

Déjà – The Collection on Display

Music Video Louis Philippe Eno

Workspace Unlimited Program

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Photo: Nat Gorry

The Collection As You Have Never Seen It

The Musée Collection is, as it should be, diverse, multifaceted and open to an intersecting of disciplines, and it offers our visitors the keys to understanding contemporary art. In the exhibition *Déjà*, a hundred or so major works from the Collection will be on display along a unique circuit that runs throughout the museum. These works exemplify the multidisciplinary nature of contemporary art, and their presentation reveals some of the Musée's rich heritage; a number of monumental pieces, some surprising spaces and unexpected encounters are in store for you.

The Musée has been collecting for nearly fifty years, in order to provide an overall view as well as a very specific perspective of the art created both here and abroad, through the choices it has had to make over time. The Collection is multi- and omni-disciplinary; it encompasses painting, sculpture, installation, film, video, photography and various other techniques. Rather than a thematic or chronological approach, the focus has been on the coherence of all these years of creative endeavour, informed by reflection, breaks with the past, actions and reactions. A presentation of a substantial selection of works from the Musée Collection consequently forms an excellent introduction to today's art. The installation prepared by Josée Bélisle, curator of the Collection, is anything but rigid: it illustrates the abundance and diversity of sensibilities found among contemporary artists, some of whom are the authors of large bodies of works in the museum's holdings. The curatorial choice emphasizes the interconnection of disciplines in works by artists from here in Québec, across Canada and around the world, in a circuit that brings together such names as David Altmejd, Nicolas Baier, Ed Pien, Alain Paiement, Claude Tousignant, Mona Hatoum, Gary Hill, Louise Bourgeois, Ann Hamilton, Vik Muniz and Wolfgang Tilmans, to mention only a few. Indeed, *Déjà – The Collection on Display* is designed to provide a stimulating showcase for our Collection and lead our many different visitors on a journey of discovery. A journey carefully laid out through the various spaces of the museum and meant to be viewed in a totally new way.

The Collection: An educational tool

Education is a means of building a bridge between the widest possible audience and contemporary culture, and is thus central to the museum's mission. A greatly enhanced set of educational tools will offer a broad range of activities intended for all—novices and seasoned art lovers, children and adults—throughout the run of *Déjà – The Collection on Display*. The Musée, an exemplary institution in terms of the masterworks it has gathered and the innovative nature of its acquisitions, has a diversified educational approach. Accordingly, access to guided tours and educational workshops based on the works presented will be made easy.

The Collection: A passion to be shared

Collectors play a vital role in the museum's life by helping to build the Collection: forty per cent of our works were acquired through the generosity of our donors. I am deeply grateful for the contribution they make, which is essential to the museum's ongoing growth. To honour our major donors, we are holding a tribute evening, scheduled for the opening of the exhibition *Déjà – The Collection on Display* and presided over by Honorary Chair Robert-Jean Chénier. Thank you to all these major donors, who have enabled us to add important works to the Collection and contributed to its growth. It is with heartfelt appreciation that I salute their commitment and loyalty to the Musée.

With the spotlight turned almost exclusively on the Musée Collection over the coming summer, visitors of all ages can look forward to an unforgettable personal encounter with art.

Paulette Gagnon
Director

Cover:
Louise Bourgeois
The Red Room – Child (detail), 1994
Wood, metal, thread and glass
210.8 × 358 × 274.3 cm
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay
Estate of Louise Bourgeois/SODRAC
(Montréal), VAGA (New York)



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Magazine of the Musée d'art contemporain de Montréal is published three times a year. ISSN 1916-8667 Editor: Chantal Charbonneau.

English translation and proofreading: Susan Le Pan. Design: Fugazi. Printing: Croze inc.

The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the Ministère de la Culture, des Communications et de la Condition féminine du Québec. The Musée receives additional funding from the Department of Canadian Heritage and the Canada Council for the Arts. Musée d'art contemporain de Montréal, 185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 3X5. Tel.: 514 847-6226. www.macm.org

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Exhibitions

Déjà

The Collection on Display

May 26 to September 4, 2011

Arrimage: Geometric Variations

May 14 to 29, 2011

Tours, Meetings, Talks

Meeting with Josée Bélisle, curator of the exhibition *Déjà* and curator of the Collection

Wednesday, June 15 at 6:30 p.m.

In French

Projections Series

Beverly Webster Rolph Hall (lower level)

Music Video: Louis Philippe Eno

June 8 to August 14, 2011

Workspace Unlimited

August 31 to October 2, 2011

Festivals

Beverly Webster Rolph Hall (lower level)

Festival International de Jazz de Montréal

Jon Day, June 25 and 26

Clara Furey, June 27 and 28

Katie Moore, June 29 and 30

Emilie Clepper, July 2 and 3

Information: 514 871-1881

Museums Day

25th edition of this celebration of Montréal museums. The Musée will open its doors, free of charge, on Sunday, May 29 from 9 a.m. to 6 p.m. Visits to the exhibitions *Déjà – The Collection on Display* and *Arrimage*; workshop/mural: *Bits of Worlds* (1 p.m., 2 p.m., 3 p.m. and 4 p.m.), inspired by a work by Serge Murphy; guided tours and Bilboquet ice cream parlour (\$).



Art Videos

Gazoduc-TQM Room

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

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: May 6, June 3 and September 2, 2011, at 5:30 and 7:30 p.m.

Schedule

May 3 to 31, 2011

Guy Pellerin: Ici/ailleurs

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal, 1993 (16 min). In French.

Shirin Neshat:

Expressing the Inexpressible

Directors: Jörg and Ralf Raimo Jung. Princeton: Films for the Humanities & Sciences, 2004 (42 min). In English.

William Kentridge:

Drawing the Passing

Directors: Maria Anna Tappeiner and Reinhard Wulf. Cologne: Westdeutscher Rundfunk, 1999 (50 min). In English.

June 1 to 30, 2011

Louise Bourgeois: The Spider, the Mistress and the Tangerine

Directors: Marion Cajori and Amei Wallach. New York: The Art Kaleidoscope Foundation, 2008 (99 min). In English.

Entretien avec Irene F. Whittome

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal, 1997 (20 min). In French.

