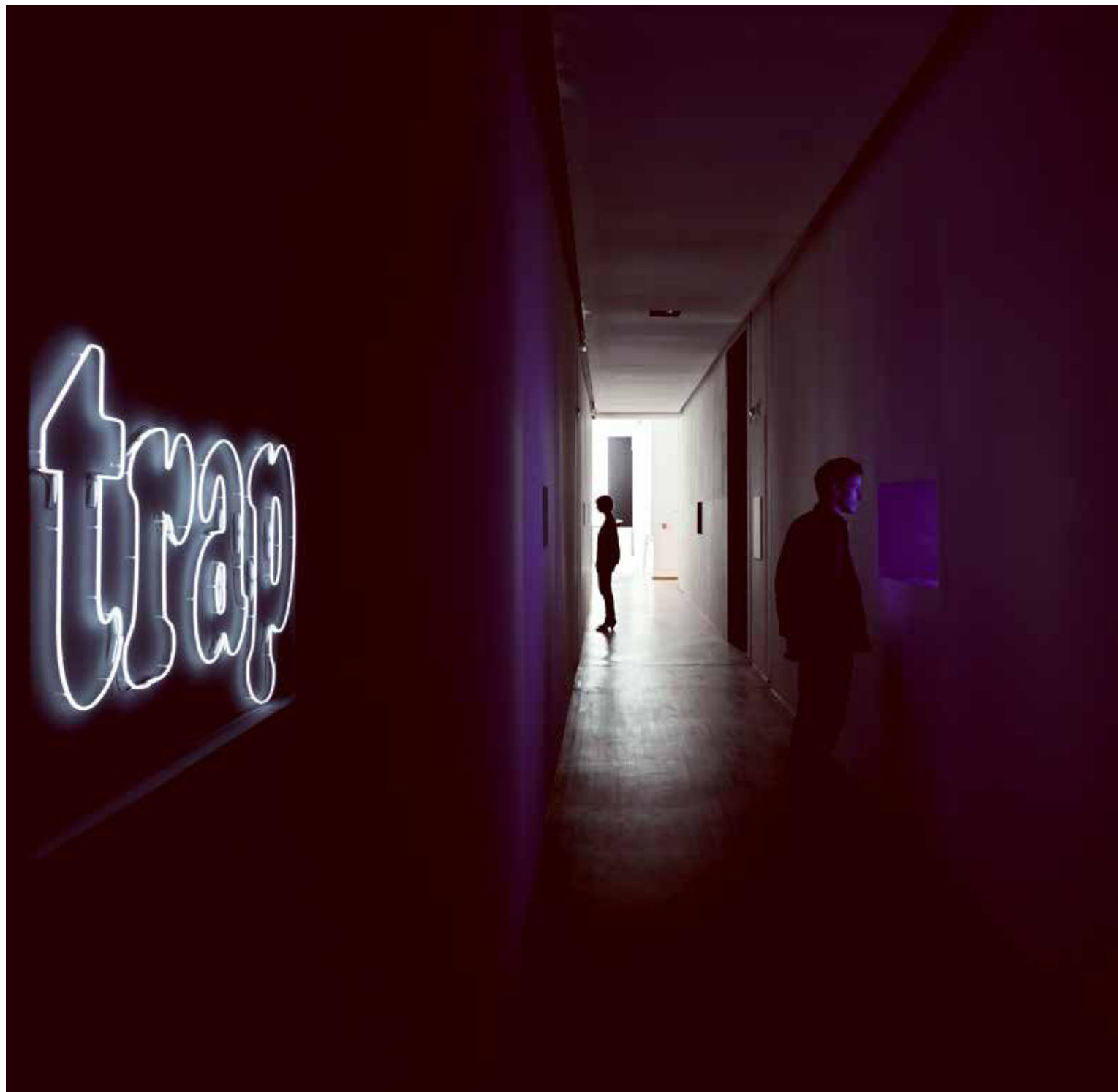


**Laurent Grasso** **Claudie Gagnon**  
**Lynne Cohen Lectures**  
**Jonathas de Andrade** **Nocturnes**  
**Tino Sehgal** **Recent Acquisition**  
**Collectors Symposium**  
**Collection on Tour**

Magazine of the Musée d'art contemporain de Montréal

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## HYATT REGENCY MONTRÉAL. AT THE CENTER OF THE ARTS.

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](http://montreal.hyatt.com)





Photo: Nat Gorry

Musée visitors will enjoy entrée into the remarkable artistic worlds of five outstanding artists: Laurent Grasso, Lynne Cohen, Tino Sehgal, Jonathas de Andrade and Claudie Gagnon.

The presentation of Laurent Grasso's *Uraniborg* is the product of a joint initiative by the Jeu de Paume gallery in Paris and the Musée d'art contemporain de Montréal. More importantly, it is an opportunity to mount the artist's first solo exhibition in Canada. Grasso explores a number of themes, broached through means and strategies that enable him to establish links between the artwork and the exhibition device. For this presentation, the artist has put together a group of works that all revolve around the notion of temporality. Set in an imaginary dimension that somehow opens up to us, his work "lies at the boundaries of reality, belief and science," according to the artist. His dynamic approach to creating reflects his concerns, which are poetic and metaphorical on the one hand, yet also tied to an obvious connection between the spectres of the past and the world of the future as a way of apprehending our reality. Grasso surprises us and draws us along into the flow of the timeless. The exhibition is accompanied by a catalogue co-produced by the Jeu de Paume and the Musée, and published by Skira Flammarion.

It is impossible to remain indifferent to the images of Lynne Cohen. Emerging out of an introspective experience of curious public places that act as catalysts of memory, Cohen's work engages our attention and makes us participants in discovering a whole chapter in Canadian photography. The exhibition *False Clues* provides an examination of places that are at once uncommon and impersonal, and investigates presence within absence, the inanimate within anonymity. It is interesting to see how the image takes the place of reality, becoming a metaphorical snapshot of the sites shown. This exhibition of forty works reveals much about the artist's approach. It is accompanied by a publication and will travel through Canada and abroad.

