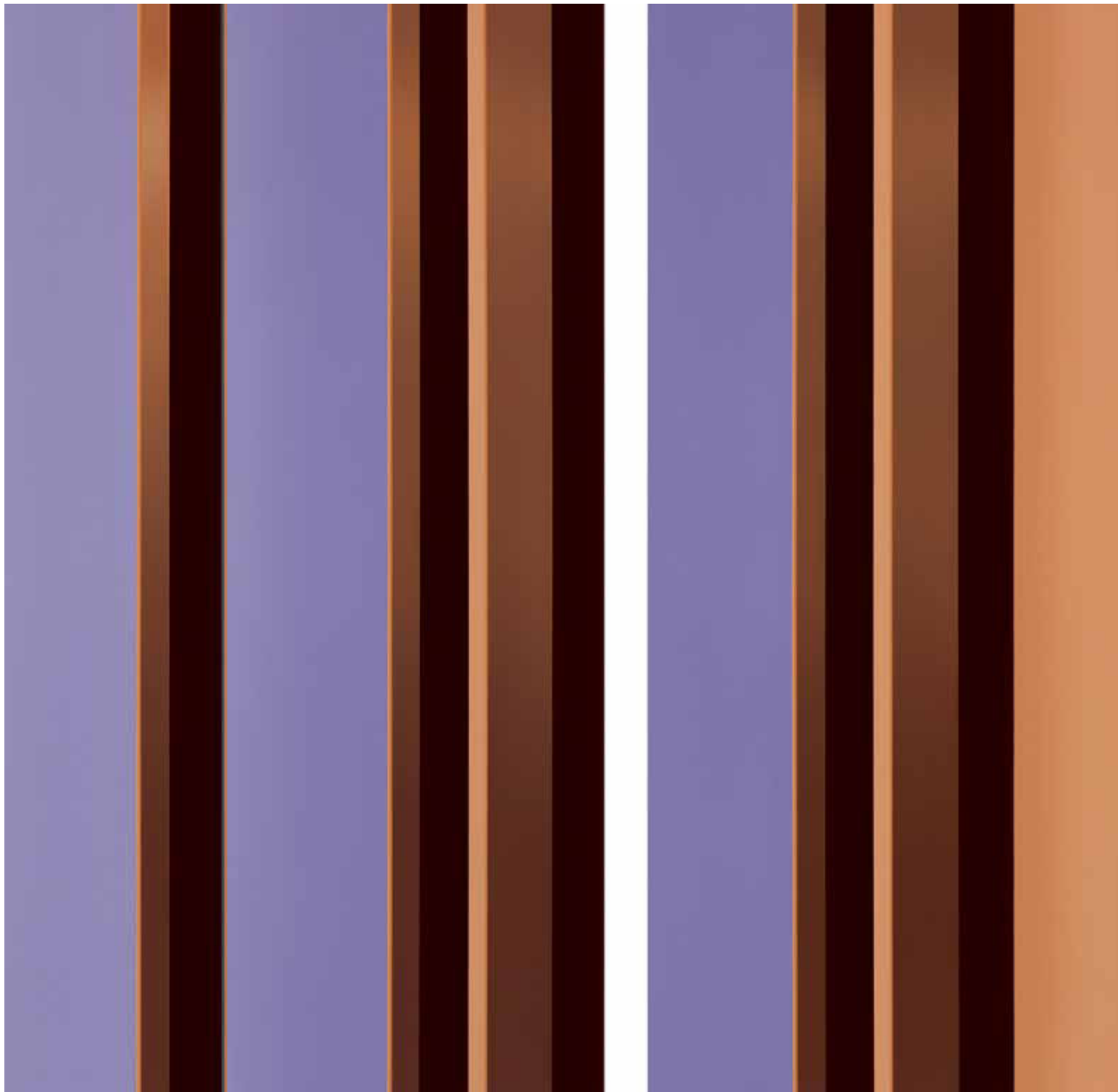


Pierre Dorion Nocturnes
Janet Biggs Montréal / Brooklyn
Recent Acquisition Janet Werner
SéminArts The Musée Ball



Marie-Claire Blais

15 septembre au 3 novembre 2012

Art Toronto

AVEC L'APPUI DE LA SODEC

26 au 29 octobre 2012

Pierre Dorion

10 novembre au 22 décembre 2012

Galerie René Blouin

2020, rue William, Montréal H3J 1R8 514.393.9969 télécopieur 514.393.4571 www.galeriereneblouin.com