July 1 to 31, 2011

Michel Goulet: Part de vie part de jeu

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal; Groupe de recherche en arts médiatiques, 2004 (20 min). In French.

Worst Possible Illusion: Curiosity Cabinet of Vik Muniz

Director: Anne-Marie Russell. New York: Mixed Greens, 2001 (56 min). In English.



Art Videos

August 2 to 31, 2011

Sam Taylor-Wood

London: Illuminations, 2004, 2005 (26 min). In English.

Bill Viola

Director: Louise Mondoux. Montréal: Musée d'art contemporain de Montréal, 1993 (28 min). In French.

Mona Hatoum

London: Illuminations, 2001, 2005 (26 min). In English.

September 1 to 30, 2011

Guido Molinari

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal; Groupe de recherche en arts médiatiques, 1995 (24 min). In French.

Paterson Ewen

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal; Groupe de recherche en arts médiatiques, 1997 (11 min). In English and French with French subtitles.

Une entrevue avec Geneviève Cadieux

Director: Louise Mondoux. Montréal: Musée d'art contemporain de Montréal, 1993 (18 min). In French.

Une entrevue avec Alfredo Jaar

Director: Louise Mondoux. Montréal: Musée d'art contemporain de Montréal, 1992 (16 min). In French.

Nocturnes

From 5 to 9 p.m.

June 3: CLAASS

No Nocturnes in July and August
Nocturnes resume September 2

A different way to visit the Musée and its exhibitions. The first Friday of every month, entertaining evenings featuring exhibitions, live music, bar service, and more.

Open to all. No reservation necessary. Admission with regular Musée ticket or our \$20 Wired card, valid for one year.



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.

Sunday combo Until June 5, 2011

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. There will be no Sunday combos from June 12 to October 2, 2011.

Workshop/tour combo for groups

Until June 17, 2011

Tuesday to Friday

Consult the *Practical Guide for Teachers*:

www.macm.org/en/education

Information/reservations: 514 847-6253

Out of the Ordinary

April 29 to June 17, 2011

Bits of Worlds mural

Sunday, May 29, 2011, Museums Day:

1 p.m., 2 p.m., 3 p.m. and 4 p.m.

Cracked!

As part of La Fête des enfants de Montréal

Sunday, August 14, 2011:

1 p.m., 2 p.m. and 3 p.m.

*Free activities

Bits of Worlds summer combo

Tuesday to Friday, July 5 to August 12, 2011

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 day-cares (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: 514 847-6253



Day Camp

June 27 to August 12, 2011, for children aged 6 to 16

Registration required: 514 847-6266

To find out available session dates, visit our website: www.macm.org

Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults who want to add a creative flair to their Tuesday afternoons. 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

Out of the Ordinary series I and II

I: May 3*, 10, 17 and 24, 2011

II: August 23* and 30, 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.

October 19 to December 14, 2011

In French

October 12 to December 7, 2011

In English

Cost: \$175 per series

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

Registration period: September 7 to 28, 2011

For information and registration: 514 847-6244

Forums

Digital arts forum

June 21 and 22, 2011



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.). The Musée will be open on June 24 and July 1.

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

Guides in the Galleries

Educator/guides are 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

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 \$20

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.

Déjà, a short, succinct French adverb generally translated as “already,” poetically and emphatically encapsulates the notions of achievement (“we have already come so far”), celebration (“already this many works, after this many years”) and retrospective reflection (“let’s take a close look at what is already there”). More than that, this *Déjà* propels us right now, or from now on, into a future that is potentially unlimited, and whose conceptual and formal foundations we are *already* able to glimpse (“all these works that are gathered together in a public collection and form part of the artistic heritage destined for future generations”). The notion, or even impression, of *déjà vu* also enters into the picture, for just as the traveller takes definite pleasure in revisiting fondly remembered places, the reader returns to favourite works or passages and the music lover rediscovers familiar pieces, the experience of a visual work is enriched and transformed each time it is relived.

The title *Déjà* immediately sets the tone for this wide-ranging display illustrating, though not in any conventional or linear fashion, a certain history and the undeniable scope of the Collection. It presents, without any chronological objective or concern for comprehensiveness, groupings of exemplary works which, over the course of an intergenerational survey that brings together all disciplines, can be read as brief chapters—or major episodes—in an open-ended history of art that outlines, in vivid colours, some of the main issues in contemporary art.

May 26 to September 4, 2011



Déjà

The Collection on Display

Louise Bourgeois
The Red Room – Child, 1994
 Wood, metal, thread and glass
 210.8 × 358 × 274.3 cm
 Collection of the Musée d’art
 contemporain de Montréal
 Photo: Richard-Max Tremblay
 Estate of Louise Bourgeois/SODRAC
 (Montréal), VAGA (New York)

Taking up all of the museum's galleries, the exhibition comprises more than a hundred major works that rank among the most important in the Permanent Collection. While seemingly modest in terms of numbers, relative to the total of over 7,600 pieces listed in the inventory of the Collection, in terms of scale the selection nevertheless occupies the largest space ever devoted to displaying the Collection.

Laid out in nine distinct segments that fill up the two large blocks of four galleries and the long hallway connecting the building's north and south wings, the display offers a selective overview of the Musée's history by placing some of the works back in the exact settings where they have *already* been seen, in previous shows: for example, *The Sleepers* by Bill Viola and *Parabole no 9... ainsi soit-il: les usines ferment, les musées ouvrent* by Melvin Charney, shown in the inaugural exhibition *Pour la suite du monde* in May 1992; Pascal Grandmaison's *Solo*, from the theme-based exhibition of works from the Collection, *Matters of Time and Space*, held in summer 2005; Geoffrey Farmer's *Ghost Face*, featured in his eponymous exhibition in winter 2008, and so on. It presents, yet again, exceptional, visionary works that have been loaned to leading institutions around the world: pieces by Louise Bourgeois, Bill Viola, Gary Hill, Alfredo Jaar and Mario Merz, shown at the Tate Modern in London, Musée national d'art moderne – Centre Georges Pompidou in Paris, Museo Nacional de Arte Reina Sofia in Madrid, Getty Institute in Los Angeles, Castello di Rivoli in Turin, Whitney Museum of American Art and Guggenheim Museum, both in New York, Seoul National Museum of Modern Art—the list goes on. Finally, this is the first time some major acquisitions have been exhibited at the Musée: among them, works by Fernand Leduc, Alain Paiement, Laurent Grasso, Rodney Graham and Mowry Baden.

