the Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay

## Point of View on the Collection

November 4, 2010 to March 27, 2011

# Blue

Developing a novel way of thinking about a museum collection entails plunging into a vast pool of objects in order to bring to light certain artists, certain works, and draw out the issues that make up the history of art. The exhibition *Blue* is intended to shine light on certain constellations in the Musée Collection and lay out a canvas of chromatic references. While colour often defies language, this exhibition wishes to reveal conceptual metamorphoses that show how our experience of colour has been transformed and how the new expectations related to its use by artists are defined.

The question then became: What story can a colour tell within a museum collection? In response to which, blue was the obvious answer. A great many artists have considered this colour from the perceptual, poetic, cultural and social standpoints. Various works acquired over the years belong to the monochrome genre, a pictorial space that quite often refers to content other than that represented by the colour's material quality. In the Musée Collection, which contains more than 7,500 works, the colour blue has thus been used by some artists as a metaphorical device (Edmund Alleyn, Charles Gagnon, Nan Goldin, Joyce Wieland). Whereas some pieces subject the gaze to a contemplative experience (Michael Flomen, James Turrell, Henri Venne), others confirm the importance of landscape in the Canadian cultural experience (Tom Dean, Fernand Leduc, Rita Letendre). A number of artists have exploited the expressive power of blue (Marcelle Ferron, Sam Francis, Claude Gauvreau, Shirley Wiitasalo), while others have focused on formal investigations (Josef Albers, David Blatherwick, Lynne Cohen, Denis Juneau, Michael Snow, Jackie Winsor) and visual experimentation driven by the properties of the colour (James Brown, Paterson Ewen, Yves Gaucher, Jean McEwen, Guido Molinari).

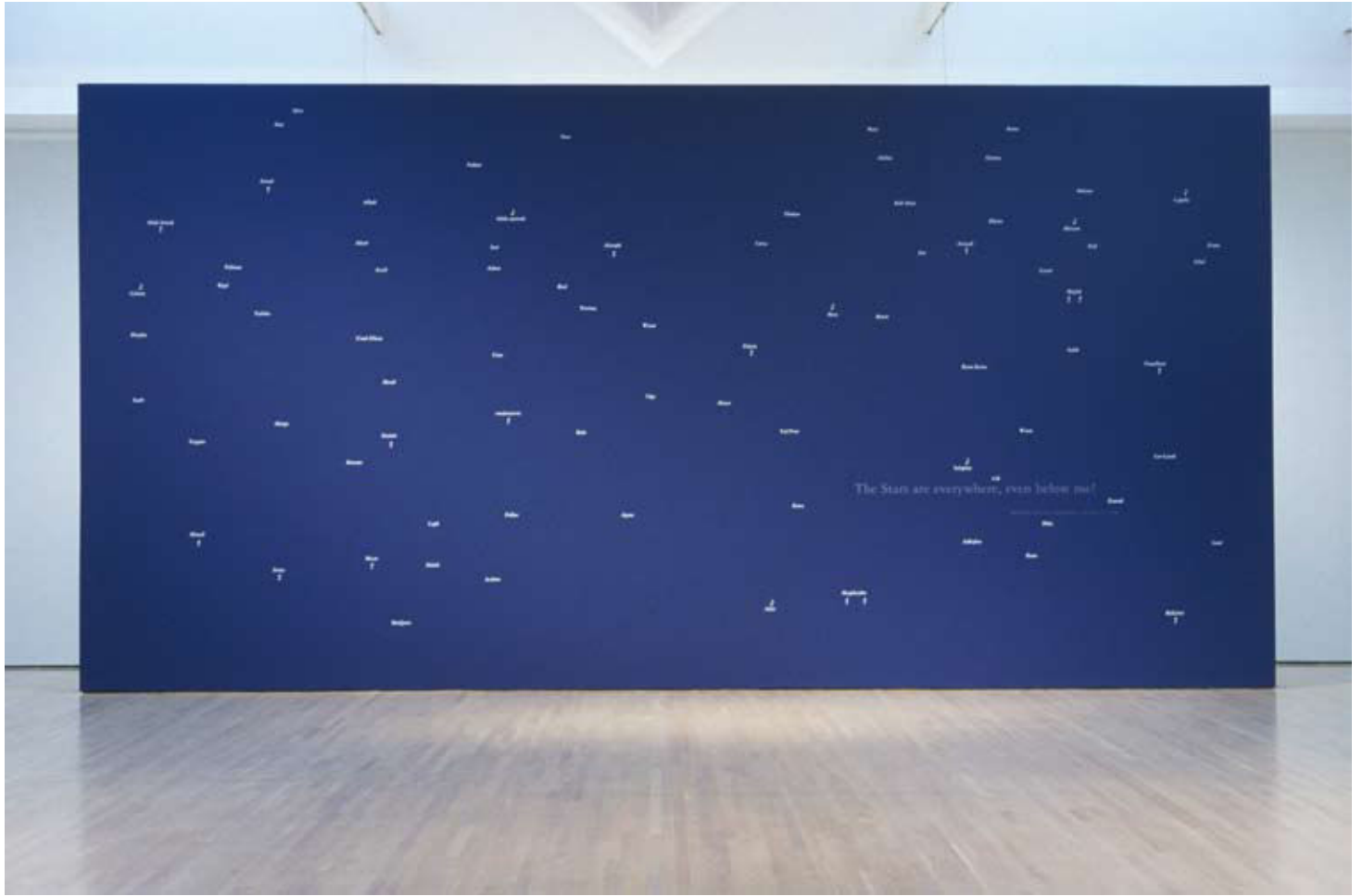
After drawing up an inventory of the works in which the colour blue is dominant and significant, the next step was to sort out the various meanings, logics and systems, study the recurrences and rarities. This exercise yielded an examination of what kind of connection remains, within this legacy, in spite of the breaks between generations. Rather like a colour chart, this exhibition, made up of over forty works, would like to recreate constellations among the artists, for, just like words in language, colours take on meaning only if they are included in a network of relationships.

