

**Anri Sala Collectors Symposium**  
**Young & Giroux Kevin Schmidt**  
**Friday Nocturnes Nuit Blanche**  
**Manufacturing Exhibitions Day**  
**Camps Foundation The Musée**  
**Ball**

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





# Francine Savard

15 janvier au 19 février 2011

# Pascal Grandmaison

Casino Luxembourg – Forum d'art contemporain

29 janvier au 1<sup>er</sup> mai 2011

# Carol Wainio

26 février au 2 avril 2011

## Galerie René Blouin

372, rue Ste-Catherine Ouest, # 501, Montréal, Québec, Canada H3B 1A2 514 393-9969 Télécopieur: 514 393-4571 [www.galeriereneblouin.com](http://www.galeriereneblouin.com)



## HYATT REGENCY MONTRÉAL. WHERE CONTEMPORARY ART MEETS CONTEMPORARY STYLE.

Standing proud in the cultural district, Hyatt Regency Montréal offers 605 comfortable and spacious rooms and is located in the heart of downtown in the Quartier des Spectacles. The hotel is just steps away from Place des Arts, Metropolis, Club Soda, St-Denis Theatre and the Old Montréal. Adjacent to the Complexe Desjardins with 110 shops and restaurants, it offers direct access to metro and the underground city. Enjoy our beautiful indoor pool, fitness centre, sauna, yoga room and our exceptional terrace with a unique view of the summer festivals. Come discover the perfect place to combine business and pleasure. For more information or reservations, call 800 233 1234 or visit [hyattregencymontreal.com](http://hyattregencymontreal.com).







Photo: Nat Gorrry

After a banner fall season at the Musée, 2011 promises to be no less exciting. To launch the new year, we are offering the public an opportunity to discover the remarkable works of Anri Sala. The first major Canadian exhibition devoted to this Albanian-born artist comprises a dozen installations based mainly on film, photography and music. It illustrates the approach of an artist who will leave a lasting impression with both the power of his work and his deep commitment to image and sound. Sala is similarly interested in the actual presentation of his works in the gallery space and the way they relate to one another—in the specific atmosphere inherent in each of them.

We have also mounted an exhibition devoted to the Toronto duo Young & Giroux, featuring a monumental modular sculpture. These two artists, who are a growing presence on the Canadian and international scene, re-examine the abstract forms of modernism in order to create works that are immersed in the discourse of contemporary architecture. Accompanying the sculpture is a film that arises out of a complementary investigation.

As part of our Projections series, we will be giving the Montréal premiere of a mammoth, eleven-and-a-half-hour film work titled *Epic Journey*, by Vancouver-based Canadian artist Kevin Schmidt. Schmidt uses a projection of the *Lord of the Rings* trilogy on a boat drifting down the Fraser River to explore the experience of time as the screen moves slowly through the nocturnal landscape. This epic journey takes up from previous works by the artist.

Young people are one of our top priorities, and we are proud of the high quality of our educational activities. And so, in the museum's art workshops—an ideal place for giving free rein to the imagination and trying out all sorts of techniques and materials—children aged six to twelve will definitely enjoy taking part in our Day Camp held during the school break starting at the end of February. We should also mention that the Musée just won an award of excellence for its day camp program. Later on, in the spring, we invite you to come visit *Arrimage 2011*, revolving around this year's theme of *Geometric Variations*. Organized by the Musée in partnership with the Montréal Science Centre, this exhibition showcases works produced by more than 700 students from some twenty Montréal elementary schools. The project is part of 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.

On the schedule in March is the fifth Max and Iris Stern International Symposium, called *Manufacturing Exhibitions*, which looks at issues related to curatorial theory and practice. That same month, the museum will screen a selection of films in conjunction with the twenty-ninth *International Festival of Films on Art*.

The events organized by the Musée Foundation are always very popular. Friday, April 15 is the date set for this year's Printemps du MAC, titled *Hors cadre*.