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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

We are delighted with the new appointments made to the Musée Board of Directors early this summer. Alexandre Taillefer was named Chair of the Board for a five-year term. Joining the Board for three-year terms are several new members: Eleonore Derome, François Dufresne, Sylvie L'Écuyer and Jean Claude Baudinet. As well, the terms of Dominique Lanctôt, Lillian Mauer and Céline Robitaille Lamarre were renewed for three years. Along with the entire Musée staff, I would like to congratulate them and welcome them. Our thanks to outgoing Chair Marc DeSerres, Vice-Chair Robert-Jean Chénier, Treasurer Nathalie Pratte and Board member François-Mario Labbé, who have all completed their respective terms on the Board. We are deeply grateful for their dedication and support.

This fall at the Musée promises to be exceptionally lively, but the highlight will no doubt be the major exhibition of paintings by that astonishing colourist, Pierre Dorion. The seventy-plus works on display offer an outstanding critical overview of his art that will reveal the scope of his artistic vision. Opening with a pivotal moment in the artist's career, the exhibition begins with the series of works he produced for *Chambres avec vues*—a show that already, in 1999, underscored his interest in the history of art. Representation within the space of the painting, the *mise en abyme* of the object in that space, interiors with their complex geometry, architecture and, finally, abstraction as such have gradually assumed a greater presence in Dorion's practice. Photography, which presupposes a very particular relationship to space, lies behind all his pictorial work, while the complex qualities of painting provide the permanent binding that connects the various aspects of his output. His canvases weave an intricate web of echoes and reflections on the art of painting. This presentation brings together more than seventy works that engage with the ordinariness of things through an intensely felt vision of the relationship to self and to life, while also holding up a mirror questioning our way of looking and being. The exhibition will then travel across Canada.

We will also be showcasing video works by Janet Biggs, in an exhibition organized under a very productive exchange between Brooklyn and Montréal that involves eight Montréal galleries. On view will be four video pieces by this Brooklyn-based artist who casts a highly original eye on extreme physical activities and geographical extremes, where she is as directly implicated as her protagonists. Music is a constant presence in her cinematic process that explores challenges in which continually going beyond one's limits is the *modus vivendi*. At the same time, the Musée will be screening a new work by Montréal artist Aude Moreau in our video room. As part of the exchange, Moreau will also present a work in Brooklyn.

In our Projections series, we have scheduled a black-and-white film titled *4 000 Disparos*, by Brazilian artist Jonathas de Andrade, making his Montréal debut. The film consists of 4,000 portraits—anonymous male faces—which were taken in the streets of Buenos Aires and which, according to the artist, reveal “a sense of historical amnesia.”

In addition to its exhibitions and multimedia events, of course, the museum offers a host of guided tours, art workshops and talks, not to mention our Nocturnes held on the first Friday of every month.

Take a break at the Musée this fall!

Paulette Gagnon

Director

Cover
Pierre Dorion
Gate (The Piers) (detail), 2012
Oil on linen
7 elements, each measuring
152.5 × 114.5 cm
Collection of the artist
Courtesy Galerie René Blouin

Visit us!



www.macm.org



Exhibitions

Pierre Dorion

October 4, 2012 to January 6, 2013

Janet Biggs

Montréal / Brooklyn

October 4, 2012 to January 6, 2013

A Matter of Abstraction

Until April 4, 2016

Tours, Meetings, Talks

Meet artist Pierre Dorion and exhibition curator Mark Lanctôt

Wednesday, October 17 at 7 p.m.

In French

In the exhibition galleries

Meet artists Janet Biggs and Aude Moreau, and exhibition curator Lesley Johnstone

Saturday, October 20 at 1 p.m.

In English and French

In the exhibition galleries

Nocturnes

October 5: Tanuki Project

November 2: Esmerine

December 7: Alaclair Ensemble

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 Videos

Gazoduc-TQM Room

Free admission

October 2, 2012 to January 27, 2013

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

Plus Nocturne Fridays: October 5, November 2 and December 7, at 5:30 and 7:30 p.m.

October 2 to 28, 2012

L'intuition intuitionnée

Director: André Desrochers. Beauharnois:

Dauphin aventureux, 2005 (71 min), in French

October 30 to November 25, 2012

L'abstraction dans tous ses états: l'art abstrait au Canada et les années 1950

Director: George Mully. Ottawa: National Gallery of Canada, 1992 (32 min), in French. Followed by the English-language version, *Driven to Abstraction: Canadian Abstract Art and the Turbulent '50s*.