At the very start of the exhibition, one of the first points of view offered on the Collection is that of *Spica*, a wall painting by Rober Racine. The formal structure of this work was a guiding force in the development of the show's museography. In it, we see a representation of constellations against an endless blue background, a sky in which one star lights up the next, a visual structure in which light, colour and language speak volumes.

**Marie-Eve Beaupré, Guest Curator**

Rober Racine  
*Spica*, 1999–2000  
Paint and vinyl lettering, 1/2  
Dimensions variable  
Purchased through the Acquisition Assistance Program of the Canada Council for the Arts  
Collection of the Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay

Charles Gagnon  
*Sans titre – Montréal*, 1975 (printed between 1995 and 1998)  
Silver gelatin print, 1/3  
27.8 x 35.3 cm  
Gift of Michiko Yajima Gagnon  
Collection of the Musée d'art contemporain de Montréal  
Photo: Richard-Max Tremblay



# Major Video Collections

## Michael Blum, Aurélien Froment, Adrian Paci and Liu Wei

October 20, 2010 to January 2, 2011



is that a child or what? And they came and felt down they, pam, pam, pam, until the gun went to the end and when the dark forces

In 1963, Nam June Paik placed thirteen television sets on the floor of the Parnass Gallery in Wuppertal, Germany. In retrospect, for many people, his gesture marked the beginnings of video art. Initially borne along by a critical discourse on the subject of television, which invaded households throughout the West in the 1950s, video soon became a favoured medium of expression. Its accessibility, its malleability and, above all, its instantaneousness opened up new avenues of creation for artists, some of whom used it as a witness and partner in their performances, from body art to conceptual art. In the space of a few years, the medium became an integral part of the main trends in contemporary art.

Museums of modern and contemporary art quickly introduced “video art” into their programming and collections (MoMA in New York began a film collection as early as 1935). Over the years, major video collections have been formed, each offering a survey of the evolution and growing importance of this medium in contemporary art. Every museum, every collection traces the development of video. Beyond the pioneers of the 1960s and 1970s, the likes of Vito Acconci, Valie Export, Dan Graham and Nam June Paik, and the essential Marina Abramović, Gary Hill, Bruce Nauman, Tony Oursler, Pipilotti Rist and Bill Viola who may be found in all the collections, each institution takes an individual look at current creative output worldwide and on its own local scene.

