

Zoo On Abstraction Recent Gift The Musée d'Art Contemporain Is Honoured Les Printemps du MAC Jeudis Créatifs Arrimage Carsten Nicolai Music Video Nocturnes



LEC

BISTRO LE CONTEMPORAIN

**Creative cuisine inspired by the Automatist palette of
Borduas, Riopelle and, of course, Mousseau.**

Chef: Antonin Mousseau-Rivard

Musée d'art contemporain de Montréal

185 rue Sainte-Catherine Ouest, Montréal / 514 847-6900

www.macm.org



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Hyatt Regency Montréal has undergone a metamorphosis. Located at the crossroads of art and design in the heart of Quartier des spectacles, the new Hyatt Regency Montréal embodies the creative energy the area is known for. Once you have feasted your eyes on all the museum has to offer, stop by the new SIX resto lounge for cocktails or for a leisurely dinner. Our menu is as inspiring as our Hy-Wall, a multi-screen visual innovation that will tempt you to return again and again. Discover the new Hyatt Regency Montréal. 514.982.1234 montreal.hyatt.com





Photo: Nat Gorry

When we consider the future of this museum, our concern is for culture and education as they relate to a major heritage collection in the heart of a great city. By supporting contemporary creation, the Musée d'art contemporain de Montréal makes it more widely accessible and contributes to the vitality of today's art scene and to its recognition around the world. The interest the Musée has expressed in growing on its present site is intended to better acquaint the public with the works of artists from near and far. This more accessible, more visible, enlarged museum would be better placed, from its position at the hub of the Quartier des Spectacles, to showcase its Collection first of all, and also to further develop its educational activities in connection with this rich heritage of some 8,000 works. Art—and contemporary art in particular—is the product of an exploration, a vision. It is a way of asking fundamental questions, an attempt to change things, a path leading us to extend our reach. That is why an institution like the Musée d'art contemporain de Montréal is so important. My primary concern remains our responsibility toward the public, and ensuring that everyone can derive the greatest possible benefit from all the jewels in the Collection, as well as our mission to promote and present the work of our artists.

The line between contemporary art and life should be as fluid as possible. This is the premise that underlies the concept of the major group show of works by twenty artists from Québec, Canada and around the world focusing on the *Zoo* theme. It brings together ideas that operate on a variety of levels: close-up encounter and distant perception of humanity and the animal realm; evolution, apprehension and representation from highly individual angles and conceptions; creation of working models that are formed and unformed over the course of the experiences produced. It also prompts us to rethink the dichotomy that exists between humans and animals in a world with increasingly blurred boundaries. In addition to pondering the way our vision of nature has evolved with respect to some current political, socio-economic and ecological issues, this exhibition promotes dialogue between the contemporary creative endeavour and concerns that find an echo in a precarious and often tense balance, in order to underscore our current condition, namely that of an ever-changing society. A very definite order prevailed in the development of this project whose theme encompasses different facets, grouping artists who have delved into this connection with nature and, more specifically, the animal kingdom, in relation to contemporary art from a broad spectrum of viewpoints.

The exhibition *Zoo* is meant for visitors of all ages. Through their works and their use of diverse, distinct techniques, the artists in the show demonstrate the variety and wealth of contemporary practices. The richness of the content observed here reveals an effective, apt intermeshing, at the same time as it generates a power of attraction that suggests a variety of possible links between the works.

Complementary initiatives have been developed to bolster and enhance the museum's mission. Educational activities such as tours, workshops, day camps, gallery talks and conferences, as well as various media—catalogues, magazine, website, mobile site, social networks—enable us to keep you informed about the events scheduled this summer. We invite you to come discover contemporary art through a series of discussions and deliberations based on our current temporary exhibition *Zoo* and the new exhibitions of works from the Permanent Collection: *A Matter of Abstraction* and *On Abstraction*. And don't miss our summer program of multimedia events devoted mainly to music video.

Paulette Gagnon

Director

Cover:
David Altmejd
Le Spectre et la Main (detail), 2012
Plexiglas, coconut, epoxy clay, epoxy
resin, thread, resin, wire, horsehair,
acrylic
315.6 × 683.3 × 248.9 cm
Private collection, Montréal

Visit us!



www.macm.org



Expositions

On Abstraction

April 12 to October 8, 2012

A Matter of Abstraction

Until April 4, 2016

Zoo

May 24 to September 3, 2012

Tours, Meetings, Talks

Meet the curators of the exhibition *Zoo*, Marie Fraser, Chief Curator, and François LeTourneux, Associate Curator

Saturday, May 26 at 2 p.m.