How the public is addressed calls for some thought. It is said that the status of the artwork depends increasingly on artists who are giving the public a voice in producing or interpreting their works. Forming a kind of interruption in the world of contemporary art, each of Tino Sehgal's works is an opportunity to gather people from different disciplines and specific backgrounds, in a spirit of complicity with the public. Using words, voice, gestures and body, the work allows us to reflect on our surroundings, and sets up a new dialogue between interpreters and visitors; its conceptual nature has us experience "constructed situations," which form the support for a critical thinking—an exercise that is continually renewed in Sehgal's various projects, which travel across different worlds of thoughts. *This situation* and *Kiss*, presented at the Musée from March 19, offer us a chance to experience two unique moments. In his pieces, Tino Sehgal seeks a space that can be shared and a place for creating where objects have no place. It is a practice laden with meaning and offered for the viewer's consideration through a rich play of interactions that touches the social imagination while presenting remarkable life moments.

As part of the *Projections* series, we are screening a black-and-white film titled *4 000 Disparos*, by Brazilian artist Jonathas de Andrade, starting February 7. It 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."

Multidisciplinary artist Claudie Gagnon, well known for her *tableaux vivants*, is inviting 160 art lovers to a banquet to be held at the museum on February 20. The artist is working with Québec City chef Pierre Normand for this exceptional sensory experience.

Finally, to complement the exhibition from the Collection focusing on *A Matter of Abstraction*, we plan to explore this topic at a major symposium scheduled for this coming spring. As well, a lecture and conversation series titled Contemporary Art between Time and History, organized with McGill University and tying in closely with the museum's programming, will begin in January. Happy visiting.

**Paulette Gagnon, Director**

Cover  
View of the exhibition *Laurent Grasso: Uraniborg*, presented at the Jeu de Paume, Paris, from May 22 to September 23, 2012  
Courtesy the artist and Jeu de Paume, Paris

Visit us!



# www.macm.org



## Exhibitions

### Laurent Grasso: Uraniborg

February 7 to April 28, 2013

### Lynne Cohen: False Clues

February 7 to April 28, 2013

### Tino Sehgal

March 19 to April 28, 2013

### A Matter of Abstraction

Until April 4, 2016

### Arrimage 2013 – Scientific Imagination

April 13 to 28, 2013

Exhibition of work by elementary and secondary-school students produced under the program *A Montréal School for All* established by Québec's Ministère de l'Éducation, du Loisir et du Sport.

## Tours, Meetings, Talks

### Meet artist Lynne Cohen and exhibition curator François LeTourneau

Wednesday, February 13 at 7 p.m.

In French

In the exhibition galleries

### Meet Lesley Johnstone and Asad Reza, who will discuss Tino Sehgal's artistic process

Wednesday, March 27 at 6 p.m.

In English

## Lectures

### Contemporary Art between Time and History

Lecture and conversation series

January 16 to May 23, 2013



## Nocturnes

Friday, March 1: Yamantaka/SonicTitan

Friday, April 5: Colin Stetson

A different way to visit the Musée and its exhibitions. The first Friday of every month, from 5 to 9 p.m., entertaining evenings featuring exhibitions, live music, bar service, and more.

Open to all. No reservation necessary.

Admission with regular Musée ticket.

## 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 winter 2013, two series are being offered:

In French: March 6 and 20, April 3 and 17, and May 1, 2013

In English: March 13 and 27, April 10 and 24, and May 8, 2013

Cost: \$200 per series

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

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

## Multimedia Events

### Jonathas de Andrade: 4 000 Disparos

February 7 to April 28, 2013

### Claudie Gagnon: Le Banquet

February 20, 2013

## Festivals

### International Festival of Films on Art

March 14 to 24, 2013



## 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.

January 29 to February 24, 2013

### Worst Possible Illusion: The Curiosity Cabinet of Vik Muniz

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

### Anish Kapoor

London: Illuminations, 2002 (29 min). In English.

February 26 to March 13, 2013

### Armand Vaillancourt: Un souffle qui brûle

Director: Jean Gagné, Montréal: Productions Cocagne, 2001 (52 min). In French.

March 26 to April 28, 2013

### Pellan: La femme désirée

Director: Pierre Houle, Montréal: Zone 3, 2004 (52 min). In French.

### Chant de lumières: Fernand Leduc

Director: David Clermont-Béique, Outremont: Gestion Jeannine Bouthillier, 1997 (35 min). In French.

## Day Camps

Registrations currently being accepted for:

March Break, March 4 to 8, 2013, for children aged 7 to 11.

Summer 2013, several sessions available, for children aged 6 to 15.

Visit our website: [www.macm.org/camps](http://www.macm.org/camps)  
Information: 514-847-6266





## Art Workshops

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](http://www.macm.org/education)  
Information/reservations: 514 847-6253

### Abstraction in Action: Mousseau December 7, 2012 to February 3, 2013

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 participants' interest. This time, you'll trade in your brush for a roller!

### Star-Studded

**February 8 to March 10, 2013**

**March 2, 2013, from 6 to 9 p.m.,**

***La Petite Nuit blanche* at the Musée**

Taking inspiration from Laurent Grasso's 2011 work called *1610 III*, we will create a constellation of stars that will light up your eyes!

## Art Workshops (continued)

### Abstraction in Action: Hurtubise

**March 15 to May 19, 2013**

The dynamic interactions between shape, line, gesture and colour seen in *Peinture n° 43*, 1962, by Jacques Hurtubise, on display in the exhibition *A Matter of Abstraction*, will prompt participants to paint a highly expressive image of their own.

