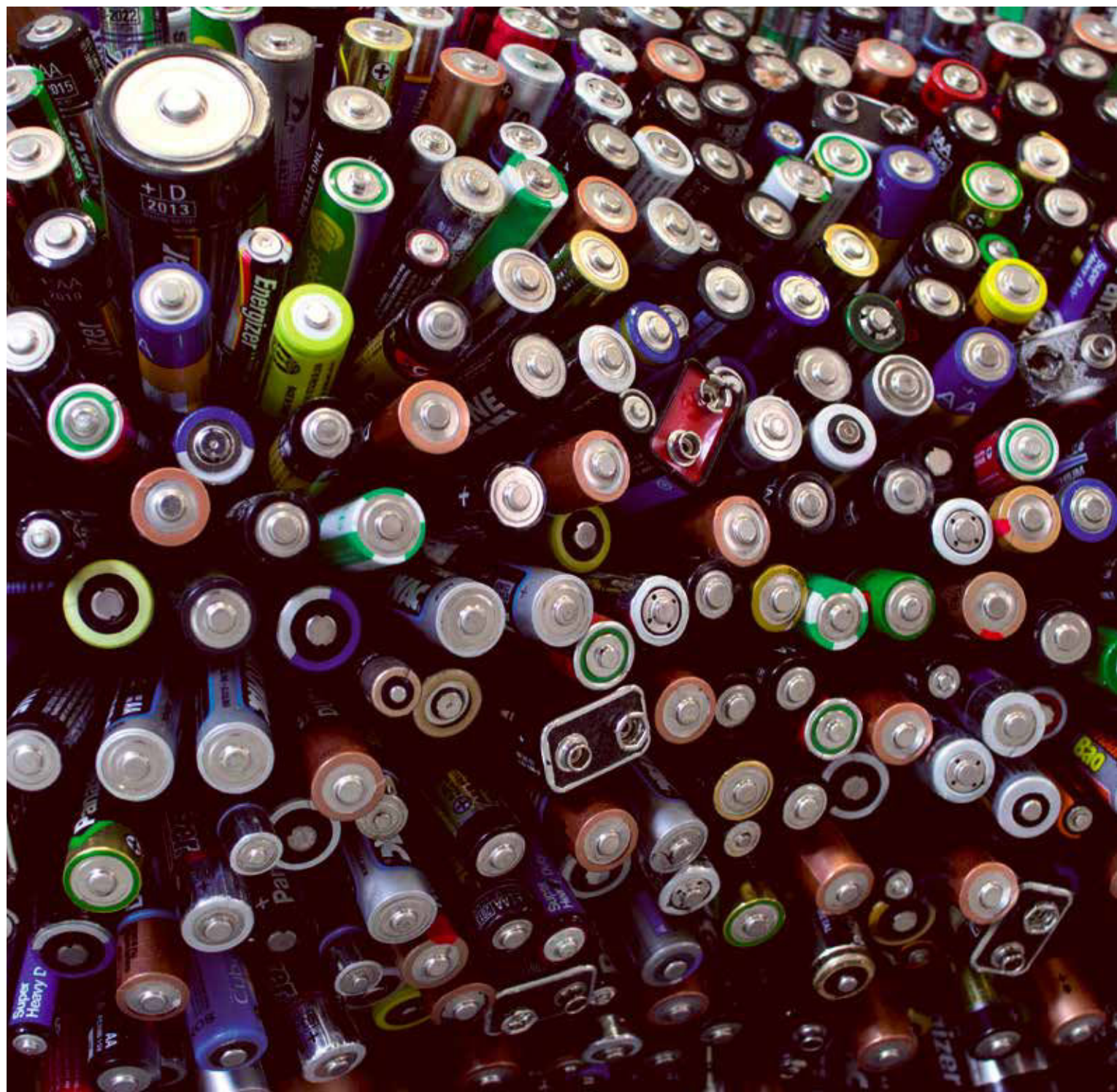


Michel de Broin Recent Gifts
Eve Sussman • Rufus Corporation
Omer Fast Music Video
On Abstraction Education
Max and Iris Stern Symposium
Printemps du MAC Nocturnes