In French.

In the exhibition galleries

Events

Montréal Museums Day

On Sunday, May 27, the Musée will open its doors to visitors taking advantage of Montréal Museums Day.

On the program: the exhibitions *Zoo* and *A Matter of Abstraction*, Carsten Nicolai's installation *unidisplay*, the workshop *Animal Trickery* and refreshing Bilboquet ice creams (\$).

Multimedia Events

Beverly Webster Rolph Hall

Carsten Nicolai: *unidisplay*

May 5 to June 17, 2012

Festival International de Jazz de Montréal

June 28-30: Cascadeur

July 2-3: Chapelier Fou

July 4-5: Mesparrow

July 6-7: Misja Fitzgerald Michel

Music Video

July 11 to September 18, 2012



Art Videos

Gazoduc-TQM Room

Free admission

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

Nocturne Fridays:

June 1 and September 7, at 5:30 and 7:30 p.m.

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

May 22 to June 24, 2012

L'Atelier de mon père

Director: Jennifer Alleyn. Montréal:

Amazon Film, 2008 (72 min). In French.

June 26 to July 29, 2012

The Hardly Boys in Hardly Gold

Director/producer: William Wegman, 1994 (27 min). In English.

Lemoyne

Directors: Simon Beaulieu, Benjamin Hogue, Christian Laramée. Montréal: Le Collectif Oblique, 2005 (80 min). In French.

July 31 to September 2, 2012

The Right Way

Directors/producers: Peter Fischli and David Weiss. Zurich: T&C Film, 1983 (55 min). In German with English subtitles.

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.

September 4 to 30, 2012

Francine Savard: *entrevue*

Director: Valérie Sirard. Montréal: Musée d'art contemporain de Montréal, 2009 (15 min 20 s). In French.

François Lacasse: *peintures 1992-2002*

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal; Groupe de recherche en arts médiatiques, 2002 (14 min). In French.

The Colour of Memory: *Conversations with Guido Molinari*

Directors: Nicola Zavaglia and Donald Winkler. Montréal: Diversus, 2005 (47 min). In English and French with French subtitles.



Nocturnes

June 1: Alclair Ensemble

July 6: Jazz Amnesty Sound System (alias J.A.S.S.)

August: No Nocturnes scheduled

September 7: Season-opening Nocturne

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.

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.

In fall 2012, two series are being offered:

- September 26, October 17, November 7 and 21, and December 5, 2012
- October 10 and 24, November 14 and 28, and December 12, 2012

Cost: \$200 per series

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

Registration: starting August 28, 2012

For information and registration: 514 847-6244 / seminarts@macm.org

Art Workshops

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 prior to the workshop activity. Free for children under 12 (must be accompanied by an adult). No reservation necessary. No Sunday combos June 24 to September 2, 2012 inclusive.

Workshop / tour combo 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

Information / reservations: 514 847-6253



Art Workshops (continued)

Abstraction in Action: Riopelle

April 13 to May 20, 2012

Taking inspiration from Jean-Paul Riopelle's *Landing*, 1958, presented in the exhibition *A Matter of Abstraction*, participants will wield spatulas as they paint abstract images using spontaneous gestures and dazzling colours.

Animals Uncaged

May 25 to June 29, 2012

The works in the exhibition *Zoo* will provide the inspiration for a bestiary created, in relief, out of fantastical and fanciful animals in two and three dimensions.

Animal Trickery

May 27, 2012, *Museums Day**: 1 p.m., 2 p.m., 3 p.m. and 4 p.m.

The many different combinations of dots, lines, textures, proportions and forms found in animal anatomy will prompt participants to create a novel collage that will give birth to some truly surprising hybrid creatures.

Voracious Colours

September 7 to October 14, 2012

September 28, 2012, *Journées de la culture**

September 30, 2012, *Journées de la culture**: 1 p.m., 2 p.m. and 3 p.m.