## 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.

### Sky Views

**February 12\* and 19, 2013**

The atmospheric effects we find in Suzelle Levasseur's painting titled *N° 380* and the depictions of celestial phenomena we discover in some of Laurent Grasso's works will guide participants in painting images made up of hazy forms with vague outlines.

### Abstraction Made Real: Form and Colour

**April 2\*, 9, 16, 23 and 30; May 7 and 14, 2013**

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. This third set of activities in the series will take inspiration from the exhibition *A Matter of Abstraction*. We will follow a few of the paths of artists Paterson Ewen, Jacques Hurtubise, Fernand Leduc, Rita Letendre, Guido Molinari, Françoise Sullivan and Fernand 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.).

### 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

### Guided Tours without Reservation

Wednesdays at 5, 6 and 7:30 p.m. in French

and 6:30 p.m. in English

Sundays at 1 p.m. in English

and 3 p.m. in French

### 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](http://www.macm.org)**

An extraordinary experience awaits visitors to the exhibition *Laurent Grasso: Uraniborg*. Videos, paintings and drawings from the *Studies into the Past* series, neon works, sculptures, artifacts and documents from historical sources coexist within a device conceived by the artist as a work in itself. Here Grasso continues his exploration of space and time as he seeks to create what he calls “a false historical memory.” In a kind of in-between place where past and future, true and false intermingle, the observation of the heavens is all-pervasive and underlies a broader examination of seeing, controlling and monitoring, at the same time as it opens up a path to possible worlds.

# Laurent Grasso

*Uraniborg*

Uraniborg Castle, main building,  
from *Atlas Maior*, by Joan Blaeu,  
Amsterdam, 1663  
Courtesy Laurent Grasso



February 7 to April 28, 2013



*Uraniborg* (film still), 2012  
16-mm film transferred to Blu-ray,  
colour, sound, 15 min 48 s  
Courtesy Valentin, Paris, Sean Kelly  
Gallery, New York, and Edouard  
Malingue Gallery, Hong Kong

The show unfolds in a complex architecture made up of a long, empty corridor with windows on either side through which viewers can look at videos and objects. The configuration of the space, which transforms the museum into a huge viewing machine, refers to observation and surveillance devices found in the artist's videos and other works: whether the coast near Cartagena, Spain, which conceals a veritable engine of war, in *Silent Movie*; or the Vatican, which tried to influence the explanation of heavenly phenomena by controlling the observation of the sky and the development of science; or else the Uraniborg, or "Castle of Urania," one of the most important astronomical observatories in history, built by Tycho Brahe on Hven, an island between Denmark and Sweden, in 1576. The observatory was destroyed twenty years later by island residents after the scientist was forced to abandon it, and practically no trace remains today. Shot on the present-day site, the images in the video *Uraniborg* attempt to capture this invisible memory while an off-camera voice expounds Brahe's scientific concepts and tells of the mysterious circumstances surrounding his death in 1601. This mixture of references and temporalities is echoed in the way Grasso devises his works so that they interact and enter into a dialogue with history.

The series *Studies into the Past*, a group of drawings and oils on wood panel in a style and technique inspired by Flemish and Italian painters of the fifteenth and sixteenth centuries, is also exemplary. Conceived as if they belonged to another time, even though they are from today, the works are made with utterly scientific care using past methods, so that it becomes impossible to place the period in which they were produced. It is as though their historicity could be manipulated, and the order of time reversed, as is suggested by the expression *Souvenirs du futur* (Memories of the Future) that forms the huge neon installed on the museum's roof for the exhibition.

*Laurent Grasso: Uraniborg* is co-produced by the Jeu de Paume gallery in Paris and the Musée d'art contemporain de Montréal. This is the first major exhibition devoted to the artist in Québec or anywhere in Canada, and the largest in North America.

Laurent Grasso was born in Mulhouse in 1972. He currently lives and works in Paris. He won the prestigious Prix Marcel Duchamp in 2008.

**Marie Fraser, Chief Curator and Director of Education**

*Spa*, 2000  
Chromogenic print  
140.5 × 170.2 cm  
Collection of the Musée d'art  
contemporain de Montréal