I would like to invite you all to join in our many activities, which are listed in full in the calendar of events provided in this *Magazine*, and to check out our website, [www.macm.org](http://www.macm.org), where you will find further details to enhance your visit to the Musée.

Thank you to all our visitors and our generous donors, whose support is an essential component in the museum's life.

**Paulette Gagnon**  
Director



Judging from *When the Night Calls it a Day*, presented in 2004 by the Musée d'Art moderne de la Ville de Paris, and the more recent show *Purchase Not By Moonlight*, at the Museum of Contemporary Art North Miami in 2009, Anri Sala considers the process of producing his works and that of exhibiting them to be equally important. Visitors to this exhibition at the Musée d'art contemporain, made up of a dozen works including several videos, will move seamlessly through the show as if it were a single piece. Sala reconfigures the space in a totally innovative way to establish new relationships between the works. The staggered screening of the films, the quality of the light, the way the images are projected and the sound of the ten snare drums (*Doldrums*, 2008) dispersed throughout the galleries create a magical atmosphere. Just as one film ends, its final image darkening and disappearing, another begins, lighting up a different section of the exhibition. The space is in a state of constant transformation, requiring visitors to reorient themselves and adjust to the rhythm of the projections and the beat of *Doldrums*' percussion. *After Three Minutes*, the result of a complex process of recording light, is an especially revealing example of the depth of this experience. The double projection that must be traversed dazzles visitors with the silent rhythm of the beating of a cymbal being struck with flashes of light.



This exhibition concept reflects the growing importance Sala attaches to sound and to recasting its relationship with the image. He explains that he is interested in filming situations that create their own soundtracks. Several of his films have consequently been shot in places that generate very particular sonic experiences: the echo in Buckminster Fuller's dome in *Answer Me*, 2008, a brilliant work that is part of the Musée Collection, or the radio interference in *Air Cushioned Ride*, 2006, recorded at a highway rest area in Arizona. These films set out to capture the effect of space on the production of sound, while others film sound by shooting musical events or live concerts that Sala himself has orchestrated. The latter description applies to *Long Sorrow*, 2005, which documents an improvisation by free-jazz saxophonist Jemeel Moondoc while hanging out of a window on the eighteenth floor of a West Berlin apartment block; and *Le Clash*, 2010, which reinterprets *Should I Stay or Should I Go* by the famous British punk rock group The Clash (1976–1985), played here on a barrel organ and a music box. The exhibition ends on this musical note transposed live (we could even say *in situ*) into a score etched on the museum walls.



*Answer Me*, 2008  
High-definition video projection,  
stereo sound, 4 min 51 s, 3/6  
Collection of the Musée d'art  
contemporain de Montréal  
Photos: Courtesy Marian Goodman Gallery

February 3 to April 25, 2011  
Nahum and Sheila Gelber Gallery and  
Liliane and David M. Stewart Gallery

# Anri Sala



The show also includes *Inversion*, a collaborative piece produced with Edi Rama, mayor of Tirana, which recalls the moving yet unflinching look that Sala's early videos *Intervista*, 1998, and *Dammi i colori*, 2003, took at the recent major upheavals in Eastern Europe. Rama's conversations with Michael Fried, Marcus Steinweg, Philippe Parreno and Erion Veliaj are particularly eloquent in positing the need to link political and artistic space.

Anri Sala was born in 1974 in Tirana, Albania. He studied at the Albanian Academy of Arts, the École Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris and Le Fresnoy, and currently lives and works in Berlin. The presentation at the Musée is the artist's first major solo exhibition in Canada, and his largest in North America.

Marie Fraser, Chief Curator



February 3 to April 25, 2011  
Banque Laurentienne Gallery

Daniel Young and Christian Giroux have collaborated since 2002 on sculptures, public artworks and film installations. They rework the abstract forms associated with modernism by taking consumer products and items related to design and industrial production techniques and using them to create sculptures that evoke theories of contemporary architecture. Their film pieces arise out of their investigation of the sculptural forms that underlie the built environment.