Featured in the exhibition *A Matter of Abstraction*, the 1964 work *Vorace multiglore* by Lise Gervais is distinctive for its colourful, rhythmic brushstrokes and its elongated vertical format. Using acrylic, you will paint an equally energetic abstract image made up of splashes of dazzling colours.

* Free activities

Musée Day Camp

Summer 2012

For children aged 6 to 16.

Visit our website: www.macm.org/camps

Information: 514 847-6266



Summer Combo

Going Buggy

Tuesday to Friday, July 3 to August 10, 2012
10 a.m. to 12 p.m. and 1 p.m. to 3 p.m.

Busy and tireless, insects fascinate us with their endless activities and their many shapes. David Shrigley's installation *Insects*, 2007, on view in the exhibition *Zoo*, will guide participants as they make all kinds of three-dimensional insects that are bound to arouse curiosity!

Including workshop and tour of the exhibition *Zoo*, this program is intended for day camps and daycares (ages 5 and up).

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

Registration required: 514 847-6253

Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults looking for a creative diversion. 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.

Animagery

June 5*, 12 and 19, 2012

The many different visual forms revealed in the exhibition *Zoo* will lead participants to experiment with a wide array of expressive possibilities, using various techniques and media: painting, sculpture, drawing, printing.

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 closed on the following holiday Mondays: May 21, June 25 and July 2, 2012. It will be open on Sunday, July 1 and Monday, September 3, 2012.

Admission

\$12 adults

\$10 seniors (age 60 and over)

\$8 students (age 30 and under with valid I.D.)

\$24 family (maximum 4 persons including at least 1 adult)

Free admission for children under 12 and members of the Musée Foundation

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.

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 current exhibitions with you on Saturdays and Sundays from 1 to 4 p.m.

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.
<http://media.macm.org>

Subscribe to the Musée's E-mail Newsletter at www.macm.org

Principal partner



Collection
Loto-Québec

In the contemporary art of the past few years, there has been a notable interest in animals. This preoccupation revives debates about the tradition of natural history and about our relationship to both nature and animals, which have been affected by unprecedented ecological change and by a newly critical discourse concerning the protection of biodiversity. The international group exhibition that we are presenting here, which focuses on the study and portrayal of the animal world, explores what has shaped our experience of this realm.

Zoo

May 24 to September 3, 2012

Many contemporary art practices have aligned themselves with the movement to heighten awareness of the increasingly precarious state of our planet's environment. A good number have also endeavoured to broach these issues within a broader perspective, considering them not just in the context of today's prevailing economic system but as part of the history of ideas, from mythology to the natural sciences. Although the discussions are many and varied, a fundamental idea emerges: we cannot speak of animals—or of animality—without necessarily speaking of our relationship to them. And inevitably our knowledge of animals is determined by what Western history has taught us about them.

Museums and zoos, it is now acknowledged, employ similar models of representation, for they share a way of understanding and organizing the world that is based on collection, classification and exhibition.

Shary Boyle
Beast (Highland Series), 2007
Oil on panel
40 × 35 cm
Purchased with the support of the
Acquisitions Assistance Program
of the Canada Council for the Arts
Collection of the Musée d'art
contemporain de Montréal





The absorption with animals reflected in this exhibition raises multiple questions: epistemological, scientific, anthropological, institutional, economic and legal. These questions are approached, moreover, from many angles, ranging from the mythologies that laid the early framework for relations between humans and animals to ecological issues of the most pressing kind. The half-human half-animal characters imagined by **David Altmejd**, **Kiki Smith** and **Shary Boyle** evoke the poetic dimension of the relationship, while revisiting the subject of anthropomorphism. The humorous situations pictured by **David Shrigley** and the bestially carnal behaviour indulged in by both humans and animals in **Nathalie Djurberg**'s videos offer a view untainted by the anthropocentrism with which culture generally perceives the animal world. A number of artists explore cultural images, analyze social phenomena, question the "constructed" aspects of these discourses and highlight the ideological predispositions that underlie the production of knowledge. References to zoological representations in the work of **Trevor Gould** and to naturalistic studies in that of **Mark Dion** both aim to deconstruct cultural interpretations of the natural world. **Rachel Harrison**'s sculptures are reinterpretations of the cultural and anthropological stereotypes generally employed to characterize the human-animal relationship. This same relationship lies at the heart of the social practices and the imagery invoked by **Brian Jungen**, who presents the hide of an animal, on its freezer plinth, as a sculptural object. **Ugo Rondinone** offers a "chilled" image of the natural world in his moulded replicas of olive trees from a village near Naples, while **Liz Magor** negotiates the boundaries of the natural and the man-made, the real and the fake, to consider (among other things) the idea of nature as a place of refuge. **Matthew Day Jackson** incorporates the iconography of the natural world in works that re-examine the major themes of American political history. The presence of nature in **Haim Steinbach**'s works foregrounds the ambiguous status of a presentation device that serves both to showcase consumer merchandise and to objectify museum artifacts.