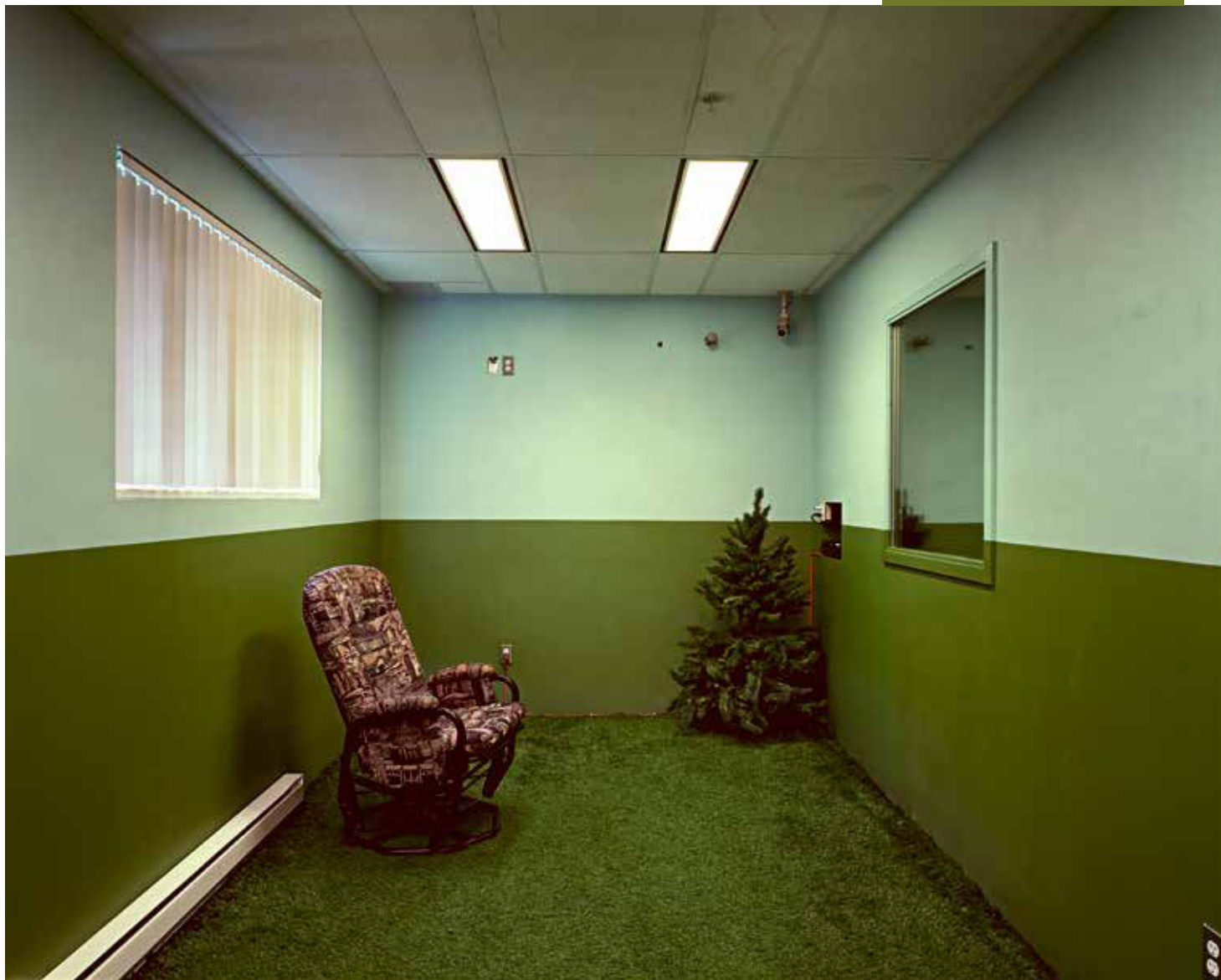
Since the early 1970s, Lynne Cohen has been using a view camera to photograph “ready-made” interior spaces, always empty of occupants and generally not specifically identified by the works’ titles. With time, interiors and public or semi-public places—skating rinks, dance halls, hotel lobbies, men’s clubs—have given way to more complex, less readily accessible settings, such as classrooms, science labs and military installations. Colour made its appearance in her work in the late 1990s, while the size of her pieces has grown steadily over the decades. However, although the very large-format photographs Cohen has recently shown may seem rather far removed from her early contact prints, a closer look reveals a rigour and cohesion that make each work immediately recognizable as hers in spite of the disparity in the sites photographed. The particularity of Cohen’s art lies primarily in the enmeshing of the characteristically Foucauldian tone of these settings with the method of capturing them which, in its meticulously calibrated investment of form, underscores the humour, artifice and illusion present in each scenic arrangement. The end result documents the moment of false neutrality and of “camouflage” in which, in the artist’s words, “the world echoes art.”

# Lynne Cohen

*False Clues*







This exhibition, which originally aimed to focus on a selection of recent works, was expanded to include a number of earlier pieces, in gradually decreasing numbers going back in time to the iconic *Living Room, Racine, Wisconsin*, from 1971. These earlier examples, which have been culled to highlight a set of comprehensive interconnections, may be read as so many “false clues” that punctuate the visitors’ path through the exhibition galleries and inform their interpretation of the recent pieces, in an upheaval of the usual ordering of an artist’s output according to stylistic period. Their presence is also meant to echo the way in which many divergent visual elements may coexist within individual photographs and affirm their autonomy through the seductively dissonant effect they introduce perceptually and psychologically. The catalogue published for the exhibition provides readers with Cohen’s comments on eighteen of the forty photographs on display, selected because of the particular light they shed on her practice.

Born in 1944 in Racine, Wisconsin, Lynne Cohen studied at the University of Wisconsin and Eastern Michigan University before moving to Ottawa in 1973. She has been based in Montréal since 2003. Cohen taught at the University of Ottawa from 1974 to 2005 and has also taught at a number of American and European institutions. Her work has been shown in numerous solo and group exhibitions around the world and was featured in a retrospective at the National Gallery of Canada, in Ottawa, in 2002, and at the Musée de l’Élysée, in Lausanne, Switzerland, in 2003. Among the many honours she has won are the Governor General’s Award in Visual Arts and Media Arts, in 2005, and the Scotiabank Photography Award, in 2011.

February 7 to April 28, 2013

*Untitled (Astroturf)*, 2007  
 Chromogenic print  
 132.1 × 156.2 cm  
 Courtesy Olga Korper Gallery, Toronto

François LeTourneux, Associate Curator

A work by Tino Sehgal may involve just about anything, but never includes physical objects. It may take the form of a female guard singing, “This is propaganda, you know, you know” every time a visitor enters the space, a gallery attendant quoting headlines from the daily news, or a group of people dancing and singing in a completely dark room. Visitors may be guided up the spiral ramp of the Guggenheim Museum conversing about the idea of progress with increasingly older interlocutors, find themselves in discussion with a group of intellectuals on the economic state of the world, or be told a personal anecdote by a perfect stranger.

# Tino Sehgal



Photo: Tate, London 2012

March 19 to April 28, 2013

Tino Sehgal, who was born in Britain in 1976 and lives in Berlin, creates what he calls “constructed situations,” choreographed gestures and spoken instructions that are acted out by “players” and “interpreters” in museum and gallery contexts. Explicitly not performances, they are on view continuously during a museum’s opening hours over a period of at least six weeks. The conceptual nature of his practice grows out of an investigation into what constitutes a work of art and a crystallization of the art experience, which for Sehgal entails a direct engagement, in the here and now, between visitors and players in carefully choreographed situations. The visitor is conceived as a fundamental part of the work and may, if he/she chooses to participate, dramatically alter its unfolding.