Starting in fall 2010, as part of the Projections series, the Musée is introducing a new series of programs on major collections of video art, beginning with that of the Musée national d’art moderne/Centre Georges Pompidou, one of the largest in the world. From October 20, we will be presenting four works chosen from that institution’s New Media Collection: *My Sneakers*, 2001, by Michael Blum; *Théâtre de poche*, 2008, by Aurélien Froment; *Albanian Stories*, 1997, by Adrian Paci; and *Floating Memory*, 2001, by Liu Wei. In conjunction with the opening, Christine Van Assche, Chief Curator and Curator of New Media at the Centre Pompidou, who has overseen the development and dissemination of its collection for over thirty years, will give a talk on the issues involved in building this collection, which comprises more than 1,700 video and audio tapes, and multimedia works. In 1990, it will be recalled, the Centre presented *Passages de l’image*, a historic event for video art. Then, in 2006, it opened its New Media Space, where more than 1,200 digitized works are accessible to all. The Centre Pompidou has also joined with the Centre pour l’image contemporaine in Geneva and the Ludwig Museum in Cologne to create the *New Media Encyclopedia*, the first Web-based, trilingual, international catalogue: [www.newmedia-art.org](http://www.newmedia-art.org)

1  
Michael Blum  
*My Sneakers*, 2001

2  
Aurélien Froment  
*Théâtre de poche*, 2008

3  
Adrian Paci  
*Albanian Stories*, 1997

4  
Liu Wei  
*Floating Memory*, 2001

Photos: Courtesy the Centre Pompidou, Paris

Louise Simard, Head of Multimedia Events



## Exhibitions

### Jon Pylypchuk

October 8, 2010 to January 2, 2011

### 2010 Sobey Art Award

October 8, 2010 to January 2, 2011

### BGL, Pascal Grandmaison, Adad Hannah, Karen Tam

October 8, 2010 to January 2, 2011

### Charles Gagnon: 4 Films

October 8, 2010 to January 2, 2011

### Point of View on the Collection Blue and Acts of Presence

November 4, 2010 to March 27, 2011

## Tours, Meetings, Talks

### Meet Jon Pylypchuk

Friday, October 8 at 5 p.m.

In English

### Meet Karen Tam

Saturday, October 9 at 2 p.m.

In English

### Meet Pascal Grandmaison

Wednesday, October 13 at 6:30 p.m.

In French

### Meet Adad Hannah

Wednesday, October 27 at 7 p.m.

In English

### Meet BGL

Wednesday, December 8 at 6:30 p.m.

In French

### Point of View on the Collection

Tour of the exhibition *Blue* led by guest curator Marie-Eve Beaupré

Wednesday, November 3 at 5 p.m.

Tour of the exhibition *Acts of Presence* led by guest curator Manon De Pauw

Wednesday, November 3 at 5:30 p.m.



## Art Videos

Gazoduc-TQM Room

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

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: October 1, November 5 and December 3 at 5:30 and 7:30 p.m.

Screening times on holiday Monday: October 11 at 11:30 a.m., 1:30 p.m. and 3:30 p.m.

### September 7 to October 3, 2010

#### Les hommes de couleurs.

Director: Jean Roy. Montréal: Eurêka! Productions; Télé-Québec, 2002 (51 min).

In French.

Produced for the television series *100 québécois qui ont fait le XXe siècle*. Of the 100 figures who made Québec what it is today, four painters defied the prevailing attachment to the past and became messengers of modernity: Paul-Émile Borduas, Jean-Paul Riopelle, Alfred Pellan and Jean-Paul Lemieux.

#### Collection Lortie:

Entrevue avec M. et Mme Lortie sur les débuts de leur collection.

Québec: Ministère des affaires culturelles, 1972 (27 min). In French.

Interview with Gisèle and Gérard Lortie conducted by Henri Barras in conjunction with the exhibition *Collection Gisèle et Gérard Lortie* held at the Musée d'art contemporain from March 3 to April 16, 1972.

### October 5 to 31, 2010

#### Herb & Dorothy: You Don't Have to Be a Rockefeller to Collect Art.

Director: Megumi Sasaki. New York: Fine Line Media; MUSE Film and Television, 2008 (87 min). In English.

*Herb & Dorothy* tells the story of Herbert and Dorothy Vogel, a postal clerk and a librarian, respectively, who managed to build one of the most important contemporary art collections of the twentieth century with very modest means.