There are many kinds of relationship between humans and animals—utilitarian, affective, symbolic—and their limits are not always easy to define. **Jana Sterbak**'s use of meat is a case in point, as are some works by **Mona Hatoum** (which bring to mind spaces of confinement) and the identity issues explored metaphorically in the works of **Renée Green**. Although, in some cases, the works on view offer an opportunity for the artists to investigate humanity's links to the animal realm, in others the animal becomes a pretext for a more general reflection on our relationship to the world. Notable here are the contributions of **Jason Dodge**, who hides precious jewels inside the dead bodies of birds of prey; **Kevin Schmidt**, who has filmed, through the grille of a zoo enclosure, a pack of white wolves rejecting one of its members; **Ai Weiwei**, who re-examines the historical links between Chinese culture and the West by redeploying the traditional signs of the zodiac; and **Pierre Huyghe**, who seeks to "liberate" established systems of representation by means of one of his aquariums (microcosmic reconstructions of the living world where the organicism of life plays out).

David Shrigley
Insects, 2007
Metal and black paint
76 pieces
35 × 30 cm (max.), 10 × 6 cm (min.)
Private collection, Switzerland

Ai Weiwei
Circle of Animals/Zodiac Heads: Gold, 2010
Gold-plated bronze
[Tiger] 58.4 × 38 × 43.1 cm
Private collection, United States

Pierre Huyghe
Zoodram 4, 2010
Live marine ecosystem, glass tank,
filtration system, resin mask,
hermit crab, arrow crabs, lava rock
76.2 × 134.6 × 99 cm
Courtesy the artist and Marian
Goodman Gallery, New York



Marie Fraser, Chief Curator
François LeTourneux, Associate Curator
Translated by Judith Terry

The exhibition *On Abstraction* is closely connected to the chronological and thematic display of works from the Collection on view in the two large galleries next door. This adjacent exhibition, titled *A Matter of Abstraction*, presents a hundred or so pieces produced between 1940 and 2010 by some sixty artists. Taking a historical perspective, it highlights a body of works—mainly paintings and sculptures—that relate to the quest for and expression of abstraction. This wide-ranging survey, which focuses particularly on Québec works in the Collection, will be on permanent display for the next four years.

April 12 to October 8, 2012

On Abstraction

Over that same time, other, more temporary, exhibitions from the Collection will explore selected formal and conceptual ramifications on and around the notion of abstraction. They may also showcase international works, whether historical or current, that will establish a series of recurring linkages with *A Matter of Abstraction*.

This first exhibition under the heading *On Abstraction*, which is more multidisciplinary and free-flowing, presents a small selection of eight works that also encompass painting and sculpture, but that primarily involve installation, video and photography. Clearly different from its neighbour, in terms of scale and spatial organization, this exhibition posits that, ultimately, nothing is really what it seems at first glance, and that within paucity and scarceness, we may nonetheless find an abundance of meaning.

The surrounding space itself becomes the site of pure, constructed painting with Christian Kiopini, or a hybrid space containing a deceptively domestic spatial environment with Franz West. The sculptural elements employed—mysterious and organic-looking in the case of Anish Kapoor, improvised and playful, for Franz West, unique, spherical and utterly enigmatic, for Martha Townsend—shift the identity of sculpture to a conceptual framework. The photographic monochromes of Vik Muniz blur the legibility of the printed material by fragmenting and rearranging it, page after page, in a controlled profusion. Kelly Mark simultaneously reveals and conceals, in the incandescent light of images that are seemingly devoid of all content, the innocuous yet disturbing nature of porn films.