# Young & Giroux

The centrepiece of the exhibition is a new work titled *Mr. Smith*, a monumental sculpture whose shape is based on the compositional grid devised by American sculptor Tony Smith (1912–1980) in the 1960s. Without copying any specific pieces, the artists have created a system of triangular surfaces and wooden edges connected to one another with a system of aluminum joints and assembled according to the space available. In so doing, they have produced a work that gives visual form to the structural logic of Smith's sculptures while also utilizing the non-linear spatial potential of the modular, near-architectural nature of his work.

In the next gallery, a continuous loop of the film *Every Building, or Site, That a Building Permit Has Been Issued for a New Building in Toronto in 2006, 2008*, will be shown. This film consists of a series of static shots that, as the title states, document every building or site for which a permit was issued in Toronto in 2006. The laconic work runs for thirteen minutes, or eight seconds per shot of each of the 107 sites documented. It charts the city, not by locating the sites in a defined spatial grid but, rather, by setting them within a specific time frame that is actually determined by a bureaucratic procedure: the issuing of permits. In addition, the sequence of shots is based on the chronological order in which the permits were issued.

The juxtaposition of these two recent works by Young & Giroux highlights the dialogue between sculptural practice and the meaning we attach to the built environment. Here, sculpture is to the exhibition gallery what a building represents to the city.

Specially produced for the Musée d'art contemporain de Montréal, the exhibition traces a major development in the practice of this pair of artists who are increasingly present on the Canadian and international scene. It is in keeping with a current trend in which artists call into question the legacy of modernism—a theme illustrated by the show *Yesterday's Tomorrows* presented at the museum last summer. This artistic exploration also has a certain resonance with regard to the question of where Québec, and Montréal in particular, stand in terms of their architectural and artistic heritage of the last fifty years.

Mark Lanctôt, Curator



Stills from the film *Every Building, or Site, That a Building Permit Has Been Issued for a New Building in Toronto in 2006, 2008*  
Courtesy the artists and Diaz Contemporary, Toronto





To produce his video piece *Epic Journey*, 2010, Kevin Schmidt organized a highly unusual projection of the *Lord of the Rings* trilogy on a motorboat drifting down the Fraser River at night.

The title *Epic Journey* refers to both the adventure of Frodo and his companions in the Fellowship of the Ring and Schmidt's epic undertaking in creating this work. Using two boats—one for the screen and film projector, the other for the camera and technical crew—Schmidt filmed the projection and the movement of the screen as it floated through the nocturnal Fraser landscape in long sequences lasting eleven and a half hours altogether, the total running time of the *Lord of the Rings* film adaptation made by New Zealand director Peter Jackson.

The term epic was first used to describe long poems such as the *Iliad*, and then “heroic” stories in which the fantastic played a part. By working a monument of pop culture into a night-time descent of the Fraser, Schmidt introduces the fantastic into the real. His approach is much like a metaphor—specifically, transport—that plays on various analogies: between adventure and river, trials to be undergone and challenges to be met, the spectacle of film and that of nature.

Like many of Schmidt's works, *Epic Journey* conveys the process of its production. Device, staging and duration all are an integral part of this work revolving around the figures of landscape, music and pop culture. In his practice, Schmidt draws unexpected parallels, he brings together different “realities” and rekindles the relationship between subject and landscape by revealing the production process and a desire to work in the great outdoors: an empty Vancouver Island beach for *Long Beach, Led Zep*, 2002, a snowy Yukon scene for *Wild Signals*, 2007, and the Fraser River for *Epic Journey*, in 2010.

Born in 1972 in Ottawa, Kevin Schmidt lives in Vancouver. After graduating from the Emily Carr Institute of Art + Design, he began showing his work with *Suburbia* at the Helen Pitt Gallery in Vancouver in 1997. He has exhibited internationally in Europe and North America, at galleries such as Participant Inc in New York and the Württembergischer Kunstverein, in Stuttgart. In 2008, he was honoured with the Shadbolt Foundation's VIVA award for the visual arts. *Epic Journey* is his first presentation at the Musée.