## Art Videos (continued)

### November 2 to 28, 2010

#### Art, passion et cie: Collections d'entreprises du Québec.

Montréal: Musée d'art contemporain de Montréal; Fonds mutuels Trimark, 1994 (36 min). In French.

Produced for the exhibition *La Collection Lavalin du Musée d'art contemporain de Montréal: le partage d'une vision* held at the Musée d'art contemporain de Montréal from April 30 to October 23, 1994, this film points up the major contribution made by some Canadian companies through their support for the development of contemporary art. Followed by the English-language version: *Hidden Values: Quebec Corporate Collection*.

### November 30, 2010 to January 9, 2011

#### William Wegman's Fay's Twelve Days of Christmas.

Producer: Andrea Beeman; Director: William Wegman. Houston: Microcinema, 2006 (30 min). In English.

How many Wegman Weimarers does it take to count the Twelve Days of Christmas? William Wegman brings together his famous family of Weimarers to get ready for the holidays in a witty and delightful festival of decorating, crafts, cooking, gift wrapping, fruitcake, and more. Watch as Batty, Crooky, Chundo and Fay celebrate the season as only they can.

## Lectures

Beverly Webster Rolph Hall (lower level)

### Ghada Amer

September 30, 2010 at 6 p.m.

### Literatures and Public Spaces event

October 15 and 16, 2010

### Christine Van Assche

October 20, 2010 at 6 p.m.





## Projections Series

Beverly Webster Rolph Hall (lower level)

### Major Video Collections

October 20, 2010 to January 2, 2011

## 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.

### New! Sunday combo

(starting September 12, 2010)

For all, with family or friends, every Sunday at 1:30 p.m. or 2:30 p.m.

To provide inspiration before you start creating, a 30-minute tour is given before the workshop activity. Free for children under 12 (must be accompanied by an adult). No reservation necessary.

### Workshop/tour combination for groups.

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

Consult the Practical Guide for Teachers:

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

Information/reservations: 514 847-6253

### Ciboulette

September 10 to October 3, 2010 (except Sunday, September 26, 2010)

### La Magie des signes

Sunday, September 26, 2010, Journées de la culture: 1 p.m., 2 p.m. and 3 p.m. (free)

### The Eccentrics

October 8 to November 21, 2010

### Topsy-Turvy

November 26, 2010 to January 16, 2011



## 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). By way of introduction, each series of activities starts off with a guided tour—only on dates marked with an asterisk\*. Cost: \$14 per workshop. Space is limited. Registration required: 514 847-6266

### Odd Birds

August 24\*, 2010

### Blazing Glads

August 31, 2010

### The Surrealist Palette

September 7, 2010

### Great Urges

September 14, 2010

### Mixing It Up

September 21, 2010

### Ciboulette

September 28\*, 2010

### Furry Feet

October 12\*, 19 and 26, 2010

### Showing Your Stuff

November 2\*, 9, 16 and 30, 2010

### Bourgeois Drawings

December 7, 2010

## Nocturnes

From 5 to 9 p.m.

Friday, October 1: Koudlam

November 5: Le Husky

December 3: Courtney Wing

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.



## 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 p.m. in English and 3 p.m. in French

### New – Guides in the Galleries

Educator/guides will be on hand in the galleries to answer your questions and discuss the exhibitions with you, on Saturdays and Sundays from 1 to 4 p.m.

### 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.

# Ghada Amer

September 30, 2010 at 6 p.m.  
Beverley Webster Rolph Hall

The Musée d'art contemporain de Montréal is proud to join with UQAM's Institut de recherches et d'études féministes (IREF) in presenting the keynote speech at the symposium *État de la recherche "Femmes: théorie et création" dans la francophonie*, organized by Thérèse St-Gelais and Martine Delvaux. Ghada Amer was born in Cairo in 1963 and is now based in New York. Her practice covers a broad range of media (painting, drawing, sculpture, installation), with a marked preference for two-dimensional supports and processes derived from textile techniques, and a variety of themes related to eroticism, violence and female subjectivity. She has taken part in a number of biennials—Johannesburg (1997), Venice (1999), Whitney and Kwangju (2000)—and had solo exhibitions at the Tel Aviv Museum of Art (2000) and the Brooklyn Museum (2008). The talk will be given in French. Free admission.