November 27, 2012 to January 6, 2013

Artist in Montréal

Director: Jean Palardy. Ottawa: National Film Board of Canada. 1954 (30 min), in English

Roussil, ou Le curieux destin d'un anarchiste impénitent

Director: Werner Volkmer. Montréal: Werner Volkmer, 2003 (63 min), in French

January 8 to 27, 2013

Vivre avec l'art... un art de vivre

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

Francine Savard: entrevue

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



SéminArts

An educational program that consists of five gatherings providing an introduction to the art of collecting contemporary art, offered in cooperation with the Claudine and Stephen Bronfman Family Foundation.

In fall 2012, two series are being offered in French:

- 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.

SéminArts at Art Toronto 2012

An exclusive tour of the *Toronto International Art Fair*

October 26 to 28, 2012

Cost: \$200

In English and French, depending on the participants, for SéminArts activities on the program. VIP TIAF 2012 activities take place in English.

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



Art Workshops

Main floor

Cultivate your creativity at the Musée's art workshops! Give free rein to your imagination by creating images inspired by a piece on display at the museum, while trying out different techniques, media and materials.

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.

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

Voracious Colours

September 9 to October 14, 2012
and September 30, 2012, for *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 multicolore* 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 activity

Rectangularity

October 19 to December 2, 2012

Inspired by Fernand Leduc's work titled *Porte d'Orient*, 1955, on view in the exhibition *A Matter of Abstraction*, and Pierre Dorion's polyptychs, we will paint abstract images composed of inventively coloured rectangles.



Art Workshops (continued)

Abstraction in Action: Mousseau

December 7, 2012 to February 3, 2013

Holiday combo, December 27 and 28, 2012, for all, with family or friends, at 1:30 p.m. or 2:30 p.m.

The rows of oblique, textured bands of colour found in Jean-Paul Mousseau's 1963 painting *Modulation espace bleu* will be the jumping-off point for a colourful adventure that is sure to pique your interest. This time, you'll trade in your brush for a roller!

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.

Abstraction Made Real: Line and Composition

September 11*, 18 and 25, October 2, 9, 23 and 30*, November 6, 13 and 20, and December 11, 2012

This series exploring the expression of abstraction will offer participants tangible insight into the work of artists who played a major role in the development of contemporary aesthetics in Québec and Canada. In the second group of activities, tying in with the exhibition *A Matter of Abstraction*, we will follow a few of the paths of artists Alleyn, Belzile, Brandtner, Comtois, Dallaire, Gervais, Jauran, Jérôme, Juneau, Mousseau and Toupin.



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 December 25, 2012 and January 1, 2013.

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

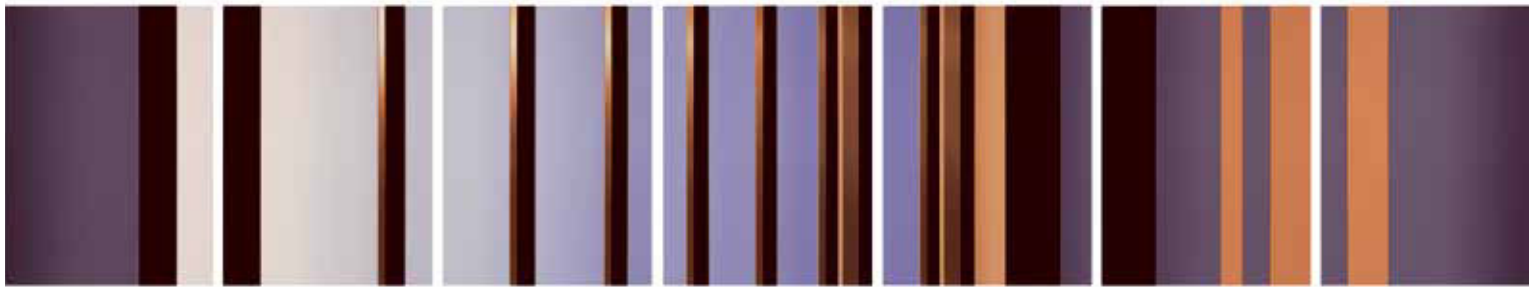
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Collection
Loto-Québec

Since graduating from the University of Ottawa in 1981, Pierre Dorion has shown regularly in Montréal and New York, as well as across Canada and Europe. In addition to the numerous solo exhibitions that have been devoted to the artist during the past thirty years, a number of major artistic events, such as *Aurora Borealis* in 1985 and the 1992 edition of *Les Cent Jours d'art contemporain de Montréal*, have included his work.