Louise Simard, Head of Multimedia Events

*Epic Journey*, 2010  
Photo: Courtesy the artist and  
Catriona Jeffries Gallery, Vancouver





# Kevin Schmidt

January 12 to March 13, 2011  
Beverly Webster Rolph Hall





Visit us!



# www.macm.org



## Exhibitions

### Anri Sala

February 3 to April 25, 2011  
Nahum and Sheila Gelber Gallery and  
Liliane and David M. Stewart Gallery

### Young & Giroux

February 3 to April 25, 2011  
Banque Laurentienne Gallery

### Point of View on the Collection Blue

**Acts of Presence**  
Until March 27, 2011

## Tours, Meetings, Talks

### Tour the exhibition with artists Daniel Young and Christian Giroux

Wednesday, February 2 at 5 p.m.  
In English

### Meet Anri Sala

Thursday, February 3 at 5 p.m.  
In French

### Meet Kevin Schmidt

Friday, February 4 at 5 p.m.  
In English

## Lectures

Beverley Webster Rolph Hall (lower level)

### W.J.T. Mitchell

*The Historical Uncanny: Phantoms, Doubles and  
Repetition in the War on Terror*  
Wednesday, March 9 at 6:30 p.m.  
In English

### Max and Iris Stern International Symposium 5 Manufacturing Exhibitions

March 24 and 25, 2011

## Multimedia Events

Beverley Webster Rolph Hall (lower level)

### Projections Series: Kevin Schmidt

January 12 to March 13, 2011

### International Festival of Films on Art (FIFA)

March 17 to 27, 2011

## SéminArts

An educational program that consists of five gatherings providing an introduction to the contemporary art market, offered in cooperation with the Claudine and Stephen Bronfman Family Foundation. Each of these sessions will allow participants to meet various players in the art world: artist, gallerist, private collector, corporate collector.

March 9 to May 11, 2011  
In French

March 16 to May 18, 2011  
In English

Sessions take place Wednesday evenings  
from 7:30 to 9 p.m.

Deadline for registration: February 25, 2011  
For information and registration: 514 847-6244  
seminarts@macm.org

## Art Videos

Gazoduc-TQM Room

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

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

Nocturne Fridays: February 4, March 4 and  
April 1 at 5:30 and 7:30 p.m.

Holiday Monday: April 25 at 11:30 a.m., 1:30 p.m.  
and 3:30 p.m.

### Program

January 11 to 30, 2011

### Marina Abramovic: Seven Easy Pieces

Director: Babette Mangolte.  
New York: Sean Kelly Gallery;  
Marina Abramovic, 2007 (93 min). In English.

February 1 to 27, 2011

### Si Sullivan m'était contée

Director: Lauraine André G.  
Montréal: National Film Board, 2007 (85 min).  
In French.

March 1 to 27, 2011

### Manon Labrecque vue par Alain Pelletier

Director: Alain Pelletier.  
Québec: Vidéo Femmes, 2005 (30 min).  
In French.

March 29 to May 1, 2011

### Citizen Lambert: Joan of Architecture

Director: Teri Wehn-Damisch.  
Coproductio France/Québec: Philia Films/  
Les Films de la Perrine/National Film Board,  
2007 (52 min). In English with French subtitles.





## 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

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

Information/reservations: 514 847-6253

### Seeing Blue

January 21 to March 6, 2011

### Geometrix

March 11 to April 24, 2011

### Out of the Ordinary

April 29 to June 17, 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

### What Do You Have To Do To Be...

February 8\* and 15, 2011

### Thinking Blue

March 15 and 22, 2011

### Triangularly Yours

March 29\*, and April 5 and 12, 2011

### Out of the Ordinary

May 3\*, 10, 17 and 24, 2011

### Information and registration:

Manon Guérin

tel.: 514 847-6266

or, preferably, e-mail:

[manon.guerin@macm.org](mailto:manon.guerin@macm.org)

## Friday Nocturnes

From 5 to 9 p.m.