One of the jewels of the Collection, *The Red Room – Child*, by **Louise Bourgeois**, seems to embody, among other things, a luminous metaphor for the very idea of collection: gathered together and carefully arranged inside it, exposed yet protected by a spiral-like outer shell, a panoply of fragile, precious, enigmatic objects, implicitly or indirectly referring to the world of childhood, the quest for the other, the notions of abandonment and leaving. The colour red, a powerful formal leitmotif, reaffirms a symbolism of life and death, sexuality and violence. Offering a wealth of polysemic content, this installation/collection generously welcomes our gaze while also suggesting a relative distancing. The same principle also applies to all the operations involved in the conservation and dissemination of works in the Collection.

Produced between 1964 (the year the museum was founded) and 2010, and acquired between 1978 and 2010, the hundred-odd works (or more than 200, if we count all the elements in the large groupings, such as the series of drawings) have been gathered on the basis of different themes or possible readings:

Major archetypes

The idea of space and the photographic locus: a narrative space

Variable geometries: clear structure and concise content

Reference and play as modes of experience

Sound images and installations: music and today's art

Presentation and re-presentation, film and music

Circularity of experience: meaning at the core of contemporary turbulence

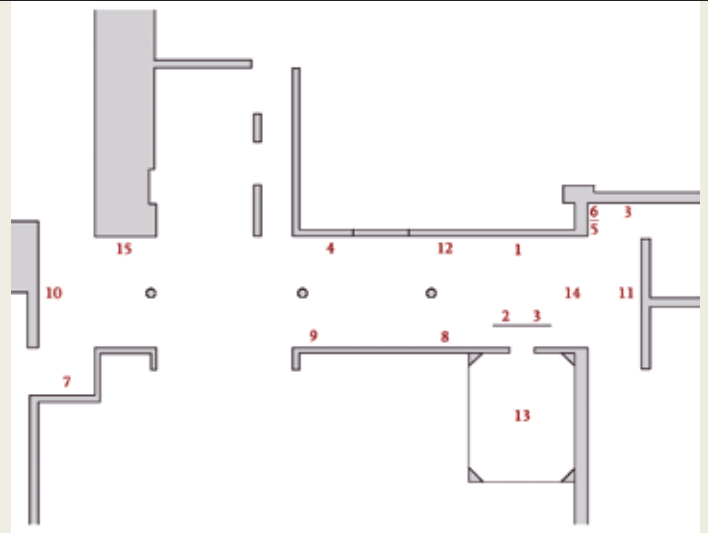
Political and feminist intents

The works have been placed together according to affinities that are not necessarily formal, but rather structural or conceptual, and are sometimes also positioned so as to form an intrusion or disruption—one of the intentions being to establish from one piece to the next, and between them, a continuum of imaginary conversations or soliloquies outlining a cogent portrait (one among many that are possible) of the Collection.

The Musée Collection plainly stands out as one of the most important collections of modern and contemporary art in Québec and Canada. From the start, it has relied on the generosity of numerous artists and collectors. To date, such donors have given the museum more than 3,300 works, which account for nearly forty-three percent of our holdings. Some fifty pieces in the exhibition *Déjà*, or half of those shown, were acquired through judicious, greatly appreciated gifts.

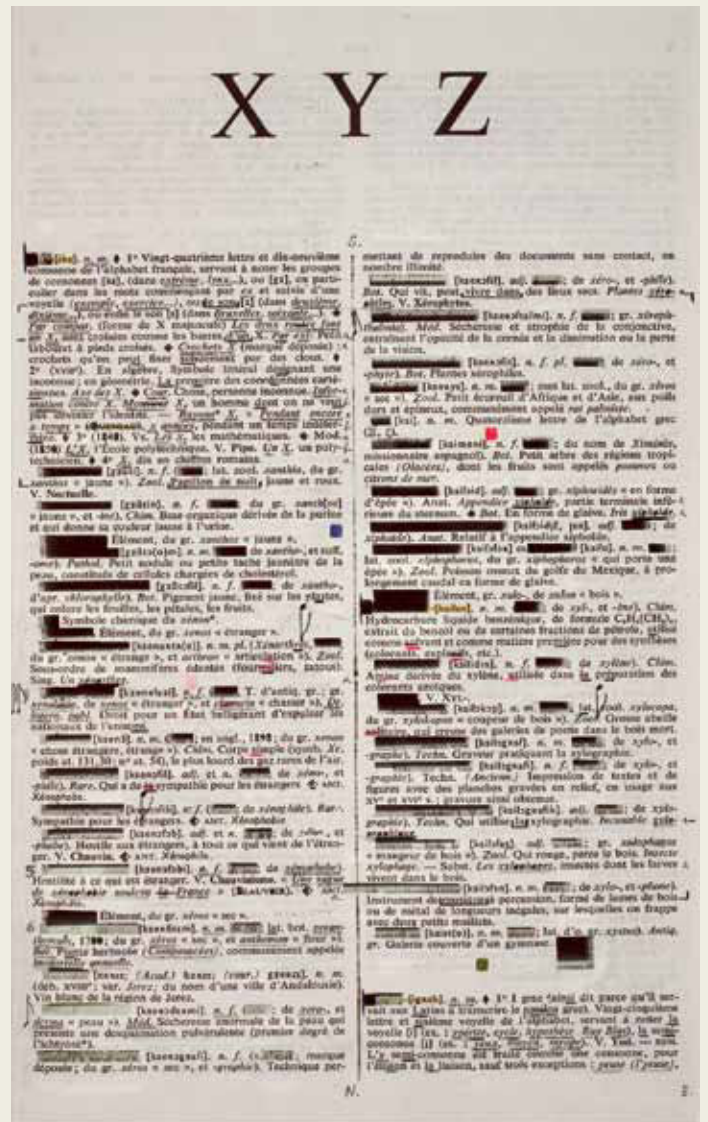
**Central corridor and
Famille Guy Angers et Rougier Inc.
Video Room**