Views of the exhibition *On Abstraction*

Anish Kapoor, *Untitled*, 1984, MACM Collection; Kelly Mark, *Porn* (from *Glow Video Series*), 2005, MACM Collection

Christian Kiopini, *Ombre # 4 « Maurice »*, 1983-1984, gift of the artist, MACM Collection; Martha Townsend, *Grande Sphère*, 1988, MACM Collection; Anish Kapoor, *Untitled*, 1984, MACM Collection; Franz West, *Untitled*, 2009, loan from the François Odermatt Collection

Photos: Richard-Max Tremblay

Josée Bélisle, Curator of the Permanent Collection



Jean-Paul Mousseau
Soleil, 1956
Oil on canvas
126.6 x 101.8 cm
Gift of the Bruno M. and
Ruby Cormier Collection
Photo: Richard-Max Tremblay

Recent Gift

Soleil, 1956, by Jean-Paul Mousseau

Building the Collection is clearly a central concern for the Musée. It is consequently always important to recall to what extent the gradual enrichment of its holdings stems from the oft-renewed generosity of certain major donors. Over the years, since as far back as 1984, Dr. Bruno M. Cormier—one of the signatories of the *Refus global* manifesto and author of one of the texts accompanying it, “L’œuvre picturale est une expérience”—and Mrs. Ruby Cormier have donated thirty-three important works, including pieces by the protagonists of the Automatist adventure and those that followed. Names that come to mind include Paul-Émile Borduas, Jean-Paul Riopelle, Jean-Paul Mousseau, Pierre Gauvreau, Claude Gauvreau, Marcelle Ferron and Marcel Barbeau. More recently, Mrs. Cormier gave us a remarkable 1956 painting by Jean-Paul Mousseau, *Soleil*, shown at the museum during the retrospective devoted to this multidisciplinary artist in 1997.

The painting is once again on view in our galleries, this time as part of the new exhibition of works from the Collection, *A Matter of Abstraction*. It vividly displays Mousseau’s spirited hand, energetically suggesting a multi-axial structure and differentiated zones that foreshadow future close, dynamic links with geometry. The colourful palette consists of warm, intense tonalities and gives off a vibrant, exceptional light. **Josée Bélisle**



Beverley Webster Rolph Hall

May 5 to June 17, 2012

Carsten Nicolai

unidisplay



Photo: Courtesy the artist,
Galerie EIGEN+ART Leipzig/Berlin
and The Pace Gallery

Equally active in the contemporary art world and on the electronic music scene where, under the stage name alva noto, he amazes audiences with his precise, subtle sounds and visual codes, Berlin artist Carsten Nicolai is a leading figure in digital creation today. He won the Golden Nica, top prize at the *Ars electronica* event in Linz, Austria, in 2001, and participated in the 49th and the 50th *Venice Biennale*. His first major solo exhibitions, *anti reflex*, *syn chron* and *audio visual spaces*, were presented at Schirn Kunsthalle in Frankfurt, Neue Nationalgalerie in Berlin and the Stedelijk Museum voor Actuele Kunst in Ghent. In 2007, the survey show *Carsten Nicolai: static fades*, mounted by Haus Konstruktiv in Zurich, traced twenty years of his career. For the inaugural edition of the International Digital Arts Biennial in Montréal, exploring the theme *Phenomena/Phénomènes*, the Projections series is presenting his latest installation, *unidisplay*.

Known for his conceptual, mathematical approach, Carsten Nicolai suggests that “*unidisplay* can be regarded as an open archive of forms of visual representations, which gradually extend over the years. Rather than offering any definite solutions, the exhibition aims to further investigate the idea of a universal language.” To open the presentation, the artist is premiering his performance piece *univrs* (*uniscope version*) at the Musée at the Friday Nocturne on May 4. The installation *unidisplay* will be on view starting the next day.

Over the six editions of the Music Video series launched in 2006, starting with a look back at the history of this art form shaped by society's changing trends and the evolution of the media, we have seen that the music video world is an ever-shifting space of artistic freedom that goes well beyond the "clip" in the traditional, commercial sense of the term. The advent of the Web, DIY culture, amateur video, mashups, remixes and YouTube, launched in February 2005, have propelled music video into the community of Facebook and other social networks, and hence toward a participatory aesthetic of spontaneous performances, whether cleverly choreographed or interactive. The program for our seventh edition consists of a dozen works in which the concept is defined by ideas of participation, performance and body movement in cyberspace.