The immateriality of Sehgal’s work stems from an antipathy to the object and a political conviction about the excessive proliferation of goods in Western society. He locates it specifically within a museum context which he considers a microcosm of our economic reality. Sehgal, whose training is in dance and political economics, places economics at the heart of his practice: “My big question, which I think is the question of my generation, is that the way we produce nowadays, the social form of economic organization, is not going to be able to persist, and we are going to be measured against the question of how we are able to adjust to that.”

The Musée d’art contemporain de Montréal is presenting two works by Tino Sehgal, one more choreographic and the other grounded in discourse and exchange. His most iconic piece, *Kiss*, 2002, involves a couple enacting interpretations of well-known kisses from art history. In a tightly choreographed eight-minute loop, the two dancers transition seamlessly from one pose to the other and then reverse roles. *This situation*, 2007, which was recently acquired by the MACM in the bilingual (French-English) edition, is akin to a contemporary salon. Drawing from quotations selected by Sehgal from 500 years of thought, players discuss amongst themselves and with the visitors such issues as the aesthetics of existence and the implications of moving from a society of lack to one of abundance. The interpreters have been very carefully selected from local dance and intellectual communities by his producer, who worked with them over a period of weeks in preparing the exhibition.

In keeping with Sehgal’s strict opposition to manufacturing objects, the process of acquiring one of his works consists in a purely oral transaction involving the artist or one of his representatives, the director, curators and registrar of the museum, and a lawyer. The conditions of acquisition and installation are recited and committed to memory by all present, the price is discussed and when both parties are in agreement, there is a handshake. No paper documentation accompanies the acquisition. Conditions of presentation include the remuneration of all players and a strict refusal of video or photographic documentation, printed press releases, catalogues, labels or didactic panels.

Tino Sehgal’s most recent pieces are *This variation*, which was presented at Documenta (13) in Kassel, Germany this past summer, and *These associations*, in which seventy players filled the immense Turbine Hall of Tate Modern in London. He has had major solo exhibitions at the Guggenheim Museum in New York, ICA in London and Walker Art Center in Minneapolis, and represented Germany at the 2005 Venice Biennale.

**Lesley Johnstone, Curator**



# Musée Exhibitions and Works from the Collection on Tour

Seven of the Musée's exhibitions touching on different forms of creativity and featuring Québec artists, for the most part, will tour from one end of the country to the other. In this way, the museum is able to make some of its most important presentations and certain major works from its Collection more visible beyond the Montréal scene. Between now and the end of next year, the exhibitions on Betty Goodwin, Valérie Blass, Pierre Dorion and Lynne Cohen, as well as the Momentum series (offering works by Rodney Graham, Raymonde April and Shirin Neshat) will be presented in no fewer than ten venues, including museums, university galleries and cultural centres located in different surroundings and geographic settings. It should be noted, as well, that the travelling exhibitions are all accompanied by catalogues and other documentation and educational resources prepared by the museum's various teams.



## HIGHLIGHTS

This winter's presentation of *Betty Goodwin: Darkness and Memory* at The Rooms Provincial Art Gallery in St. John's marks the end of an extensive tour, in six different venues across the country.

The exhibition *Valérie Blass* consists of a significant body of recent sculptures by this artist. Following its run at the Art Gallery of Hamilton last summer, it is now travelling to the Illingworth Kerr Gallery at the Alberta College of Art + Design, where it will be until March 2013.

The major survey show *Pierre Dorion* will begin its tour in March 2013 in Halifax, at the Dalhousie Art Gallery. After that, *Lynne Cohen: False Clues* will begin a national and international tour starting January 2014.

Launched in 2010, the Momentum series showcases major works from the Permanent Collection. It continues, starting in April 2013, with new film projections—one by Rodney Graham at The Reach Gallery Museum, Abbotsford, from April to June 2013, and the other by Shirin Neshat at the MacKenzie Art Gallery, Regina, from December 2013 to January 2014—and with the presentation of a photo installation by Raymonde April at the Musée du Bas-Saint-Laurent in Rivière-du-Loup in summer 2013.

**Emeren García, Head of Touring Exhibitions**

### **Pierre Dorion**

Partial view of the exhibition *Pierre Dorion* held at the Musée from October 4, 2012 to January 6, 2013. The Dalhousie Art Gallery in Halifax will be the first stop on its tour, from March 15 to May 5, 2013.  
Photo: Richard-Max Tremblay

### **Valérie Blass**

Partial view of the exhibition *Valérie Blass* held at the Art Gallery of Hamilton from June 7 to September 23, 2012. It will be at the Illingworth Kerr Gallery, Calgary, from January 17 to March 2, 2013.  
Photo: Mike Lalich

### **Betty Goodwin**

Partial view of the exhibition *Betty Goodwin* held at the Galerie d'art du Centre culturel, Université de Sherbrooke, from September 12 to October 28, 2012. Five other institutions welcomed the show before and after Sherbrooke: Dalhousie Art Gallery, Halifax, The Reach Gallery Museum, Abbotsford, Mendel Art Gallery, Saskatoon, The Robert McLaughlin Gallery, Oshawa, and The Rooms Provincial Art Gallery, St. John's, from December 15, 2012 to February 24, 2013.  
Photo: François Lafrance

*4 000 Disparos*, 2010  
 Courtesy the artist and the  
 Vermelho gallery, São Paulo



February 7 to April 28, 2013

*4 000 Disparos*

# Jonathas de Andrade

Born in 1982 in Maceió, Jonathas de Andrade lives and works in Recife, a city on the northeast coast of Brazil. He has already seen his work presented in a number of group exhibitions. He took part in the 7th *Mercosul Biennial*, in Porto Alegre, in 2009; the 29th *São Paulo Biennale*, in 2010; the 12th *Istanbul Biennial*, in 2011; the second New Museum Triennial, titled *The Ungovernables*, in New York, in 2012; and, more recently, the exhibition of the twenty artists selected, from some 4,000 candidates, for the Future Generation Art Prize 2012 established by the Victor Pinchuk Foundation.