### February 4

Percussion evening, with musicians plus a DJ

### March 4

Jimmy Hunt

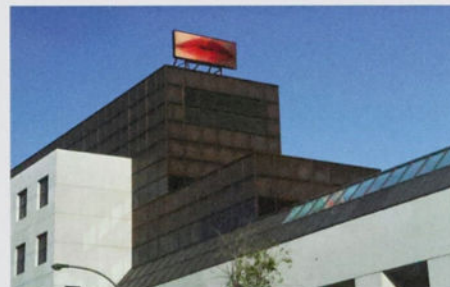
### April 1

The Sainte Catherines

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.



# National Bank Financial Group Collectors Symposium



Éric Bujold, Phoebe Greenberg,  
François Dufresne, Diane Vachon,  
Paulette Gagnon and Pierre Therrien

Gérard Coulombe, Lynda Durand,  
Pierre Shedleur, Jeannine Codaire  
and Jean-Luc Mongrain

The fourth Collectors Symposium, sponsored by National Bank Financial Group, took place last November 4. Phoebe Greenberg was the Honorary Chair of this benefit event organized by the Musée Foundation, and the evening was chaired by Diane Vachon. The goal of the Symposium is to allow participants to share in the experience of sitting on an acquisition committee. Thanks to the proceeds of the event, the work chosen by the guests—Valérie Blass's *Femme panier*, 2010—will be added to the Collection. The Foundation and the Musée are truly honoured and grateful for this partnership with National Bank Financial Group. This benefit would certainly not have had the same impact without the contributions of National Bank Financial Group and Diane Vachon.

*Femme panier*, 2010  
Mannequin, basket, plaster, tool,  
fishnet stockings, shirt  
133 x 151 x 81 cm  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Courtesy Parisian Laundry

Born in Montréal in 1967, **Valérie Blass** holds a master's degree in visual and media arts from the Université du Québec à Montréal. She was one of the artists who participated in our inaugural *Québec Triennial*, at which time the Musée acquired her work *Étant donné, le Loris perché sur son socle néo-classique*, 2008. This *Femme panier* is at once strange, vulnerable and disturbing, as are nearly all of Blass's sculptures. Working from found objects, which both provide her inspiration and act as a point of departure, Blass depicts tensions between forms, materials and meanings, eliciting questions that give rise to yet others. She focuses particularly on the formal relationship—note the woven pattern of the fishnet stockings that recalls the wicker of the basket/body—and the scale, often slightly reduced, of the sculpture and asserts very clearly the process, and craft, that go into its making.







# Max and Iris Stern International Symposium 5

## Manufacturing Exhibitions

This coming March 24 and 25, the Musée d'art contemporain de Montréal presents the fifth Max and Iris Stern International Symposium, which will launch a year-long series of events focusing on exhibition curating in contemporary art. The symposium will contextualize exhibition curating by looking back at the main events and issues that have defined it in recent history. In the following months, a program of lectures and conversations will lead up to a round table held in conjunction with *The Québec Triennial 2011*. This panel discussion will probe the question of how representative curating protocols are in terms of the local and global scenes. The sixth Max and Iris Stern International Symposium, scheduled for spring 2012, will then provide an opportunity to discuss new topics in the realm of curatorial theory and practice.



The development and diversification of the curatorial field in the last fifty years are indissociable from the overall expansion and institutionalization of contemporary art. Ever since the 1960s, new exhibition practices have sparked lively, ongoing debates, such as the one surrounding the controversial status of the authorial curator, whose growing importance quickly gave rise to the suspicion that artworks were being used to serve the curators' ends. In fact, the art movements that initiated this questioning paved the way for the most interesting aspects of current thinking on exhibition curating. The institutional critique that prevailed in the 1960s and 1970s is thus often described as prefiguring the "relational aesthetics" of the 1990s, itself an integral part of the new thinking on the means of production and dissemination of contemporary art, and on its institutional networks. This new thinking, which aims to democratize the aesthetic experience and bring the viewer and artistic practice closer together, advocates an inclusive approach that implies the establishment of a participative aesthetic sphere.