- | | |
|------------------------|----------------------|
| 1 Fernand Leduc | 10 Rodney Graham |
| 2 Jean-Marie Delavalle | 11 David Rabinowitch |
| 3 Charles Gagnon | 12 Irene F. Whittome |
| 4 Ron Martin | 13 Bill Viola |
| 5 Lawrence Wiener | 14 Geoffrey Farmer |
| 6 Fred Sandback | 15 Charles Sandison |
| 7 Robert Morris | |
| 8 Raymonde April | |
| 9 Rober Racine | |



**Print and Drawing Room, Photo Gallery and
Video Space**

At the top of the grand staircase leading to the eight exhibition galleries, a broad corridor runs between the southern galleries, traditionally devoted to the Collection, and the northern galleries, normally reserved for temporary exhibitions. For the duration of the exhibition *Déjà*, it has been transformed into an oversized, combined print, drawing and photograph room. Visitors will see a whole succession of pictorially inspired drawings by **Fernand Leduc**, **Jean-Marie Delavalle**, **Charles Gagnon** and **Ron Martin**; conceptual pieces by **Lawrence Wiener**, **Fred Sandback** and **Robert Morris**; photographs by **Charles Gagnon** and **Raymonde April**; **Rober Racine's** dictionary pages and **Rodney Graham's** musical scores; a collection of studies by **David Rabinowitch** on the motif of Romanesque architecture; and, by **Irene F. Whittome**, a set of expressive plates full of allusions to the principles of female and male. Three pieces break up the apparent unity of this grouping; a video installation by **Bill Viola** revealing some sleepers bathed in a bluish glow; a mimetic sculpture by **Geoffrey Farmer** that stealthily insinuates itself into the surrounding space; and a flat-screen projection by **Charles Sandison**, an electronic page that is literally captivating. J. B.

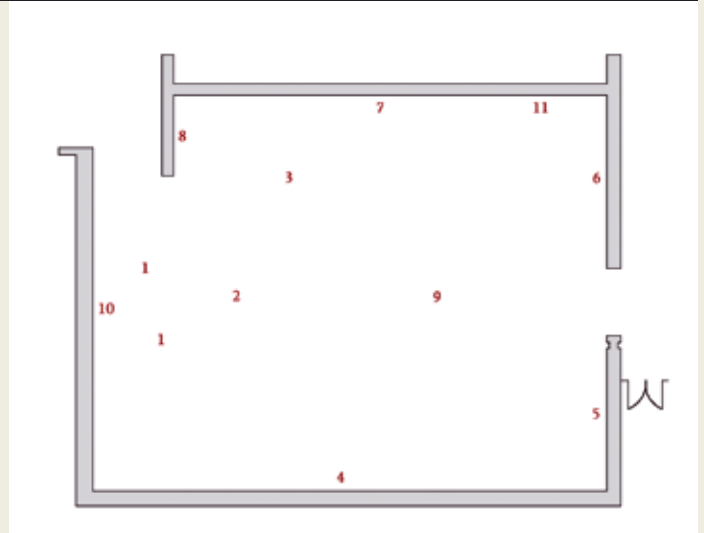


Robér Racine
Lettrines, 1980–1988
Ink, graphite, coloured pencil,
gilding, paper cutouts and perforations
on mirrored Plexiglas
Gift
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Gallery 3

Nahum and Sheila Gelber

- 1 David Altmejd
- 2 Marc Quinn
- 3 Xavier Veilhan
- 4 Alfredo Jaar
- 5 Giuseppe Penone
- 6 Ed Pien
- 7 General Idea
- 8 Paterson Ewen
- 9 Marco Merz
- 10 Nicolas Baier
- 11 Abramovic and Ulay



Major Archetypes

All the works on view in this gallery command attention through their ample stature and the immediacy of their relationship to representation. While each, in turn, suggests specific discourses on matters of identity, political criticism, cycle of life and death, or materials, they also embody major archetypes, universal symbols that guide and shape our understanding of the world. **David Altmejd's** gleaming, disturbing giants tower over **Marc Quinn's** recumbent figure made of lead (high density and toxicity); a sculptural animal presence (**Xavier Veilhan**) may be found alongside the idea of nature and its different elements: water (**Alfredo Jaar's** boat people); earth and the primeval forest (**Giuseppe Penone, Ed Pien**); air and the canopy of heaven (**General Idea** and **Paterson Ewen**). The notion of dwelling and protective shell literally inhabits the precarious igloo made of simple materials (**Mario Merz's** Arte Povera piece). The reflection of oneself and the other through the omnipresence of glass, mirror and darkened, polished surfaces (**Nicolas Baier**, among others) also returns us to the fundamental images of man and woman, and to those of their respective and reciprocal roles in human existence (**Abramovic and Ulay**). J. B.

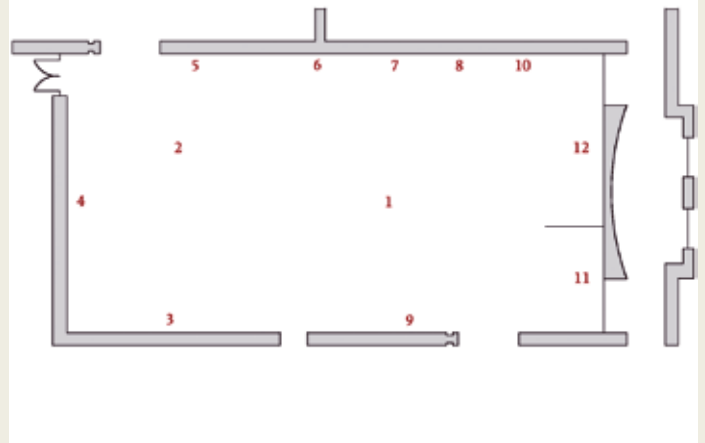
Abramovic and Ulay
Modus vivendi, 1985
 2 Polaroid colour prints
 226.1 x 111.1 cm (each element)
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: David Lubarsky