Pierre Dorion



Gate (The Piers), 2012
Oil on linen
7 elements, each measuring
152.5 × 114.5 cm
Collection of the artist
Courtesy Galerie René Blouin

Intérieur, 2008
Oil on linen
183 × 137 cm
Purchased with the support of the
National Bank Private Wealth 1859
Collectors Symposium 2008
Collection of the Musée d'art
contemporain de Montréal

Dorion attracted notice early in his career with his *in situ* pieces—pictorial installations that took a critical new look at the styles and subjects of classical painting. Since then, his work has examined the links between painting, architecture, photography and art history.

During the 1990s, Dorion's practice became more tightly focused as he concentrated almost exclusively on a series of large-scale self-portraits. His explorations then entered another phase, which featured outdated buildings and peopleless interiors (*Images romaines*). Continuing in a gradually more graphic style and depicting scenes that were increasingly bare, his work has since tended toward a figurative minimalism in which the abstract nature of the content sometimes blurs our reading of it.

This reductionism is apparent in the composition of his pictures and in the choice of their subjects. A late work in his *Images romaines* series, *Landscape with Lamppost and Blue Building*, 1995, forms a turning point in this output. Here, an indeterminate scene, shown in a neutral light and with an open foreground, leaves ample room for a small blue square approximately in the middle of the work. The spaces represented would henceforth grow increasingly abstract. The subjects' isolation in a pictorial space that made its volume clearly felt would alternate with a flat viewpoint that set apart their formal properties.

While, over the years, a number of authors have quite rightly stressed the important role played by photography in the production of Dorion's works, we have chosen to look at their presentation context rather than their production process. The current exhibition has consequently focused on this particular artistic consideration by adopting a strategy of "staging" the works that echoes their composition. Accordingly, rather than provide a strictly chronological retrospective lining up all the different periods the artist has gone through, we have decided to use as its starting point the 1999 show *Chambres avec vues*, where Dorion returned to installation as a means of presenting his pictorial work.



October 4, 2012 to January 6, 2013

Stack, 2003
Oil on linen
122 × 183 cm
Collection of Todd and
Natalia Sharman

Intérieur (Hambourg), 2009
Oil on linen
51 × 61 cm
Collection of Battat Contemporary

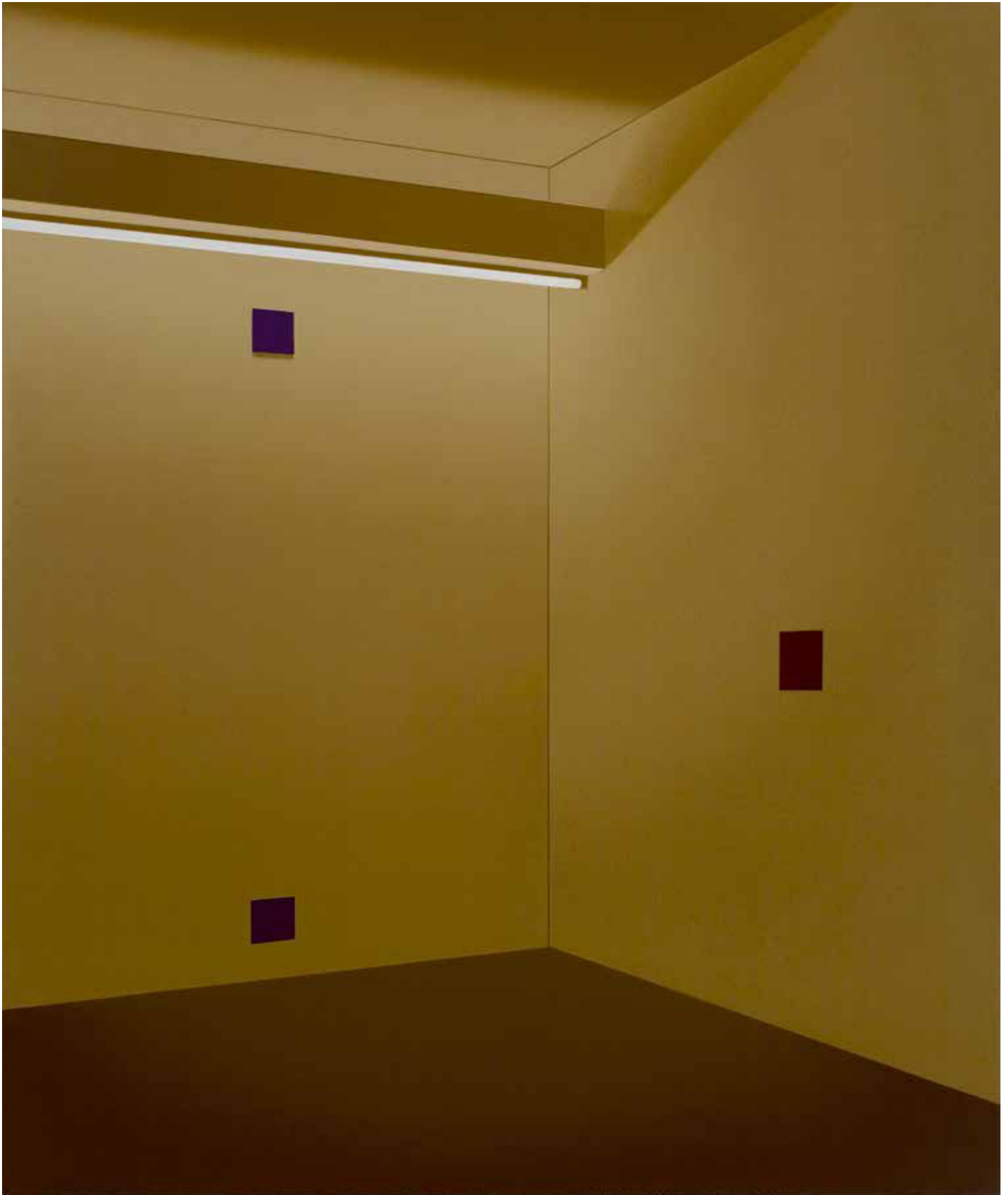
This critical overview of the painting of Pierre Dorion, comprising more than seventy pieces produced since the mid-1990s, concludes with two new polyptychs created specially for the exhibition: *Sans titre (DB)*, 2012, and *Gate (The Piers)*, 2012.