Jonathas de Andrade builds his remarkable work through research and investigation. He conceived of *4 000 Disparos* during the project *Documento Latinamerica – Condução à Deriva (Driving Adrift – Latinamerica Document)*, in which De Andrade travelled through Uruguay, Argentina, Chile, Bolivia, Peru and Colombia, in a journey of territorial recognition of a Latin America he belongs to without feeling part of, because of the language, he says, but also “because of a political/historical disconnection I noticed in my generation with its past,” a sense of historical amnesia that he wanted to explore. Shot in the streets of Buenos Aires, where he randomly captured thousands of anonymous male faces, *4 000 Disparos* summons up the anxiety of the years of dictatorship. As a result of his choice of Super 8 black-and-white film, the images seem rather like a collection of archive photos and place the work in an ambiguous space between fiction and document, an ambiguity that is intensified by the rapid procession of faces and the shift in meaning between the Portuguese title *4 000 Disparos* and the English title *4000 Shots*.

Louise Simard, Head of Multimedia Events

On Wednesday, February 20, for just a few hours, Beverley Webster Rolph Hall will turn into a cabinet of culinary curiosities for a banquet devised and created by Claudie Gagnon.

A multidisciplinary artist with a remarkable, bold approach, Gagnon is known for her *tableaux vivants* and ambulatory pieces, and for the presence of foods and edible treats in her installations and performance projects. Lying somewhere between theatre and the visual arts, her fabulous imaginary world is expressed in judicious juxtapositions and accumulations of ordinary objects which, in her hands, become transformed. The art of entertaining and eating have been her themes and recurring subjects from the very beginning of her practice. Examples include *Amour, délices et ogre* at the Théâtre des Confettis, in 2000; *Marchandises*, as part of the *Orange, Contemporary Art Event* in Saint-Hyacinthe, in 2003; *Banquet des Futurs Troubles* in 2005; the exhibition *Hautes et Basses Œuvres de bouche*, in 2007; the play *Buffet* in the exhibition *Basculer*, in 2007; and the twelve dinners/gatherings organized as part of *L'illustre et Grotesque Société des mercredis*, when she was artist in residence at the Studio of the Conseil des arts et des lettres du Québec in Montréal, in 2006.

Invited to create a *Banquet* specially for the Musée, Claudie Gagnon sees the project in terms of an installation produced according to the rules of culinary art. To do this, she has asked chef Pierre Normand to work with her on the project. An ephemeral, participatory piece, Gagnon's *Le Banquet* invites us to join in a sensory experience in which we allow ourselves to be surprised by particular shapes, aromas and flavours. The act of tasting, walking from one dish to the next, touching and gathering are part of the game: "a big game where what we taste doesn't always match what we see."

Louise Simard

*Banquet des Futurs Troubles*  
20th anniversary of Folie/Culture, 2005  
Photo: Émilie Baillargeon

*Le Banquet*

# Claudie Gagnon



Brian Jungen  
*Tomorrow, Repeated*, 2010  
Moose hide, car fender,  
chest freezer, steel  
244 × 156 × 75 cm  
Purchased with support from  
the Acquisition Assistance program  
of the Canada Council for the Arts  
Collection of the Musée d'art  
contemporain de Montréal  
Photo: Scott Massey

Brian Jungen is one of the most significant figures on the Canadian and international art scene today. His unique aesthetic unites the main issues involved in a type of representation suffused with critical symbolism and the affirmation of his mixed heritage: Swiss and First Nations (his mother belonged to the Doig River Band of the Danezaa Nation). With a certain technical and plastic virtuosity, he literally transforms a wide assortment of utilitarian, connotation-filled objects (running shoes, baseball bats, golf bags, plastic garden chairs) to create a fantastical world in which ordinary consumer items or coveted status goods take on new meanings. Turned into startling, political versions of Aboriginal masks, large totem poles or shaman's wands, or else giant whale skeletons, his hybrid, cohesive, concise sculptures have become widely known.

# Recent Acquisition

Presented at the museum last summer as part of the exhibition *Zoo*, the sculpture *Tomorrow, Repeated*, 2010, employs the strategies we have become accustomed to with Jungen: recognizable objects reappear and are combined seemingly by chance—in this specific case, a moose hide stretched over a car fender and set on a base that is actually an all-white chest freezer. In addition to the connections it makes with hunting (for survival), with the way the end product is preserved (in the freezer) and with the notion of trophy (the animal triumphantly tied to the vehicle roof), the work repositions the sculptural object within the context of its history, the history of art—and by extension, that of the artist—just as it suggests a particular, disturbing and powerful narrativity.

The Musée received support from the Canada Council for the Arts, under its Acquisition Assistance program, for this new acquisition.

**Josée Bélisle, Curator of the Collection**





Under the leadership of Honorary Chair Lillian Mauer, the sixth edition of the Collectors Symposium, sponsored by National Bank Private Wealth 1859, took place last October 18. The annual fundraiser—organized by the Musée Foundation with the invaluable support of Dr. Diane Vachon, Chair of the Symposium—brought together some sixty guests who are passionate about contemporary art.

The goal of this benefit evening is to allow participants to share in the experience of sitting on an art acquisition committee. Curators Josée Bélisle, Marie Fraser, Mark Lanctôt and François LeTourneux defended works by artists Lynne Cohen, Michel de Broin and Jason Dodge, informing and enlightening all present. Once the discussion was over, the guests selected the group of three works by multidisciplinary Montréal artist Michel de Broin: *Dead Star*, 2008, *Cut into the Dark*, 2010, and *Drunken Brawl*, 2011.