Gallery 2

Liliane and David M. Stewart

- | | |
|-------------------|----------------------|
| 1 Carl Andre | 7 Jana Sterbak |
| 2 Michel Goulet | 8 Sam Taylor-Wood |
| 3 Melvin Charney | 9 Jeff Wall |
| 4 Alain Païement | 10 Wolfgang Tillmans |
| 5 Michèle Waquant | 11 Barbara Steinman |
| 6 Spencer Tunick | 12 Geneviève Cadieux |



The Idea of Space and the Photographic Locus: A Narrative Space

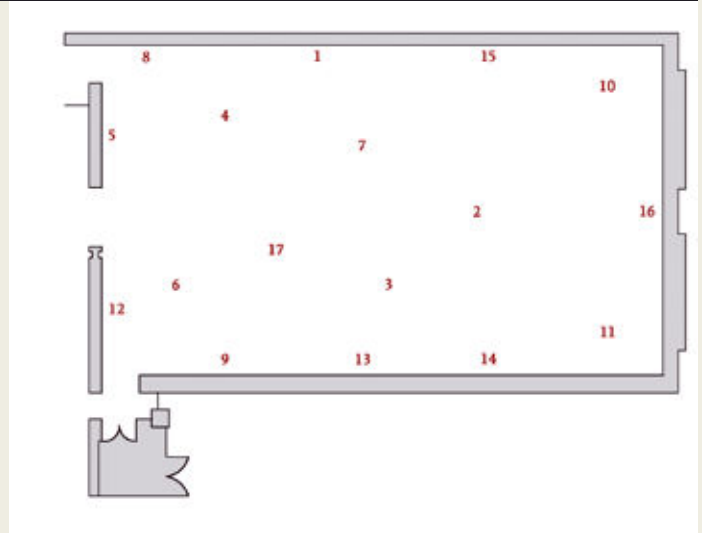
The sculptural works of **Carl Andre** (minimalism), **Michel Goulet** (predominance of the recognizable object) and **Melvin Charney** (installation and photography) alternately examine and occupy space in order to defy, contain or deconstruct it. The vectorial approach—purely formal and modular—contrasts with the Cartesian *mise en abyme* of a primordial garden and the affirmation of a sociopolitical commentary referencing the museum's history, among other things. The different photographic viewpoints of the surrounding space, such as overhead or high angle shots of a city apartment's interior seen in plan (**Alain Païement**) or a garden courtyard (**Michèle Waquant**), also afford dramatic overall views in which the human figure, multiplied many times, loses all individuality in favour of a generic representation (**Spencer Tunick**). In contemporary photography, the presence of the figure moves beyond the portrait tradition, referring rather to a signalling of new models (**Jana Sterbak**), new pictures: interior and genre/gender scenes (**Sam Taylor-Wood**, **Jeff Wall**, **Wolfgang Tillmans**), and new corporeal landscapes, magnified (**Barbara Steinman**) and baring the surface (**Geneviève Cadieux**). J. B.



Michèle Waquant
Sol, rue de la Fraternité, 1995-1996
 Inkjet print on PVC canvas, edition of 3
 244 × 326 cm
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay

Gallery 1

- | | |
|----------------------|-----------------------|
| 1 Claude Tousignant | 10 Richard Serra |
| 2 Bruce Nauman | 11 Ulrich Rückriem |
| 3 David Rabinowitch | 12 Henry Saxe |
| 4 Richard Long | 13 Yves Gaucher |
| 5 Francine Savard | 14 Guido Molinari |
| 6 Royden Rabinowitch | 15 Ron Martin |
| 7 Roland Poulin | 16 Dorothea Rockburne |
| 8 John McCracken | 17 Louise Bourgeois |
| 9 Betty Goodwin | |



Variable Geometries: Clear Structure and Concise Content

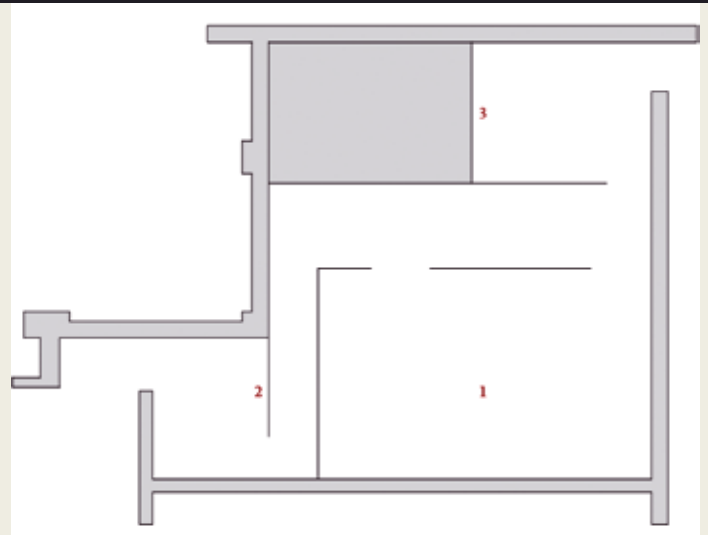
This gallery holds a remarkable group of sculptures and paintings whose concision of form and clarity of content arise out of artistic explorations that have led to a formal asceticism akin to abstraction. In many of these works, some of them determinedly minimalist, we observe a predominance of simple geometric forms: circle (Claude Tousignant, Bruce Nauman, David Rabinowitch, Richard Long, Francine Savard), cone (Royden Rabinowitch), square, or nearly square (Roland Poulin), rectangle (John McCracken, Betty Goodwin). But beyond this apparent visual simplicity, in each case complex relationships emerge between the solids, voids and interstitial spaces, precarious interplays of tensions and balance (Richard Serra), mass and density (Ulrich Rückriem), and defiance of gravity (Henry Saxe). This restricting of formal parameters and vocabulary forces the eye to decode the various systems and assess the discreet dynamism of the organizational methods. The use of monochrome (Yves Gaucher, Guido Molinari) and surface texture (Ron Martin) or even folding (Dorothea Rockburne) affirms the intensity and fullness of all these pieces. Within this body of works, the installation *The Red Room – Child*, by Louise Bourgeois, is resolutely different in expressive style and vaguely intrusive; it opens up the spiral structure and, refusing any notion of monolithism, suggests a (highly charged) experience of the inside of appearances. J. B.