## Literatures and Public Spaces

October 15 and 16, 2010  
Beverley Webster Rolph Hall

The Musée is pleased to host this symposium organized by the research group PLEPUC (Présences du littéraire dans l'espace public au Canada), based at Concordia University, in collaboration with UQAM's Figura – le Centre de recherche sur le texte et l'imaginaire. Text in public space is traditionally associated with signage and advertising. This limited usage generates a utilitarian or mercantile relationship towards texts in any collective environment. However, since the second half of the twentieth century we have seen a greater presence of artworks and artistic interventions in the public space, including a significant number that incorporate original text or elements drawn from world literary heritage. A study of these works reveals a wide variety of styles, discourses, functions, modalities of integration or mechanisms of reading. This international and multidisciplinary gathering will welcome well-known artists, art critics and art historians from several different countries—among them, Ken Lum, Paul Ardenne, Michel Goulet, Gilbert Boyer, Rose-Marie E. Goulet, Louise Déry and Sherry Simon—who will reflect on the rich and diverse relations between literary text and public space.

Information: 514 848-2424, ext. 7572  
figura@alcor.concordia.ca

# Christine Van Assche

October 20, 2010 at 6 p.m.  
Beverley Webster Rolph Hall

Christine Van Assche is Chief Curator and Curator of New Media at the Musée national d'art moderne Centre Georges Pompidou, where she has assembled a renowned collection of video works and multimedia installations that comprises more than 1,700 pieces. She has organized influential thematic exhibitions, including *Passages de l'image* (1990), with Catherine David and Raymond Bellour, and *Sonic Process* (2002), and a number of shows accompanied by monographic catalogues, on such artists as Thierry Kuntzel, Marcel Odenbach, Tony Oursler, Gary Hill, Stan Douglas, Mona Hatoum, Pierre Huyghe and Bruce Nauman. She is the author of *Vidéo et après. La Collection du Musée national d'art moderne* (1992), among other publications, and helped conceive the Web-based *New Media Encyclopedia*.



# Anri Sala

*Answer Me*, 2008, is a touching, evocative film constructed entirely around the sound produced by a space. It was shot in the Teufelsberg, a former surveillance tower that operated in West Berlin (FRG) during the cold war. The film evolved out of the singular, monumental architecture of one of the building's geodesic domes, which becomes the setting for a drama depicting the end of a relationship.

Sala explores the sonic qualities of the space—its resonance, acoustic vibration and sound frequencies—using the echo to create the effect of a break-up. The voice of the woman who repeatedly demands “Answer me!” seems never to reach the man playing the drum, as if the sounds could no longer enter into a dialogue with one another. The inspiration came from a note left by filmmaker Michelangelo Antonioni, who said he wanted to shoot a couple's break-up by capturing the silences between a man and a woman rather than the conversation.

Born in Tirana, Albania, in 1974, Anri Sala lives and works in Berlin. He belongs to the last generation of artists to have lived through the collapse of the communist regimes in Eastern Europe. In the last fifteen years, he has developed a remarkable body of work based on film, sound and music. In February 2011, the Musée d'art contemporain de Montréal will mount Sala's first major monographic exhibition in Canada.

*Answer Me*, 2008  
High-definition video projection,  
stereo sound, 7 min 5 s, 3/6  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: MACM

The heart of the Musée d'art contemporain de Montréal unquestionably lies in its Collection and its extensive program of exhibitions. Taking this essential reality as their point of departure, the museum's Tour Services have developed their approach and activities to create the best possible conditions for bringing together its different publics and the art presented to them. Every year, nearly 25,000 people—children, teenagers, adults, seniors—take advantage of the tours offered by the Musée. School and community groups, and groups of professionals and tourists form the bulk of these tours, but individual visitors also come to the museum to enjoy the public tours given on Saturdays, Sundays and Wednesday evenings. As well, various educational programs that include tours are planned in cooperation with the museum's art workshops to provide an art experience in which observation of works is combined with a chance to try out various techniques and materials. Tour Services also regularly host meetings with artists and are present at all the major events involving the Musée, such as Montréal Museums Day, Journées de la Culture and Nuit blanche.

# Musée Tours:

## **Tour objectives**

The overall objective of the Musée tours is to introduce visitors to the Collection and the temporary exhibitions through direct observation of artworks. However, depending on the particular visitors, this journey of discovery can take different routes and be pitched at various levels. The specific objectives can thus vary with the group's characteristics, needs or requests. Naturally, tours revolve around the acquisition of skills related to aesthetic appreciation: observing, identifying, describing, comparing, analysing and making a critical judgment. But they can also lead visitors to draw connections between the contemporary creative endeavour and society, or induce them to use the evocative power of art to stimulate their imaginations.