The DB referred to in *Sans titre (DB)* is Daniel Buren, or rather, a vase made by him that Dorion photographed from several angles in a New York gallery. The resulting composition deconstructs the object and transforms its context to the point where the image presented is essentially non-figurative. The scene's complexity is reinforced by the difficulty of discerning just where one panel ends and the next begins, the interstices between each element being integral to the work.

The other polyptych, *Gate (The Piers)*, deviates somewhat from the show's central thesis. It depicts an utterly simplified urban landscape: a view of the abandoned piers along Manhattan's West Side, produced through a process similar to that employed in *Sans titre (DB)*.

Mark Lanctôt, Curator







Janet Biggs

October 4, 2012 to January 6, 2013



Brooklyn-based artist Janet Biggs takes herself and her viewers to extreme places in the four video projections presented here. In each, she portrays exceptional individuals—an arctic explorer, a coal miner, an ice spelunker and a sulphur miner—as they perform what for them may be their jobs, but for the artist are testimonies of existential quests, unfettered desires or dire economic necessity.

The videos that make up *The Arctic Trilogy* were filmed in the High Arctic on expeditions Biggs made aboard a two-masted 1910 schooner. Portraying lone individuals in extremely harsh environments, Biggs describes these works as “prompting questions about power hierarchies, social structures and individual relationships to desire.” *Fade to White*, 2010, for instance, which follows a solitary kayaker as he paddles through ice-filled seas, is cut with images of a performance by androgynous countertenor John Kelly; *Brightness All Around*, 2011, juxtaposes images of a coal miner as she descends into the darkness of a frozen mine shaft with a ritualistic dance by music guru Bill Coleman; and in *In the Cold Edge*, 2010, a spelunker explores the claustrophobic ice tunnels formed by a constantly moving glacier. The fourth and most recent work, entitled *A Step on the Sun*, 2012, centres on a young sulphur miner as he extracts hardened yellow crystals from pipes drilled into the rock walls and carries his heavy load in wicker baskets up a treacherous path out of the live Ijen volcano in Indonesia. The spectacular colours of the sulphurous lake and the clouds of toxic gas augment the natural beauty of the imagery and further heighten the poignancy of human exploitation that Biggs portrays.