Bruce Nauman
Smoke Rings: Two Concentric Tunnels, Skewed and Noncommunicating, 1980
 Plaster and wood
 61 cm (height) × 462 cm (diameter)
 Collection of the Musée d'art contemporain de Montréal
 Photo: Courtesy Barbara Gladstone Gallery



Gallery 4 Banque Laurentienne

- 1 Ilya and Emilia Kabakov
- 2 Vik Muniz
- 3 Laurent Grasso



Reference and Play as Modes of Experience

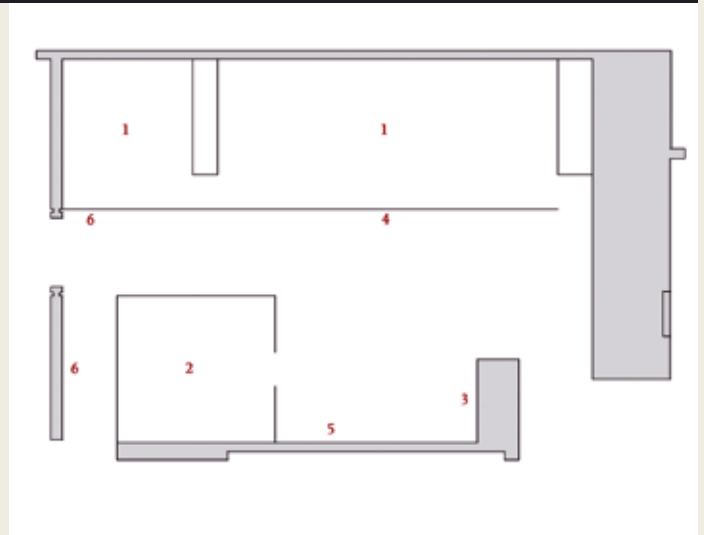
The monumental 1997 installation *We Were in Kyoto*, by **Ilya and Emilia Kabakov**, on its own takes up nearly all of this gallery. The massive construction invites visitors to walk about inside a plain, austere space, reminiscent of a Zen garden, whose tranquillity is disturbed by the scattering of confetti. The unexpected association between the spareness of the device and this poetic, festive touch prompts a disarming, lasting destabilization. The works of **Vik Muniz**—a magnified photographic pastiche of a famous painting by Van Gogh—and **Laurent Grasso**—a pictorial illustration in the style of the old masters and a video sound projection—both constructed around the spectacular phenomenon of the aurora borealis, are installed, rather like bookends, in the adjoining spaces, on either side of the main body of the gallery. J. B.



Ilya and Emilia Kabakov
We Were in Kyoto, 1997
Wood, plastic, motors, confetti, lights
and plaster and cement rocks
Gift of the artists
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Gallery 5 Jean Cypihot

- 1 Pascal Grandmaison
- 2 Jean-Pierre Gauthier
- 3 William Kentridge
- 4 Raymond Gervais
- 5 Adrian Norvid
- 6 Luc Courchesne



Sound Images and Installations: Music and Today's Art

Quite clearly, sound has become an integral component of the contemporary image. The artists brought together here incorporate music, the idea of music, or even its deliberate absence, into the nature and form of each of their works. This concern with sound or music, the dimension it adds and the space it occupies or suggests, takes shape in different ways: individual musical portraits projected in a series of close-ups, and vast mirror-lined anteroom (**Pascal Grandmaison**); shiny piano, all alone in its room, which literally performs for its spectators (**Jean-Pierre Gauthier**); animated projection, on a blackboard, of a succession of enigmatic signs and symbols, with the overture to Mozart's *The Magic Flute* as a timeless musical backdrop (**William Kentridge**); a silent, motionless, though not static, homage to the celebrated Leipzig Cantor, Johann Sebastian Bach (**Raymond Gervais**); heroic, graphic presence (with a definite dose of humour) of an improbable organ made of paper (**Adrian Norvid**). At the far end of the gallery, the circular light pictures from **Luc Courchesne's** *Le Journal panoscopique* provide a dynamic, panoramic view of his trips to Barcelona and Hong Kong. Capturing the artist's presence and gesture at their centre, these compositions aptly lead us on to the next gallery and the idea of circularity. J. B.

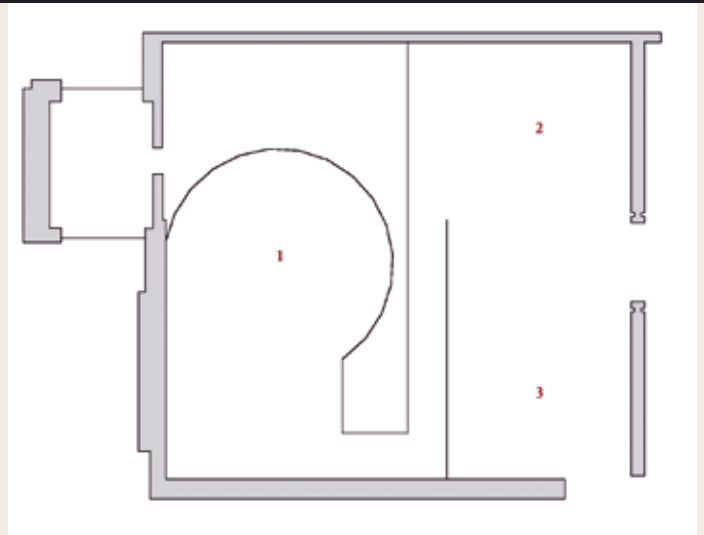


Adrian Norvid
Very, Very Shaky, 2008
 Vinyl gouache on paper
 132 × 170.2 × 99 cm
 Purchased with the support of the
 Acquisition Assistance program of
 the Canada Council for the Arts
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay

Gallery 6

Joseph A. Simard

- 1 Gary Hill
- 2 Ann Hamilton
- 3 Mowry Baden



Circularity of Experience: Meaning at the Core of Contemporary Turbulence

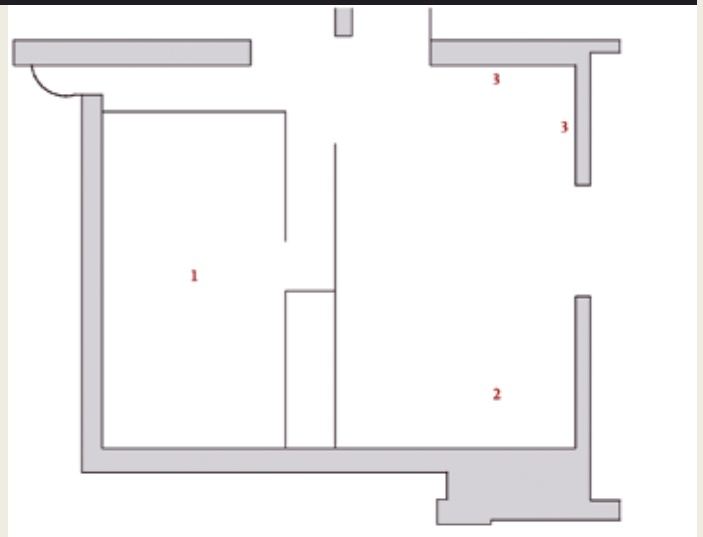
Gary Hill's installation *Dervish* shatters, in sonic vibration and semi-circular darkness, all conventional notions of language and communication. And as its title implies, *Dervish* (the whirling being that spins round in incantatory rituals) appears like a gyrating focal point at the centre of a massive centrifugal movement that breaks down into a rapid, staccato sequence of images and sounds. Projected in random, destabilizing bursts, these images guide us through the chaos of intense media hype, and the profusion and banalization of the image. The swirling, shifting motions of Ann Hamilton's majestic, filmy gauze curtains create a series of rustlings that are practically melodic. Enticed inside, visitors can take refuge there and focus their energies in the midst of this diaphanous, fragile yet protective whirl. Mowry Baden's conical, mechanical, mobile, metal construction also generates a particular experience of space, through isolation, propulsive movement and reframing of vision. J. B.

Gary Hill
Dervish, 1993–1995
 Wood, aluminum, mirrors, strobe light,
 motor, 2 video projectors, 2 speakers,
 computer and electronic controls,
 videodisks and program, 2/2
 Collection of the Musée d'art
 contemporain de Montréal
 Photo: Richard-Max Tremblay



Gallery 7 Banque Nationale du Canada

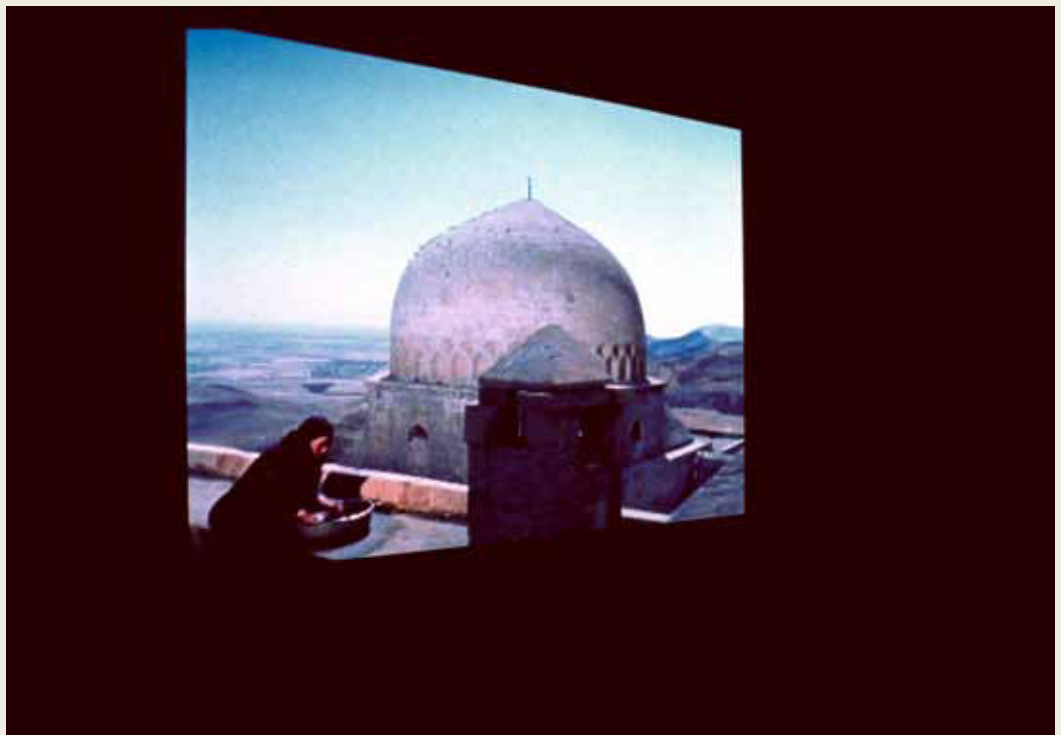
- 1 Shirin Neshat
- 2 Mona Hatoum
- 3 Michael Snow



Political and Feminist Intentions

The double projection of **Shirin Neshat's** *Soliloquy* brings out the twofold solitude of women experiencing rejection in the East and living in exile in the West. Skilfully scripted and turned into images, the two stories meld reminiscences of the past, traditional and contemporary architectural references, the fate and emancipation of Muslim women, and conventional male and female roles. The "soliloquy" of the title expresses a certain inevitability with respect to the human condition. In the installation *Short Space*, **Mona Hatoum** also tackles the issue of human fragility in a stylized, abstract representation (drawing on the elegance of the modernist grid), in which sets of bedsprings are suspended in space so as to re-create, in screens and transparencies, a volume that is at once open and impenetrable. Questions of identity, gender and inviolability of the person, as well as allusions to prison life, hospitals, aggression and suffering are immediate. In a totally different vein, the two paintings by **Michael Snow** examine, decades earlier, the explosive potential of using the female image as a model for a pictorial approach with a strongly conceptual foundation. J. B.