Sprawl II (Mountains Beyond Mountains), directed by Vincent Morisset for Arcade Fire, is activated by the viewer's movements in front of a camera turned sensor. Viewers can move and dance as they please, and the characters in the video copy the gestures recorded. They adjust to the rhythm, speed up according to the tempo and then, when the subject stops, their movements slip into an endless loop.

July 11 to September 18, 2012

Music Video

Photo: Vincent Morisset
Courtesy Arcade Fire



Among the selected videos, *Sprawl II*—which can already be tried out on the site www.sprawl2.com/—will be presented in its linear version as well as in its interactive version, in the form of a performative action filmed by the director.

Louise Simard, Head of Multimedia Events

The Musée d'Art Contemporain Is Honoured



In the last three months, the Musée has garnered considerable recognition: it has picked up eight nominations and five awards for its program and its communications. *The Québec Triennial 2011* earned the museum a place among the prestigious finalists for the 27th Grand Prix of the Conseil des arts de Montréal. The *Triennial* was also a finalist for Tourisme Montréal's Prix Ulysse 2012, Montréal region, in the Tourist Attraction – More than 100,000 Visitors category. Earlier, this past December, at the first Contemporary Art Galleries Association (AGAC) arts gala, Chief Curator Marie Fraser won the award for Best Exhibition in the Museums category for *Anri Sala*, a show presented in winter 2011. The exhibition's catalogue was also awarded a Gutenberg Prix Or for its printing and binding. In addition, the 2010 show *Runa Islam*, co-produced by the Musée and the Museum of Contemporary Art, Sydney, Australia, and co-curated by Mark Lanctôt and Rachel Kent, has been nominated for an Alice Award in the Best Solo Exhibition in a Museum category.

The museum's MACréativité.com or "doodles" campaign earned two marketing awards: Jet Films and the agency L'Incubateur, which devised and produced the campaign, were honoured with the 2011 Boomerang award for Best Strategy Using Social Media in a Campaign, while Valérie Sirard, Head of Promotions and Web Administrator, received, on the Musée's behalf, the Canadian Museums Association's 2012 Award of Outstanding Achievement in the Marketing category. Lastly, the OrangeTango communications agency won a 2012 Prix Grafika, original typography category, for the typestyle it created using the Musée logo and applied to the museum's advertising campaigns.

Danielle Legentil, Director of Communications

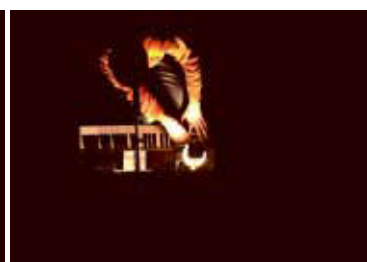
Nocturnes

Held on the first Friday of every month, our Nocturnes are an ongoing event. All the exhibition galleries stay open till 9 p.m., for a dynamic evening atmosphere with live music, inventive cocktails and a new sound each time. After alva noto's minimalist electronic Nocturne in May, the Nocturne on Friday, **June 1** will offer a change of mood with a hip-hop performance by the Alaclair Ensemble. In their own, unique language, Alaclair Ensemble describe themselves as "a troupe of post-rigadoon Lower Canadians zigzagging between Quoi-Beck and Mourial." Readers may recall the group's much-noted appearance at Métropolis during the latest Nuit blanche. Alaclair Ensemble: four rappers, a vocalist and a remarkable beat maker.

On Friday, **July 6**, when the whole neighbourhood will be hopping to the beat of the Festival International de Jazz de Montréal, Jazz Amnesty Sound System (or J.A.S.S.) will present *Living Inside Jazz*. Andy Williams and sweet daddy luv, the two protagonists in the duo, come to the museum with an extensive collection of jazz albums for us to hear and see. Developed in collaboration with Mark Morgenstern, the concept of *Living Inside Jazz* combines, with the music, the aesthetic of the album covers which the Jazz Amnesty Sound System musicians will project onto the walls while the sounds of jazz echo through the Musée.