## **An educational approach tailored to contemporary art**

Since the 1960s, approaches in museum education have grown in number and have evolved in step with the main trends in modern pedagogy. The traditional guided tour, where the guide's job essentially involved passing on a certain content about the works, has given way to more dynamic and visitor-centred practices.

Tours at the Musée d'art contemporain de Montréal are designed to develop skills that are useful in appreciating the artworks rather than imposing a particular body of knowledge. In an atmosphere that fosters discussion and questioning, the educator/guide leads participants through this learning process and actively encourages exchanges of views. Our tour approach reflects the contemporary creative endeavour: often requiring visitor participation, open to society, thought-provoking and sparking innumerable questions.

\*This team is made up of Annie Auger, Éric Bertrand, Marjolaine Bourdua, Anthony Burnham, Anne-Marie Dumouchel, Tracy Grosvenor, Véronique Lefebvre, Jean-Philippe Luckhurst, Matthieu Sabourin and Florence Victor, in addition to Musée intern Liliane Audet, who is currently completing a master's in museum studies at the Université du Québec à Montréal and who helped spur an examination of our educator/guides' activities by the team.

### Tour team

The secret of the success of this practice focused on interaction with visitors resides in the strength of the team of educator/guides.\* The members of this team have various backgrounds and experience in the fields of teaching, art, art history and museum studies. To supplement this initial store of knowledge, the Musée provides additional training through meetings with curators and artists, suggested readings, discussion sessions on current exhibitions, and so on. This continuing education is also enhanced by a teamwork approach based on daily exchanges of information, tips and observations. The educator/guides are selected on the basis of their knowledge level, but also their desire and ability to convey their passion for contemporary art, as well as their human relations capabilities, especially when it comes to listening and empathy. And we must not overlook their great flexibility and versatility. In a single day, they may be called upon to greet a group of four-year-olds, welcome a party of academics and lead a tour of adults with intellectual disabilities, and do it all in either French or English.

# From Object to Subject

### Between aesthetic and human experience

The goals set out by the museum's Tour Services, the approach adopted to keep them up to date and the leadership techniques applied all give the Musée tours a very particular colour that lies somewhere between an aesthetic experience and a fundamentally human one: an aesthetic experience that equips visitors to observe and analyse the art object, but also a human experience in which the work can act as a starting point for an encounter that extends well beyond the field of contemporary art.

Sylvie Pelletier, Head of Tours



Tracy Grosvenor and young Day Camp participants on an interactive tour.



La Fondation du Musée  
d'art contemporain de  
Montréal **Foundation**

**REPLY FORM**

**FROM:** \_\_\_\_\_  
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**TO:** La Fondation du Musée  
d'art contemporain de Montréal  
185, rue Sainte-Catherine Ouest  
Montréal (Québec) H2X 3X5

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I prefer to contribute to the Fondation  
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President's Circle	\$1,000 to \$4,999
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Philanthropists' Circle	\$10,000 to \$24,999
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Photo: Nat Gorry

# The Foundation Is Calling On Your Generosity

The Musée and its Foundation are calling on you 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



Front row, left to right:  
 Pascal de Guise, Anna Antonopoulos,  
 François Rochon.  
 Middle row:  
 Karine Joizil, Roberto Bellini,  
 Louis-Simon Ménard.  
 Back row:  
 Gilles Ostiguy, Catherine Malouin,  
 Christine Boivin, Mélanie Joly,  
 Anthony Rizzuto, Ranya Nasri.