Certain independent curators from the 1990s have lately been moving into positions of responsibility in major contemporary art institutions. They are continuing this effort to expand the field of exhibition curating—on a larger scale—by treating the institution as a laboratory and the exhibition as a platform, extending events over space and time. They are also adopting an alternative approach to publication design, education programs and other forms of public exchange, which are now put on an equal footing with the artworks. This type of "performative curating" (Maria Lind), characteristic of a "new institutionalism," redefines the curator's function by altering the former hierarchical distribution of roles.

Further, with the advent of the Internet and general development of archival storage systems, as a result of the increasing professionalization of exhibition curating and the rising number of training programs, a paradigm of "meta-curating" has fostered the emergence of an analysis of the self-reflexive aspect of the practice, stemming largely from its recent educational turn. The clustering of such research into an autonomous disciplinary field, indissociable from the most advanced curatorial practices, might even, according to some, constitute a perceptible turning point in other fields of knowledge.



March 24 and 25, 2011  
Beverley Webster Rolph Hall

Michael Merrill  
"Title" (from the album *I Never Saw Documenta*, 2008), 2008  
Stencil, vinyl gouache on paper,  
A.P. I/III  
31 x 41 cm  
Anonymous gift  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Richard-Max Tremblay

Others, however, lament the existence of an inordinate historiographical deficit—most exhibitions being, in fact, ephemeral. They may compensate for this deficit by archiving and publishing, provide the history of exhibition curating with a firmer foundation in the fields of museum studies and art history, or even aim to establish it as an autonomous academic discipline, whereas current programs of curatorial studies are typically found within visual arts departments. That said, the number of symposiums devoted to exhibition curating has undergone unprecedented growth in the past decade, to the point where the occasional self-referentiality of the discourse heard therein, emanating mainly from the curators themselves, has been roundly criticized. It is also not unusual for the development of the curatorial class and its dependence on art institutions to be described as merely the result of an overall consolidation of the culture industry.

In light of these criticisms, some authors, such as Paul O'Neill, have called for a new direction in thinking, which they would like to see adopt a fresh, more heterogeneous approach to the questions posed—an idea that has been taken up by Robert Storr, who proposes to apply, in dealing with these same questions, a "plurality of views" that does not rule out "conflict." It is these observations and questions that have prompted the Musée d'art contemporain de Montréal, in turn, to embark on a critical examination that may contribute to current discussions on the practice of exhibition curating.

François LeTourneau, Associate Curator

LES SYNAPSES DE SIMON LECLERC  
GRÂCE À DIEU, TON CORPS  
PIGEONS INTERNATIONAL  
W\_BOX  
FESTIVAL MONTRÉAL/NOUVELLES MUSIQUES  
INSOMNIE  
THÉÂTRE NIVEAU PARKING  
FESTIVAL INTERNATIONAL DU FILM SUR L'ART  
GRAVITY OF CENTER  
RUBBERBANDANCE GROUP  
FESTIVAL TRANSAMÉRIQUES (FTA)

**CINQUIÈME SALLE**

**50% DISCOUNT** On an admission to the Musée d'art contemporain de Montréal upon presentation of your ticket stub.

**cinquiemmesalle.com**  
514 842 2112 / 1 866 842 2112

**LES SYNAPSES DE L'ART SEASON 2010\_11**



# Having a Ball at The Musée d'Art Contemporain

Chaired by ardent art lover Alexandre Taillefer, the Musée's Annual Ball was held on October 7. The organizing committee, superbly led by Debbie Zakaib, had put out the word:

**"GO FOR COLOUR!"**

Creative, festive, decidedly modern and daring, the 2010 Ball was "a resounding success, a very special evening"<sup>1</sup> produced by the talented Dick Walsh. More than 400 guests were greeted by a veritable ode to colour. The annual benefit, which has become a don't-miss event on the Montréal social calendar, builds links between artists, businesspeople and politicians. This year's sparkling edition was a hit with all present.