Patrick Coutu

11 mai au 15 juin 2013

Serge Murphy

22 juin au 24 août 2013

Francine Savard

31 août au 5 octobre 2013

Galerie René Blouin

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Photo: Nat Gorrry

While it may be true that works have real impact only when they are widely shared, it is nonetheless equally true that art is a precious, collective and inalienable asset, and that the Musée therefore has a duty to reflect, through its Collection and its exhibition program, certain criteria in terms of quality. This major responsibility to the public remains fundamental. With that in mind, and in response to a desire to showcase the work of local, national and international creative talents who stand out on the current art scene, the Musée is presenting two exhibitions this summer, by Michel de Broin and Eve Sussman/Rufus Corporation, artists who are enjoying brilliant careers.

The remarkable work of Michel de Broin reflects the coherence of the mechanisms he employs; the essence of his art may be found in the renewed form given to seemingly insignificant subjects. Recycling, subversions of meaning and references to art history, architecture, philosophy and science are intrinsic elements of his strongly reflective multidisciplinary practice. The Michel de Broin exhibition consists of around thirty works—sculptures, installations, drawings, videos—featuring his recent output along with a selection of earlier pieces, in order to highlight key points in his professional path. This is the first critical overview of the *oeuvre* of this major Québec artist. It is accompanied by a publication containing essays and reproductions of his works.

The images created by British-born American artist Eve Sussman in collaboration with Rufus Corporation and Simon Lee remind us that a distinctive aesthetic can be the source of a practice infused with great sensitivity. For if reality precedes fiction, and contaminates it, that reality is continually turned upside down in these works by means of a dramatic, performative infiltration. They are remarkably powerful, these images that proliferate and fade away at the same time in a disturbing strangeness. Sussman focuses on new developments in this astonishing exhibition presenting five recent works—films, an installation and photographs produced over four years of travels through Central Asia and Russia—that examine relatively little-known aspects of our humanity, posing the question of the relationship between present and past, like moments buried deep in our memories. The abstractions of Russian painter Kasimir Malevich also serve as an overall pretext for the creation of these works. The Musée is proud to present the first Canadian museum exhibition devoted to Eve Sussman and Rufus Corporation.

The seventh Max and Iris Stern International Symposium is presented in connection with the exhibition *A Matter of Abstraction* and sets out to “probe the persistence of abstraction in contemporary practices.” The Symposium is scheduled for next September 27 and 28, to coincide with the launch of the publication accompanying the exhibition.

In closing, further to my decision to leave my position as Director, I would like to thank all those who have provided me with the opportunity to play a part in building this institution and outline new prospects for its future, while continuing to aim for the highest quality in fulfilling the mission of the museum, a place of learning, research and dissemination, and a place where the public and contemporary artists come together. My gratitude goes as well to my dynamic, dedicated team.

Paulette Gagnon, Director

Cover
Michel de Broin
Dead Star (detail), 2008

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Exhibitions

Michel de Broin

May 24 to September 2, 2013

Eve Sussman • Rufus Corporation

May 24 to September 2, 2013

On Abstraction II – “Remarks on Colour”

Until October 20, 2013

Tours, Meetings, Talks

Meet artist Michel de Broin together with exhibition curator Mark Lanctôt

Wednesday, June 5 at 7 p.m.

In French

In the exhibition galleries

Lectures

Returns – Conversation between artist Eve Sussman and exhibition curator Lesley Johnstone

As part of the series *Contemporary Art
between Time and History*

Thursday, May 23 from 5:30 to 7:30 p.m.

In English

Beverly Webster Rolph Hall

Multimedia Events

Beverly Webster Rolph Hall

Omer Fast

May 8 to June 19, 2013

Festival International de Jazz de Montréal

June 26 to July 8, 2013

Music Video

July 17 to September 22, 2013

Nocturnes

Friday, June 7

Le Révélateur: Roger Tellier-Craig with Sabrina Ratté; and Jefre Cantu-Ledesma with Paul Clipson



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.