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O O B

In connection with Montréal / Brooklyn



Fade to White, 2010
Single-channel video projection
12 min 28 sec, sound

In the Cold Edge, 2010
Single-channel video
5 min 29 sec, sound

Brightness All Around, 2011
Single-channel video projection
8 min 36 sec, sound

A Step on the Sun, 2012
Single-channel video projection
9 min 22 sec, sound

Melding an investigation into gender identity and the natural environment, Biggs's highly seductive works are infused with her own intimate, personal and physical engagement as we are always aware of her presence as cinematographer. In all four works, the artist subverts documentary structures, tackles head-on the Romantic undercurrents of her subjects and landscapes, and avowedly accepts the archetypal character of her imagery in order to convey co-existing but colliding worlds within multifaceted narratives.

This exhibition is part of *Montréal / Brooklyn*, a multi-gallery exchange between the two cities that was initiated by Centre Clark. Partnering with the Brooklyn-based Smack Mellon, the Musée d'art contemporain de Montréal is presenting Janet Biggs, as well as a new video by Montréal artist Aude Moreau. In January 2013, Moreau will create a site-specific installation at Smack Mellon during the Brooklyn portion of the exchange.

Janet Biggs's videos, photography and performances have been exhibited regularly in the United States and Europe, including at the Herbert F. Johnson Museum of Art in Ithaca, New York, Everson Museum of Art in Syracuse, New York, Vantaa Art Museum in Finland, Passagen Linköpings Konsthall in Sweden and Perth Institute of Contemporary Arts in Australia. A retrospective of her work was organized by the Tampa Museum of Art in Florida in 2011. This exhibition is her first in Canada.

Lesley Johnstone, Curator

Janet Werner
Earthling (Red Sweater), 2012
Oil on canvas
274.3 × 198.1 cm
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

Recent Acquisition

Janet Werner is among the number of artists who are contributing to a revival of painting, with an enigmatic body of work that can be broached from both the viewpoint of the subjects represented and the larger modernist tradition. The portrait—a genre she has revisited for several years—plays a key role in her practice, as is admirably illustrated by *Earthling (Red Sweater)*, 2012, one of the museum's recent acquisitions.

Werner's striking works, of sometimes glacial intensity, combine the portrait genre and practice with strictly pictorial and formal concerns. The portrait becomes the scene of an exploration where painting is pushed to the very limit: the use of colour—the dominant red and blue of *Earthling (Red Sweater)*—goes beyond the realism associated with portraiture; the frontal view adopted by the picture, its monumentality, the absence of illusionistic depth, the woman's oblique, absorbed gaze rekindle the notions of absorption put forward by the celebrated American art historian Michael Fried. These formal qualities are engaged in a dialogue with history at the same time as they form the basis of a most contemporary deliberation: the ordinary-looking figure poses in the place of the classic "noble" figures; and the inertia of the body may recall the relentless immobility of photography, just as the importance the artist attaches to the representation of female subjects, who are anonymous but tinged with subjectivity, may be understood in relationship to feminist discourses or as a critique of the loss of humanity in our societies. In *Earthling (Red Sweater)*, the features seem slightly exaggerated, unreal: the blue hair, which we initially explain through a pictorial logic, also has the effect of diverting us from our own reality. Here, this fictional dimension, often noted in the work of Janet Werner, may well stretch beyond other boundaries. It is this complexity, this depth of the image, that gives her portraits their strange, elusive appearance and their power of attraction.

Janet Werner was born in Winnipeg in 1959. She lives and works in Montréal. Her works have been widely exhibited and are currently on view in the group show *Oh, Canada*, at Mass MoCA (Massachusetts Museum of Contemporary Art, in North Adams), until April 1, 2013. **Marie Fraser, Chief Curator and Director of Education**



The Nocturnes are back this fall. Last year, some 15,000 people enjoyed these first Fridays of the month when the Musée stayed open until 9 p.m. for an atmosphere-filled evening with live music, bar service and a new sound each time.

Nocturnes



On **October 5**, the alternative electronic visual band **Tanuki Project** will give a performance of sound and visuals in the Rotonde space. The hypnotic, stroboscopic, black-and-white world of Tanuki Project, a duo made up of Legyl and Nady, plunges us into a whirlwind of the senses. Their debut album, *Playground for Everyone*, released in 2010, led to a tour that took them to Tokyo in November 2011. The Nocturne will provide the setting for the launch of their second album, on the Go with the Flow label. Legyl and Nady also composed the original sound track for a 3D animated short for Heliofant.