A sumptuous, exquisite decor, warm, vibrant atmosphere and gourmet meal were a perfect match for the gala tone. Our heartfelt thanks go to Debbie Zakaib and Alexandre Taillefer for their contagious enthusiasm.

<sup>1</sup> Jean-Claude Poitras, "Le Musée d'art contemporain mène le bal," *Le Devoir*, October 31, 2010.

Encouraging the MAC means supporting a place where today's artists can share the fruits of their artistic labours. Thanks to the acquisitions the Musée makes every year, this support also provides them with precious revenue that will allow them to continue to grow, nurture their vision and push back the boundaries of their art further still.

The Musée is a place where visitors can be enriched by artists' vision and life experience—be shocked, bowled over or carried away, and nurtured by that very vision.

It isn't always easy to champion arts-related causes at times like the one we are going through. But it is my deep conviction that art is just as important as education and health—that it nurtures the soul!

More than all those artists who have passed on and left us an enduring legacy with their works, the artists who are our contemporaries need our encouragement. Your support this evening is a sterling example.

Like many of you, Debbie and I are passionate about contemporary art and collect works that move us. Think about visiting your local galleries, keeping in mind that every acquisition helps build an even stronger Québec visual arts scene.

Alexandre Taillefer

## THE FOUNDATION THANKS ITS PARTNERS

### GOLD

Bell Canada

### SILVER

Samson Bélair / Deloitte & Touche

SAQ

Andy Thê-Anh

Alexandre Taillefer

DeSerres

### BRONZE

Air Canada

Opéra de Montréal

Fletcher Leisure Group

Analekta

Nespresso

Pierre Belvedere

Chocolat Le Comptoir

Celebrations

AkzoNobel Canada inc.

Sofa to go

Champagne Devaux

Vodka Absolut





2010 Ball organizing committee:  
François Dufresne, surrounded by  
Danièle Patenaude, Chantal Dufresne,  
Debbie Zakaib, Sophie Clermont,  
Marie-Claude Tellier, Eleonore Derome  
and Marie Archambault. Absent from  
the picture: Nathalie Goyette and  
Dominique Lanctôt

Ball Committee Chair Debbie Zakaib  
and Honorary Chair Alexandre Taillefer

First Lady Michèle Dionne,  
Marc DeSerres, Paulette Gagnon,  
Québec Premier Jean Charest and  
Céline Blanchet

Micheline Brazeau, Raymond Bachand,  
Minister of Finance, Thomas Bachand,  
Bernard Derome, Eleonore Derome and  
Alexandra Derome







# Day Camps



**1. School Break February 28 to March 4, 2011**  
For children aged 6 to 12

**2. Summer 2011**  
For children aged 6 to 16  
One-week or two-week sessions (according to age)

Excite your imagination by joining in a wide variety of visual arts activities: modular sculpture, painting, drawing, watercolour, assemblage, collage, and more. Inspired by the exhibitions currently on at the museum, you'll create your own original works and try out a host of novel techniques and materials. You'll be greeted by a team of seasoned educators. Loads of fun, busy hands and infectious smiles are guaranteed! On Friday at 4 o'clock, your family and friends are invited to come and admire your many artistic creations in a very special vernissage.

The fees are \$195 (excluding tax) for the school break, and start at \$175 for the summer day camp. They cover all materials required and daycare before and after camp from 7:30 to 9 a.m., as well as from 4 to 6 p.m. (except on Friday afternoon). Meals and snacks are not provided (fridge and microwave oven available).

Since it was inaugurated in 1996, the Musée Day Camp has won four awards for excellence from the Association des camps certifiés du Québec: for Innovation in 1997, and for Best Program in 1998, 2006 and 2010. This coming summer, the Musée Day Camp will celebrate its fifteenth anniversary.