April 30 to May 26, 2013

The Colour of Your Socks: A Year with Pipilotti Rist

Director: Michael Hegglin. Zurich: Catpics Coproductions AG, 2009 (53 min). In German and English with English and French subtitles.

May 28 to June 30, 2013

Chaorismatique: David Altmejd

Director: Rénauld Bellemare. Montréal: Imagide Inc., 2012 (52 min). In French and English with French subtitles.

July 2 to August 4, 2013

Bull's Eye, un peintre à l'affût

Director: Bruno Boulianne. Montréal: Les Films du 3 mars, 2010 (75 min). In French and English with French subtitles.

August 6 to September 8, 2013

Danser Perreault

Director: Tim Southam. Montréal: Les Films de L'Isle, 2005 (52 min). In French.

September 10 to October 6, 2013

Crée-moi, crée-moi pas

Director: Marie-Pascale Laurencelle. Montréal: Les Productions Bazzo Bazzo, 2012 (52 min). In French.

Day Camp

Summer 2013

For children aged 6 to 15

Visit our website: www.macm.org/camps

Information: 514 847-6266



SéminArts

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

In fall 2013, two series are being offered in French:

- September 25, October 16, November 6 and 20, and December 4
- October 2 and 23, November 13 and 27, and December 11

Cost: \$200 per series

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

SéminArts at Art Toronto 2013

An exclusive tour of the *Toronto International Art Fair*.

October 25 to 27, 2013

Cost: \$200

In English and French, depending on the participants, for SéminArts activities on the program. VIP TIAF 2013 activities take place in English.

Registration starting August 27, 2013

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 23 to September 8, 2013 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)

Table's Laid!

May 24 to June 21, 2013

May 26, 2013, Museums Day*:

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

Taking inspiration from Michel de Broin's sculptures composed of multiple, identical tables, we will make unusual three-dimensional assemblages out of paper that will remind you of your most intrepid houses of cards!

A Little Star Told Me...

September 12 to October 20, 2013

September 27, 2013, Journées de la culture*:
school groups

September 29, 2013, Journées de la culture*:
1:30 and 2:30 p.m.

The grand, evocative power of Paterson Ewen's small painting *The Star*, 1962, on display in the exhibition *A Matter of Abstraction*, will guide participants' imaginations as they paint fanciful nighttime landscapes, where the stars hang on to polygons.

Abstraction in Action: Brandtner

September 28, 2013, Journées de la culture* – Arts Marathon – Place des Festivals – In the tent –
1 p.m. to 5 p.m.

Prompted by a Fritz Brandtner collage titled *St. Lawrence River*, 1952, presented in the exhibition *A Matter of Abstraction*, participants will create an intimate-sized landscape that lies somewhere between the abstract and the figurative.

*Free activities

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.

Creative Tuesdays (continued)

De Broin's Designs

June 4* and 11, 2013

The visual variety of the works on view in the exhibition *Michel de Broin* will lead participants in trying out a host of different expressive possibilities.

Abstraction Made Real: Pictorial Organization

September 17* and 24, and October 1, 8, 15 and 29, 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. In this fourth set of activities tying in with the exhibitions *A Matter of Abstraction* and *On Abstraction II*, we will follow a few of the paths of artists Joseph Branco, Jack Bush, Bernard Frize, Ron Martin, Richard Mill and Shinique Smith.

Summer Combo

Up Is Down/Down Is Up

Tuesday to Friday, June 25 to August 15, 2013
10 a.m. to 12 p.m. and 1 p.m. to 3 p.m.

Inspired by Michel de Broin's impressive sculpture *Révolutions*,* 2003, and the amazing film *Cent Pas*, 2010, we will create dizzying, three-dimensional assemblages out of paper, made up of multiple sets of spiral staircases forming volutes with neither beginning nor end.