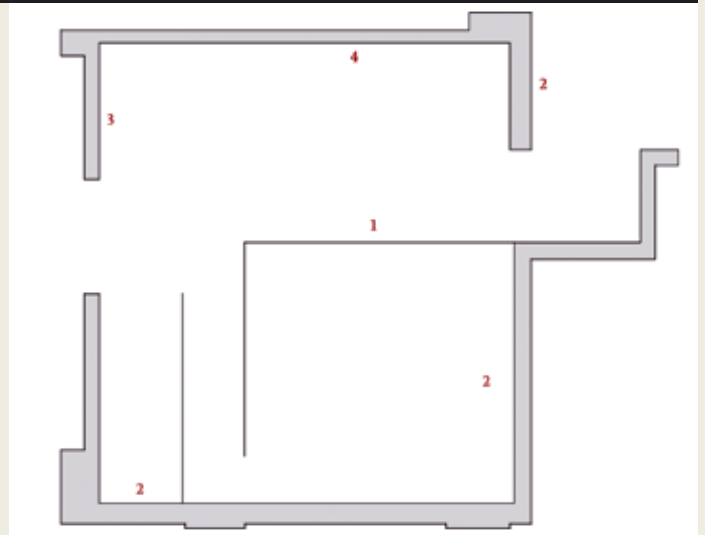
Shirin Neshat
Soliloquy, 1999
16-mm colour film transferred to DVD,
17 min, 33 s, sound, 5/6
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay



Gallery 8

Claire and Marc Bourgie

- 1 Candida Höfer
- 2 Rodney Graham
- 3 Angela Grauerholz
- 4 Guy Pellerin



Presentation and Re-presentation, Film and Music

Candida Höfer's photograph of an opulent concert hall and opera house, the Palais Garnier in Paris, forms a natural introduction to this group of works. The two pieces by **Rodney Graham** add to a third, more graphic, work hung next to the gallery entrance and illustrating a clever time-stretching operation based on Carl Czerny's piano exercises collected under the title *The School of Velocity*. A direct connection to music is one of the constants in Graham's work. In the film *How I Became a Ramblin' Man*, he offers an amused vision of the American movie epic from the viewpoint of the great western tradition featuring a lone hero. The sound track incorporates, into a melodious cacophony of natural sounds, the irresistible performance of the cowboy accompanying himself on a guitar. Graham's *Screen Door* is a reproduction, in silver, of the back door at Elvis Presley's famous mansion Graceland. A ready-made transformed into an outsized precious gem, this "door" invites us to cross "through the looking glass" to the other side of appearances. **Angela Grauerholz's** photograph *Théâtre* subtly evokes the old-world elegance of certain cultural landmarks and the very idea of presentation and re-presentation. The pictorial ensemble by **Guy Pellerin** stems from specific references to the colours of particular places. Each circular, coloured element formalizes the memory of an object and, with a certain connection to the idea of chromatic (or other) variation, renews the mnemonic potential with each presentation. J. B.

Rodney Graham
How I Became a Ramblin' Man, 1999
 35-mm colour film transferred to DVD,
 9-min loop, sound, 1 of 4
 Collection of the Musée d'art
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 Photo: Courtesy Donald Young Gallery



The Musée d'art contemporain Foundation is particularly proud of its donors and wishes to express its heartfelt thanks for their support throughout 2010. All these individuals and organizations that care deeply about the Musée cause took part in last year's Annual Ball, the National Bank Private Wealth 1859 Collectors Symposium or Les Printemps du MAC's benefit evening Avant-garde, or contributed generously to the Annual Campaign. We are truly grateful to them all.

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Louis Philippe Eno

June 8 to August 14, 2011
Beverly Webster Rolph Hall

Louis Philippe Eno

Music Video

In less than a decade, since his student years at Concordia University, Louis Philippe Eno has made nearly a hundred video clips—a furious rate of production. In 2005, two of his works garnered ADISQ nominations for “Video of the Year”: *Vénus*, produced for Dumas, and *Saskatchewan*, made for Les Trois Accords, which was also nominated for “Best French Video” at that year’s MuchMusic Awards.

In 2006, Eno took part in the inaugural edition of Music Video at the Musée with his *Montréal -40°C* for Malajube and, in 2007, his *Pâte Filo* won the MuchMusic Award for “Best French Video.” Eno has worked with Malajube, Pierre Lapointe, Plants and Animals, Les Cowboys Fringants, The Hidden Cameras, Mickey 3D, Les Dales Haverchuk, and many more. Recently, he shot thirteen videos during a David Lynch photo session for the project *Dark Night of the Soul*, a musical collaboration by Danger Mouse and SparkleHorse, and “perhaps the most intense creative experience of my entire life,” he says.

In 2009, Eno’s short film *Jonathan et Gabrielle* won the Focus Grand Prize for Best Canadian Short Film at the Festival du nouveau cinéma in Montréal. At a time when he is concentrating more on making shorts, this sixth edition of our Music Video series will present seven of his most important works in video format, revisiting the very rich, dense period of his early professional career: ten years of creative output in the world of pop music and culture.

Workspace Unlimited (WU) is a new-media collective made up of Thomas Soetens, a visual artist who trained at the St. Lucas School of Arts in Belgium, and Kora Van Den Bulcke, a graduate of the Université de Montréal school of architecture. Based in Montréal, the WU collective is in the forefront of new-media artists who are exploring the realm of “augmented” environments.

August 31 to October 2, 2011



Workspace Unlimited

Within WU, Van Den Bulcke and Soetens work on creating hybrid spaces where the thin line between the reality of the physical environment and perceptual reality becomes blurred. “What we experience in virtual space changes our perception of our experience of reality.” Conceptually rooted at the meeting point between art and architecture, WU endeavours to bring the two “realities” closer to each other by creating an intermediate environment where the virtual space “actually” overlaps the physical space. *Extension*, one of its first pieces, was presented at SAT in 2004. In the *Space]scape* #1, # 2, #3 series that followed—shown at the STUK Art Center in Louvain, Centro d’Arte LABoral in Gijón and V2 Institute for the Unstable Media in Rotterdam—and with the project *They Watch* at EMPAC in upstate New York, WU continues to explore the relationship between physical and virtual space through various strategies of real-time communication and spatial representation, immersive environments and mirror effects. The collective’s investigations examine media culture, traditional conceptions of space, perception, representation, and the boundary between the real and the plausible.

RealTime UnReal, 2011

Van Den Bulcke and Soetens’ latest project, *RealTime UnReal*, a double, stereoscopic projection commissioned by the Museum of the Moving Image in New York for its reopening this past January, will be presented starting August 31, 2011, as part of the Projections series.



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