Information and registration: Manon Guérin, tel.: 514 847-6266  
or, preferably, e-mail: [manon.guerin@macm.org](mailto:manon.guerin@macm.org)

To find out the number of spaces available, visit our website: [www.macm.org/camps](http://www.macm.org/camps)

**QUEBECOR**  
PRESENTS

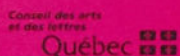
# BNL MTL

CHANCE  
IS THE THEME OF THE  
7<sup>th</sup> BIENNALE DE MONTRÉAL

## MAY 2011

[BIENNALEMONTREAL.ORG](http://BIENNALEMONTREAL.ORG)

Curators: Claude Gosselin, Director CIAC – Centre international d'art contemporain de Montréal + David Liss, Director MOCCA – Museum of Contemporary Canadian Art  
**Centre international d'art contemporain de Montréal – [ciac.ca](http://ciac.ca)**



Conseil des Arts  
du Canada

Canada Council  
for the Arts

COMITÉ DES ARTS  
DE MONTRÉAL



Patrimoine  
canadien

Canadian  
Heritage





# Nuit Blanche 2011



Photo: M'Michèle

This year, the *Montreal High Lights Festival* will be celebrating women, and so will *Nuit blanche* at the Musée d'art contemporain de Montréal, to be held on Saturday, February 26 from 6 p.m. to 2 a.m. Activities scheduled: performances by the amazing harpist M'Michèle will add to the beat of this festive night. With their wild sense of humour, WWKA (Women With Kitchen Appliances), latex-gloved and armed with kitchen utensils, will explore the sonic potential of the Musée's bistro Le Contemporain. Stop by Geneviève Grandbois's chocolate "shop." And *Petite Nuit blanche*, designed for families and children, will offer a workshop inspired by a piece by Marcelle Ferron, starting at 6 p.m. Lights: the Musée building will be lit all night, in cooperation with the Quartier des spectacles partnership. And finally, exhibitions: festival goers will be able to tour the brand-new shows *Anri Sala* and *Young & Giroux*, view Kevin Schmidt's video work *Epic Journey* and (re)visit *Point of View on the Collection: Blue* and *Acts of Presence*.

Nuit blanche 2011 is a presentation of [Nightlife.ca](http://Nightlife.ca)

**NIGHTLIFE.CA**

# Friday Nocturnes



Jimmy Hunt  
Photo: Gabrielle Sykes

Our continuing Nocturnes, which take place on the first Friday of every month, will kick off 2011 with a bang, beginning with a **Percussion Nocturne on Friday, February 4**. That night, Nocturne aficionados can start off the evening at 5 p.m. in the multimedia room, where they will discover the video work by Kevin Schmidt and meet the artist himself. After that, the rhythm of the percussion instruments, with live musicians plus a DJ, will enliven the whole museum.

For the Nocturne on **Friday, March 4**, we will welcome **Jimmy Hunt**. The former vocalist with the rock group Chocolat released his first solo album last fall. This skilful blend of folk and French pop, backed by lush arrangements, goes to show that out of rock groups, major modern *chansonniers* are born. On **Friday, April 1**, the group **The Sainte Catherines** will join us.

Friday Nocturnes: a different way to visit the Musée, take in the exhibitions, get together with friends and, as an added bonus, enjoy the energy of the Montréal music scene. No reservation required. Admission with regular Musée ticket or with our \$15 Wired card.





## AFFLUENCE OPENS MANY DOORS, NOTABLY THAT OF PRIVATE WEALTH 1859.

*Private Wealth 1859* is the business unit created for affluent individuals and families who wish to free themselves from the burden of managing their wealth, and who understand the benefits that can be derived by entrusting this task to professionals. Well beyond the minutiae of financial planning, investment management and other financial services, *Private Wealth 1859's* real product is peace of mind – the peace of mind that comes with knowing that you and your loved ones are well taken care of in this important area by a team of competent, trusted professionals.



1 877 871-1859 [nbc.ca/pw1859](http://nbc.ca/pw1859)



**NATIONAL  
BANK**

PRIVATE WEALTH 1859

National Bank Private Wealth 1859 is a trademark used by National Bank Financial, National Bank Trust and National Bank of Canada.