# Les Printemps du MAC

Last April 23, Les Printemps du MAC hosted the Avant-garde benefit evening, in a Musée mysteriously transformed for the occasion. The goal of this annual event, now in its fourth edition, is to raise the museum's profile among the next generation and interest young businesspeople in today's art and the artistic endeavour. Co-chaired this year in outstanding fashion by Anna Antonopoulos (Groupe Antonopoulos) and Pascal de Guise (BCF), this very special evening was a great success, with more than 900 people in attendance and record proceeds for the Foundation. The organizing committee, made up of Emmanuel Amar (IDX Design), Roberto Bellini (Bellus Health Inc.), Christine Boivin (Andy Thê-Anh), Allison Dent (Global M&A Inc.), Karine Joizil (Fasken Martineau), Mélanie Joly (Cohn & Wolfe), Catherine Malouin (Ernst & Young), Louis-Simon Ménard (Digital Dimension), Ranya Nasri (Nasri International), Gilles Ostiguy (Bos), Antony Rizzuto (Métrocom s.e.n.c.) and François Rochon (Giverny Capital), can be proud and very satisfied with their accomplishment.

In addition to the Committee members, the Musée wishes to thank Bell, our Principal Partner for the event; our Prestige Partners: Laurentian Bank, Scotiabank, BMO Financial Group, Bos, Domodimonti, Groupe Antonopoulos, Hue Web Studio, Moët Hennessy and RBC; and our Printemps Partners: Andy Thê-Anh, Cohn & Wolfe, Davis Ward Phillips & Vineberg, Graphipack, M&H, MSA Financial, Pilaros and Pixelbox.

# SéminArts

Discover the Contemporary-Art Collector in You!

Do you enjoy contemporary art?  
Would you like to know more about it?  
Do you aspire to become a collector?

Did you answer yes to any of these questions? Then sign up now for SéminArts, an educational program that consists of five gatherings offered in cooperation with the Claudine and Stephen Bronfman Family Foundation. Conducted in an atmosphere conducive to discussion and exchanges of ideas, each of these sessions will allow participants to meet various players in the art world: artist, art expert, private collector, corporate collector, dealer, exhibition curator, museum curator.

**When:** 1st series (5 sessions) from October to December 2010; 2nd series (5 sessions) from March to May 2011

**Cost:** \$175 per series

**For information and registration:** 514 847-6244 / [seminarts@macm.org](mailto:seminarts@macm.org)

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# Nocturnes

Our Friday Nocturnes offer a different way to visit the Musée, with a relaxed atmosphere, cocktail bar and live music, from 5 to 9 p.m.

**Friday, October 1, 2010**  
**Koudlam**



In conjunction with Pop Montréal, the Musée d'art contemporain is delighted to hold a special Nocturne, when it welcomes Koudlam, the “French symphonic composer,” discovered in 2007 on the sound track of a video by Cyprien Gaillard, an artist fascinated by scenes of implosion of large building projects. In “Denianski Raion,” Koudlam’s synthetic rockab’ reinforces the uneasy feeling of a spontaneous confrontation between two gangs of hooligans.

**Friday, November 5, 2010**  
**Le Husky**

Yannick Duguay, alias Le Husky, who was spotted right away by Grosse Boîte, released a bold debut album in 2007, *Chanson moderne pour cyniques romantiques*, combining pop song and melancholy. At the end of 2009, after touring the stages of Québec, Le Husky withdrew to his den, emerging in spring 2010 with *La Fuite*, his eagerly anticipated second album. The light shines through this new, lighter, sincere and touching work revolving around a central theme: escape.

**Friday, December 3, 2010**  
**Courtney Wing**

A highly skilled, passionate composer, Courtney Wing draws his listeners into a musical world with a human face, an indie folk universe melding operatic voices and instrumental melodies, ethereal strains and symphonic celebrations. His songs—odes to the living and the lived—emanate from the middle of a stage filled with fifteen instrumentalists and singers who perform with a unity and energy that also characterize his pieces.



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Phoebe Greenberg, Honorary Chair, Diane Vachon, Chair of the Symposium and François Dufresne, Chair of the Fondation du Musée d'art contemporain invite you to set aside the date of **November 4, 2010, 6 p.m.** for the **fourth edition** of the Collectors Symposium.

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

**MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**  
185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 3X5  
[www.macm.org](http://www.macm.org) Information/RSVP: 514 847-6270

**Tickets: \$1,000**

# SOBEY ART AWARD 2010

Hosted by the Musée d'art contemporain de Montréal  
185, rue Sainte-Catherine Ouest  
Organized by the Art Gallery of Nova Scotia

on view from

October 8, 2010 to January 2, 2011

The award will be presented on November 18, 2010

West Coast and Yukon Brendan Lee Satish Tang  
Prairies and the North Daniel Barrow  
Ontario Brendan Fernandes  
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