This program, including workshop and tour of the exhibition *Michel de Broin*, 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

*This public artwork is part of the Ville de Montréal collection. It is installed in Parc Maisonneuve-Cartier, near the entrance to Papineau metro. Before joining in the activities at the Musée, you could go there to take a look at this remarkable work. It is really worth the trip!

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

Tours are also offered, by reservation, for groups of 15 or more. Reservations and information: 514 847-6253.

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>

Musée Boutique

Tuesday: 10 a.m. to 6 p.m.

Wednesday, Thursday, Friday: 10 a.m. to 8 p.m.

Saturday: 10 a.m. to 8 p.m.

Sunday: 12 to 6 p.m.

Closed Mondays

Restaurant Le Contemporain

Tuesday to Friday: 12 to 2 p.m.

Thursday, Friday, Saturday: 5:30 to 8 p.m.

Closed Sundays and Mondays

Reservations: lecontemporain.macm.org

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The exhibition *Michel de Broin*, which comprises a selection of works from the past decade, including some produced specially for this occasion, attests to the artist's interest in the notions of resistance, appropriation and recycling. Over the last twenty-plus years, de Broin has developed an artistic practice that challenges our relationships with systems of all kinds. Adopting a critical yet playful attitude, he diverts everyday objects and preconceived notions to new uses and applications in order to reveal the forces that are at work in our day-to-day environment, and that frame and direct our actions and interactions. As he put it, "one of the premises of my practice involves introducing a foreign element into a normative system to see how that agent produces an unexpected reaction in its new setting."¹

Michel de Broin practises an experimental approach in which his works are continually evolving. The critical overview offered here reveals the amalgam he typically makes between preparatory sketch, finished piece and documentation: a model may be presented as a work in itself or be reborn in the form of a sculpture, photograph or film, or emerge as a more or less clandestine action in a public space. The artist enjoys revisiting his works over time. In some cases, he develops new, updated versions of pieces previously shown. For example, *Embrasse-moi*, 1993-2013, *Objet perdu*, 2002-2013, and *Tenir sans servir c'est résister*, 2013, have been reinterpreted for the current exhibition. In other cases, de Broin produces new pieces inspired by old ones, but using an entirely different technique: a sculptural piece, *Pile*, 2010,

Michel de Broin

May 24 to September 2, 2013

Dead Star, 2008
Used batteries, urethane, polystyrene
34 × 52 × 27 cm
Purchased with the support of the
National Bank Private Wealth 1859
Collectors Symposium 2012
Collection of the Musée d'art
contemporain de Montréal





also exists as a photographic work; and the photographic work *Monument post-soviétique*, 2004–2006, is the inspiration behind the sculpture *Têtes de pioches*, 2013; and again, before being turned into a monumental sculpture, the looped-together cannons of *Blowback*, 2013, were the subject of a series of silk-screen prints on aluminum.

In this sense, the exhibition, and the publication that accompanies it, have been conceived not as ends in themselves, but rather as stages that would allow the artist to return to certain works and introduce new ideas. This undertaking called for maintaining the experimental aspect of the work and avoiding placing the works in a vacuum. The museum as structure or, to use the artist's terminology, as system, is involved in creating new and "unexpected" reactions within the artist's set of concerns.

Montréal-based de Broin has exhibited in Europe, the United States and Canada. His major public-art projects (both permanent and temporary) include *Majestic* (New Orleans, 2011), *Révolution* (Rennes, 2010), *La maîtresse de la tour Eiffel* (Paris, 2009), *Overflow* (Nuit Blanche, Toronto, 2008), *Encerclement* (*Scape Biennial*, Christchurch, New Zealand, 2006), *Shared Propulsion Car* (*Exit Art*, New York, 2005 / Mercer Union, 2007) and *Révolutions* (Ville de Montréal collection, Parc Maisonneuve-Cartier, 2003).

Blowback, 2013
Steel
10 × 4 × 4 m
Courtesy Galerie Division, Montréal

Mark Lanctôt, Curator

¹ Quoted in Gilles Daignault, "Lessons in Being Truant," *Artefact 2001: Sculptures urbaines/Urban Sculptures* (Montréal: Centre de diffusion 3D, 2001), p. 36.