Top left:  
Front row: Paulette Gagnon, Lillian Mauer and Diane Vachon  
Back row: François Dufresne, Éric Bujold and Alexandre Taillefer

Top right:  
Jo-Ann Kane and François Rochon

Photos: Philippe Casgrain

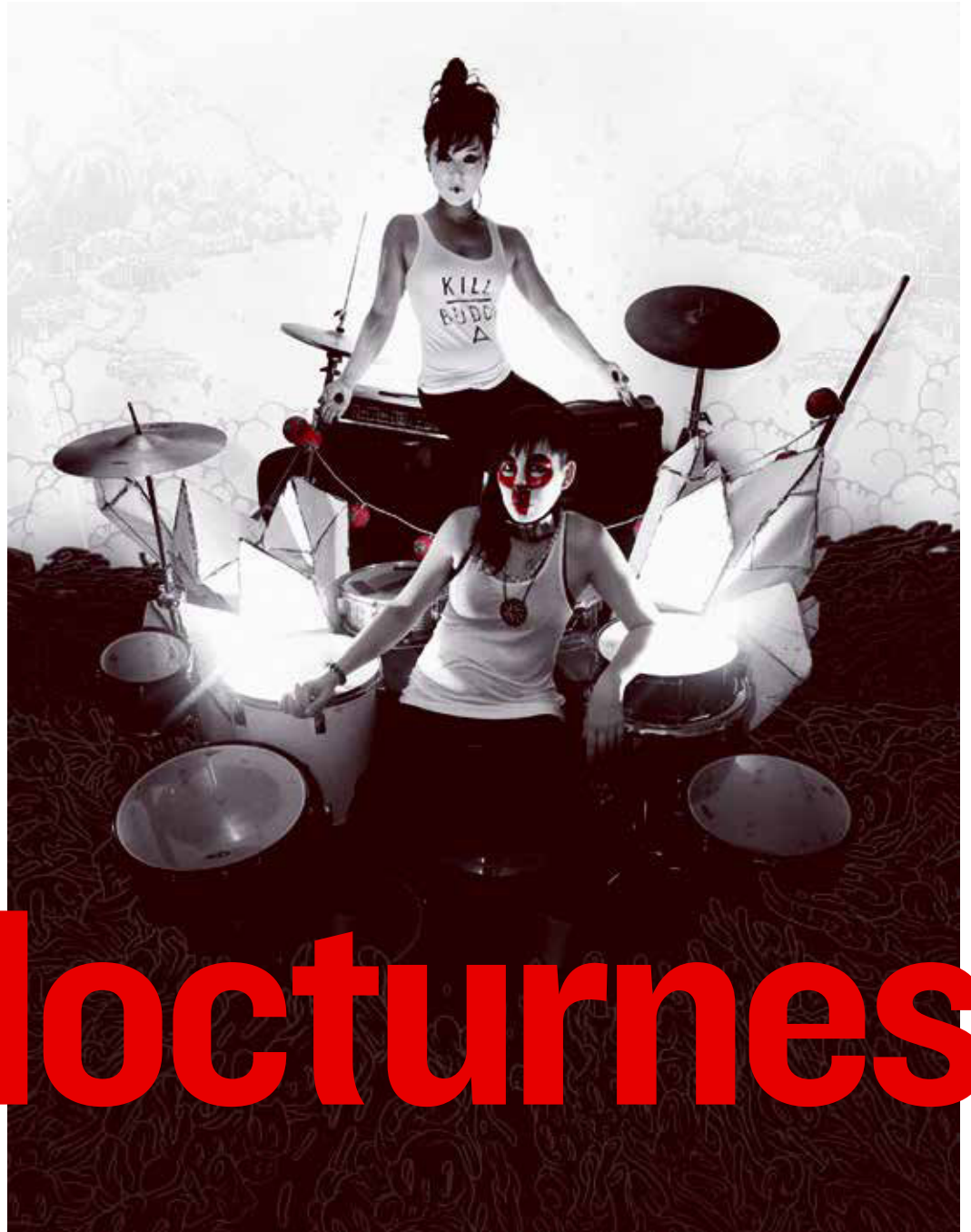
# National Bank Private Wealth 1859 Collectors Symposium

Josée Bélisle comments: “Michel de Broin is a multidisciplinary artist born in Montréal in 1970. Winner of the 2007 Sobey Art Award, he took part in the first *Québec Triennial: Nothing Is Lost, Nothing Is Created, Everything Is Transformed* in 2008. Applying a critical eye and a touch of humour to everyday objects and received notions, he calls social systems into question, summons opposing forces and the principles of energy, and poetically contrasts order and chaos. The small sculpture *Dead Star*, 2008, made out of used batteries retrieved from a recycling depot, reassembles the various cylindrical coloured elements in a compact mass that produces considerably, if not totally, reduced electrical activity. Having reached the end of its useful life, this ‘dead star,’ revives a discourse on energy consumption, the environment and ecology.”

**Danièle Patenaude**



Michel de Broin  
*Dead Star*, 2008  
Used batteries, urethane, polystyrene  
34 × 52 × 27 cm



# Nocturnes

yamantakasonic titan.bandcamp.com  
Photo: Derrick Belcham

Friday, March 1  
**Yamantaka//SonicTitan**

Founded in Montréal in late 2007 by Ruby Kato Attwood and Alaska B., the group Yamantaka//SonicTitan has, over the course of its various creations and performances, evolved into a collective of artists with Asian and First Nations backgrounds, featuring Angela Loft on vocals, Brenda Swanson on bass and keyboard, John Ancheta on guitar and Alana Ruth on lighting. The band merrily mixes cultural references—pop and J-pop sounds, punk rock and traditional Iroquois singing, black metal and noise music—to create its own, unique sound, called Noh-wave. On stage, the collective offers a theatrical fusion of Eastern and Western aesthetics—Chinese opera and Noh theatre, First Nations mythology and rock opera—in a manga-inspired design!