Photo: Brigitte Henry

On **November 2**, we are celebrating the fifteenth anniversary of the prestigious **Constellation** label with the group **Esmerine**, which was founded by percussionist Bruce Cawdron (Godspeed You! Black Emperor) and cellist Rebecca Foon (The Silver Mt. Zion) and whose albums *If Only a Sweet Surrender to the Nights to Come Be True* and *Aurora* have been very well received by critics. Two years ago, harpist Sarah Pagé (Lhasa de Sela, The Barr Brothers) and multi-instrumentalist Andrew Barr (Lhasa de Sela, Land of Talk, The Barr Brothers) joined the band. The fifteenth anniversary of Constellation will be marked in Montréal by two consecutive evenings, at Suoni and at the Musée, before a European tour.



Finally, on **December 7**, **Alaclair Ensemble** will offer a change of mood with a hip-hop performance. In their own, unique language, Alaclair Ensemble describe themselves as “a troupe of post-rigadoon Lower Canadians zigzagging between Quoi-bec and Mourial.” Alaclair Ensemble—four rappers, a vocalist and a beat maker—have commanded attention in Germany and Britain. Readers may recall the group’s much-noted appearance at Metropolis during last winter’s Nuit blanche and, more recently, at Pop Montréal.

Louise Simard, Head of Multimedia Events

Front row: Marie-Josée Simard, François Dufresne,
Josée Noiseux and Nathalie Goyette
Back row: Alexandre Taillefer, Debbie Zakaib,
Danièle Patenaude, Dominique Lanctôt, Isabelle Hudon,
Katerine Rocheleau, Eleonore Derome and François Côté

Richard Martineau and Sophie Durocher

Serge Rocheleau and Lise Watier

Debbie Zakaib, Alexandre Taillefer, Paulette Gagnon,
François Côté, Isabelle Hudon and François Dufresne

Mélanie Joly, Billy and Lillian Mauer

Claudine and Stephen Bronfman

Katerine Rocheleau and Guy Côté

Mitsou Gélinas and Herby Moreau

Josée Noiseux, Debbie Zakaib, Claudia Barilà,
Éloïse Gratton, Marie-Josée Simard and Sara Joli-Cœur

Photos: Philippe Casgrain



Musée Ball



The Annual Ball of the Musée d'art contemporain de Montréal took place this past September 15, under the leadership of Honorary Chairs Isabelle Hudon, President, Sun Life Financial, Québec, and François Côté, President, TELUS Québec and TELUS Health Solutions.

More than 570 guests honoured us with their presence at the Ball, which has become a must event of the fall season. They were charmed by the spectacular decor designed by artistic director Dick Walsh, and danced till the wee hours to the hypnotic beat of Paul Chakra's 1945 band and DJ Abeille. They were also treated to a delectable feast served by Fairmont The Queen Elizabeth, whose team surpassed themselves once again.

Much of the credit for the success of this annual fundraiser goes to Debbie Zakaib, Chair of the organizing committee. The Foundation is privileged to be able to count on her remarkable dedication and infectious enthusiasm. Her committee was made up of Robert Côté, Eleonore Derome, Nathalie Goyette, Dominique Lanctôt, Josée Noiseux, Danièle Patenaude, Katerine Rocheleau, Marie-Josée Simard and Marie-Claude Tellier.

The proceeds from this major benefit event, unquestionably one of the season's hottest tickets, enables the museum to acquire works that will significantly enrich the Permanent Collection.

Danièle Patenaude



THE FOUNDATION THANKS ITS PARTNERS

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Introducing the art of collecting contemporary art

Since fall 2010, the Musée d'art contemporain de Montréal, in cooperation with the Claudine and Stephen Bronfman Family Foundation, has offered a program called SéminArts. Through this initiative, the Foundation wishes to stimulate the art market by developing new collectors. The museum, for its part, has a particular interest in this educational challenge, namely introducing the public to the art of collecting contemporary art.

SéminArts consists of five gatherings that give participants a chance to meet and exchange ideas with the main players in the art world. One of the program's distinctive features is the fact that it happens in the very places where the different players operate. It includes an introduction, by a curator, to contemporary art and to the Musée Collection, a visit to an artist's studio, an evening in a gallery accompanied by the gallery owner, a tour of a corporate collection, led by its curator, and a get-together with a private collector at the latter's home. Since the beginning of its association with the Foundation, the museum has held nine SéminArts series, which have drawn close to two hundred participants. Four more series are scheduled for 2012-2013.