The Nocturnes take a break in August, but they'll be back on Friday, **September 7** to kick off the fall season. **Louise Simard**

Photos: Benjamin Von Wong



To carry out its educational mission, the Musée d'art contemporain de Montréal has embarked on cooperative ventures with various other organizations to develop projects of the type referred to as cultural mediation. What distinguishes these activities is that they are intended for clienteles that are usually quite removed from cultural offerings, they are spread out over a period of months and they allow participants to truly “own” the cultural site that the Musée represents. The *Jeudis créatifs* and *Arrimage* educational activities are two prime examples.



Les Jeudis Créatifs

Charles Baudelaire described the imagination in these words: “I want to illuminate things with my mind and project their reflection on other minds.”

The partnership between the Centre de réadaptation en déficience intellectuelle et en troubles envahissants du développement de Montréal, secteur Centre-Sud, and the Musée d'art contemporain de Montréal is now ten years old. This *Jeudis créatifs* adventure has enabled a great many people with intellectual disabilities or pervasive developmental disorders to forge a special relationship with contemporary art. Over the years, the participants in these Thursday workshops have toured some forty exhibitions, experienced fifty or so visual arts activities and found personal, hands-on ways to conjugate the verb “create” in all its many forms. Their involvement in the museum’s educational activities provides eloquent proof of the notion that the imagination knows no bounds! **Luc Guillemette, Head of Art Workshops**



Arrimage

A project organized under the program *A Montréal School for All* established by Québec’s Ministère de l’Éducation, du Loisir et du Sport.

For close to fifteen years, the Musée d'art contemporain de Montréal has presented *Arrimage*, a program offered to Montréal schools located in disadvantaged neighbourhoods. A special feature of *Arrimage* is the way it combines scientific and artistic content by inviting the students to tour both the Montréal Science Centre and the Musée. In 2011-2012, for example, the theme “Textures” gave them a chance to examine the chemical and physical properties of materials and then to observe how artists transform them to produce a wide variety of surface effects. Finally, under the guidance of their art teachers, the students worked this theme into a collective creation. All the participants take great pride in the exhibition illustrating this adventure that was held at the Musée in April 2012. The artworks will also be on display at the Montréal Science Centre from July 1, 2012 to March 31, 2013. **Sylvie Pelletier, Head of Tours**

Les Printemps du MAC Manipulations



Photo: Philippe Casgrain

This past April 20, Les Printemps du MAC presented its benefit evening, titled *Manipulations*. Nearly 900 guests gathered for this very special occasion. Now in its sixth edition, the annual event is designed to raise the Musée's profile among the next generation and make young businesspeople more aware of today's art and the artistic endeavour.

The organizing committee, chaired by Christine Boivin (Cohn & Wolfe), was made up of Anna Antonopoulos (Groupe Antonopoulos), Audrey Barbeau (SNC-Lavalin), Yanick Blanchard (National Bank Financial), Valérie Boyer (Pharmacie Brunet), Antoine Chagnon (Lallemand), Olivier Coustaing (Mandrake), Pascal de Guise (BCF), Antoine Ertaskiran (Berensen Art), Eva Hartling (Birks & Mayors), Mélanie Joly (Cohn & Wolfe), Dominic Keyserlingk (VM Medical), Catherine Malouin (Investissements PSP), Louis-Simon Ménard (Digital Dimension), Sébastien Moise (BOS), Hugo Thibault (L'Oréal) and Constance Venne (GE Capital).

The Fondation du Musée d'art contemporain de Montréal feels privileged to be able to count on such a dedicated organizing committee. Our heartfelt gratitude goes to the chair, Christine Boivin, for her generosity and her tireless support.

In addition to the members of the organizing committee, the Fondation wishes to thank BMO Financial Group, principal sponsor and host of the evening, Power Corporation, National Bank Financial, Fasken Martineau, Norton Rose Canada, American Iron & Metal, Hydro-Québec, Stikeman Elliott, BCF, Birks & Mayors, L'Oréal Canada, Groupe Antonopoulos, the restaurants Taverne Gaspar/Méchant bœuf/Suite 701, Apotex inc., SNC-Lavalin, Bombardier, Lasik MD, Vileda, esse arts + opinions, Perrier Nestlé Waters, Lallemand inc., Cohn & Wolfe, YSL, BOS, CINCO, Mo851, LS Distribution North America, Rainspa, David's Tea and Chocolats Geneviève Grandbois.

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