Friday, April 5  
**Colin Stetson**

The release of Colin Stetson's solo album *New History Warfare Vol. 2: Judges* in February 2011 thrust him into the ranks of such musicians as Evan Parker and Mats Gustafsson who, in developing their highly personal techniques, pushed back the limits of the saxophone. Stetson, who has played on stage and in studio with Tom Waits, Arcade Fire, Laurie Anderson, TV On The Radio and Feist, is also a standing member of Sway Machinery and Bell Orchestre. Comfortable in a wide musical range, from contemporary pop rock to avant-jazz, Stetson explores his particular post-rock sounds, at the crossover between noise, drone and minimalism. Performing solo, on stage, he pushes his own limits as much as those of this instrument. His fusional performance releases a powerful, captivating energy.

**Louise Simard**



[www.colinstetson.com](http://www.colinstetson.com)  
Photo: Keith Klenowski

Olivia Boudreau  
*L'Étude (The Steam Room)*, 2011  
Video projection, sound, 20 min 38 s  
Collection Loto-Québec, acquired  
in partnership with the Musée d'art  
contemporain de Montréal



Lecture and conversation series  
Musée d'art contemporain de Montréal

# Contemporary Art between Time and History

Since the late 1980s, contemporary art has investigated and challenged the main components of the modern notion of historicity: the archive as an element of proof; the teleological deployment of the historical narrative; history as a means of inclusion and exclusion of what is judged to be historical; memory and forgetting, as well as the idea of progress. In so doing, contemporary art has re-established but also profoundly altered the apparently obsolete genre of history painting.

As recently observed by historian Perry Anderson, this turn is surprising in a period in which postmodernism has distinctly *omitted* to think historically. Yet this turn has been a productive one. It has notably led to an innovative search for what historian Michel de Certeau has designated as the “unthought” of historiography: the temporal dimension of history. How does one define this temporality? How does contemporary art rearticulate, in its renewed interest for history, the relationship between past, present and future? How are these articulations conditioned by the twenty-first-century temporalities of acceleration, presentism, space-time compression and globalization? What happens to the notion of “progress”—one of the founding components of the modern regime of historicity—once it has been stripped of its content?

These questions are at the centre of *Contemporary Art between Time and History*, a series of lectures and conversations that brings art historians, curators, artists and philosophers together to discuss the aesthetic explorations of time through which contemporary art concerns itself with history. The series will investigate contemporary art's production, performance and representation of innovative forms of temporality, including: discontinuous duration; the suspension of the passage of time (of what philosopher Yuval Dolev has designated as “the becoming present of future events and then their becoming past”); the recombinant appropriation of historical narratives; anachronism, uchronia and parachronism; unproductiveness; ruination; simultaneity. This series is a unique occasion to think about the ways in which contemporary art holds itself *between* time and history, in order to update our understanding of our historical condition.

Christine Ross

# Program

January 16 – May 23, 2013

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**January 16, 2013, 5:30 – 7:30 p.m. (in English)**  
***Ecological Time***

Amanda Boetzkes, Professor of Art History in the School of Fine Arts and Music at Guelph University

“Plasticity in an Ecological Time”

Mark Cheetham, Professor of Art History in the Department of Fine Art at the University of Toronto

“Generation(s) and the Genre of Land Art”

**January 30, 2013, 5:30 – 7:30 p.m. (in French)**  
***Suspended Time***

Conversation between Olivia Boudreau, artist living and working in Montréal, and Christine Ross, James McGill Chair and Professor of Art History in the Department of Art History and Communication Studies at McGill University

**February 7, 2013, 5:30 – 7:30 p.m. (in French)**  
***Parallel Space-Times***

Conversation between Laurent Grasso, artist living and working in Paris, and Stéphane Durand, Researcher at the Centre de recherches mathématiques (CRM) at the Université de Montréal and Professor of Physics at Cégep Édouard-Montpetit

**February 27, 2013, 5:30 – 7:30 p.m. (in French)**  
***Heterochronies***

Nicolas Bourriaud, Director of the École nationale supérieure des beaux-arts in Paris

“The Work of Art in the Age of Heterochronies”

**March 13, 2013, 5:30 – 7:30 p.m. (in English)**  
***The Archive***

Conversation between Okwui Enwezor, Director of Haus der Kunst in Munich, and Stan Douglas, artist living and working in Vancouver

**March 21, 2013, 5:30 – 7:30 p.m. (in English)**  
***To Historicize the Contemporary/  
 To Contemporize History***

Jane Blocker, Professor of Art History in the Department of Art History at the University of Minnesota

“Transitional Objects: Dario Robleto’s Historical Practice”

Rebecca Schneider, Associate Professor and Chair of the Department of Theatre Arts and Performance Studies at Brown University

“Acting in Ruins”

**May 1, 2013, 5:30 – 7:30 p.m. (in French)**  
***The Coexistence of Local Times***

Elie During, Teaching Researcher in Philosophy at the Université de Paris Ouest – Nanterre, and Lecturer at the École nationale supérieure des beaux-arts in Paris

“Time Floats”

**May 23, 2013, 5:30 – 7:30 p.m. (in English)**  
***Returns***

Conversation between Eve Sussman, artist living and working in Brooklyn, and Lesley Johnstone, Curator at the Musée d’art contemporain de Montréal

**Free admission**

Musée d’art contemporain de Montréal  
 185, rue Sainte-Catherine Ouest  
 Place-des-Arts metro  
[www.macm.org](http://www.macm.org)

Organized by Christine Ross (James McGill Chair in Contemporary Art History, McGill University), with Marie Fraser (Chief Curator and Director of Education, Musée d’art contemporain de Montréal) and François LeTourneau (Associate Curator, Musée d’art contemporain de Montréal)

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