SéminArts

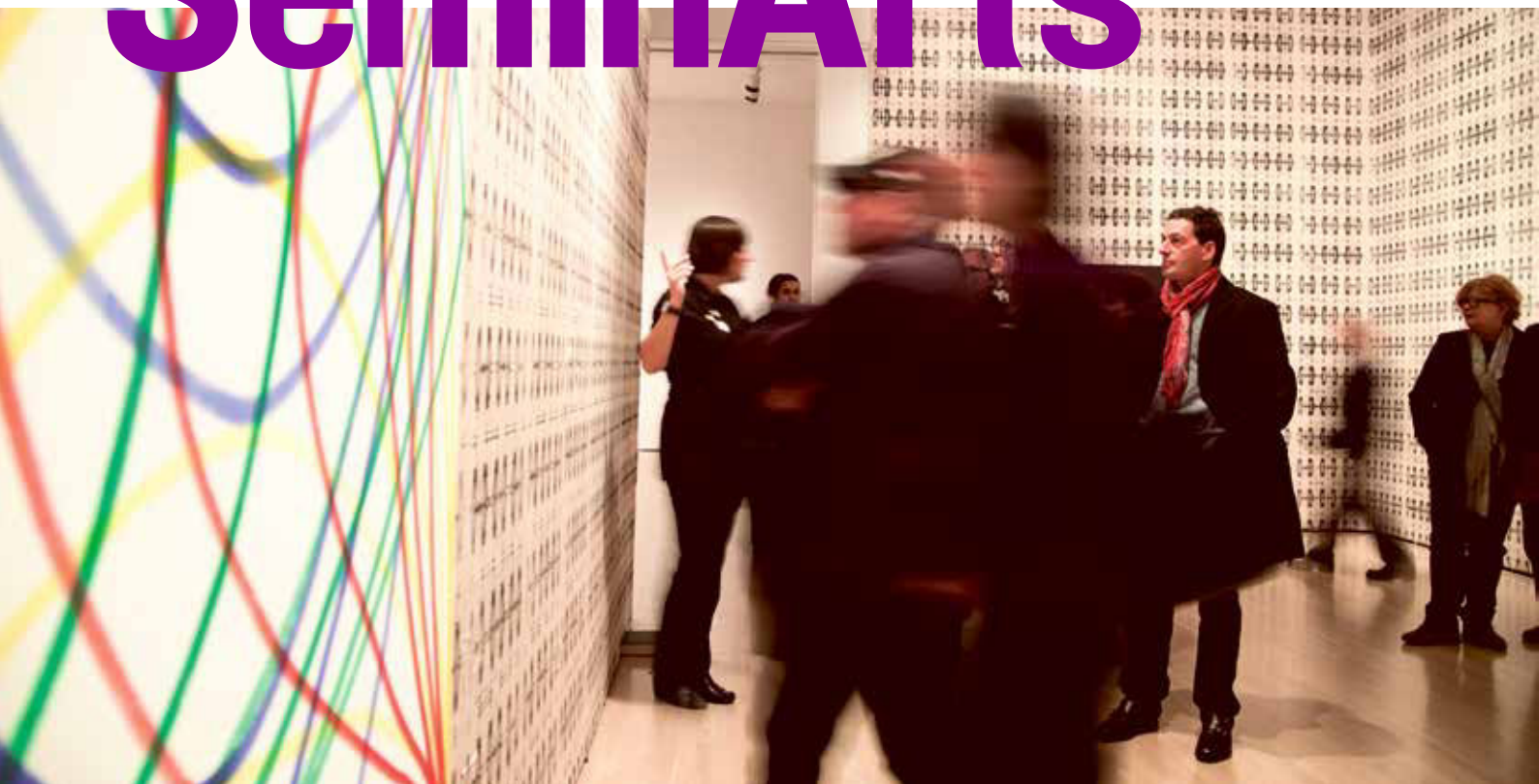


Photo: Laurent Rabatel

Delving deeper into the art of collecting contemporary art

The Musée's experience of these first two years has revealed passionate enthusiasm for collecting contemporary art. A number of young collectors have acquired works since taking part in the program, and many have expressed the desire to continue in that direction. With this in mind, SéminArts has begun to offer specific, new activities, including an exclusive tour, from October 26 to 28, 2012, of the *Toronto International Art Fair*. **Sylvie Pelletier, Head of Tours**



TELUS' contribution to the Musée d'art contemporain is part of a long-standing commitment toward the preservation and development of our culture.

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EXHIBITION FROM SEPTEMBER 26 TO DECEMBER 9, 2012

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ADMISSION

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