The series of works by Eve Sussman, Rufus Corporation and Simon Lee that are encompassed here under the title *whiteonwhite* is described by artist Eve Sussman as an “expedition to unravel utopian promise.” Experiencing the film, video projections, sculptural installations and photographs is akin to embarking on a voyage through the distant cities, mountains and steppes of Central Asia to explore time, space and narrative structures, and visit monuments of sci-fi *film noir* and Suprematist abstraction. Seemingly anchored in a specific place and moment, the works challenge our conception of time, our understanding of how a story is told and the distinctions between the real world, the world of dreams and parallel realities.

This is the first solo exhibition in Canada of works by Eve Sussman made with her collaborative think tank Rufus Corporation and photographer Simon Lee. Sussman gained international recognition with two ambitious films: *89 Seconds at Alcázar*, 2004, which depicts potential moments just before and after Velázquez’s portrayal of the Spanish royal family in *Las Meninas*, 1656; and *The Rape of the Sabine Women*, 2007, which engages with Jacques-Louis David’s 1799 painting *Les Sabines*. In the present exhibition, the point of departure is Kasimir Malevich’s 1918 painting *Suprematist Composition: White on White*.

May 24 to September 2, 2013

Eve Sussman • Rufus



The centrepiece is the film installation *whiteonwhite:algorithmicnoir*, which draws on Malevich's radial abstractions and quest for transcendental truth through pure non-objectivity, as well as the cosmonaut Yuri Gagarin's embodiment of the Russian domination of the space race. Heavily informed by such twentieth-century filmmakers as Andrei Tarkovsky, Jean-Luc Godard and Michelangelo Antonioni, *whiteonwhite* expands and challenges our understanding of narrative film and the flow of time through the lens of science-fiction and *film noir* cinematography.

The film follows the central protagonist Mr. Holz, a geophysicist working for the New Method Oil Well Cementing Company in a metropolis called City-A (a nod to Godard's *Alphaville*) in post-Soviet Central Asia. Generated by algorithm and edited in real time, each of the film sequences, sound fragments and voice-overs has been tagged with up to a dozen keywords and then uploaded onto what the team dubbed the Serendipity Machine. The algorithmic programming of the keywords is the motor by which the film unfolds, not randomly or arbitrarily, but as the result of a carefully developed preproduction process, yielding a film that runs forever and is never the same twice. And so, while the film seems to follow a logical trajectory, at least initially, any possibility of a narrative is precluded through an endless reshuffling of storyboards, scenes and scenarios at the hands of the Serendipity Machine. The semblance of a narrative relies on the power of insinuation and gesture, the evocative locations, the similarities and repetitions in scenes, actions and protagonists, and the voice-over narration.

Corporation

Spatial and temporal dislocations, as well as a sense of *déjà vu*, are also produced by contamination between the works in the exhibition. For instance, the sculptural installation *Yuri's Office*—a painstakingly detailed reconstruction of Gagarin's rather plain office in Star City—is used as both a set in the film and the subject of a photographic diptych. The journey of the artist and her team during the making of *whiteonwhite* is recorded in the three-channel video projection *How to Tell the Future from the Past v2*. Through an uncanny juxtaposition of the view out one window with the view out the window opposite it, the passing landscape appears to move forward and backward simultaneously. The washed-out white planes and ghostly traces of dystopian landscapes depicted in Simon Lee's series of photographs, entitled *When the Future Casts a Shadow Over the Land*, are perhaps the most literal evocation of Malevich's *Suprematist Composition: White on White*.

The backdrop of this ambitious project is the disillusionment of Late Communist societies and the illusions Western societies continue to entertain under Late Capitalism. Fundamentally, the works depict the unsustainability and disintegration of both ideological systems. The artists are asking where we can go from here, under the weight of so much historical baggage, after the rise and long, hard fall of utopian ideals, political ideologies and grand narratives.



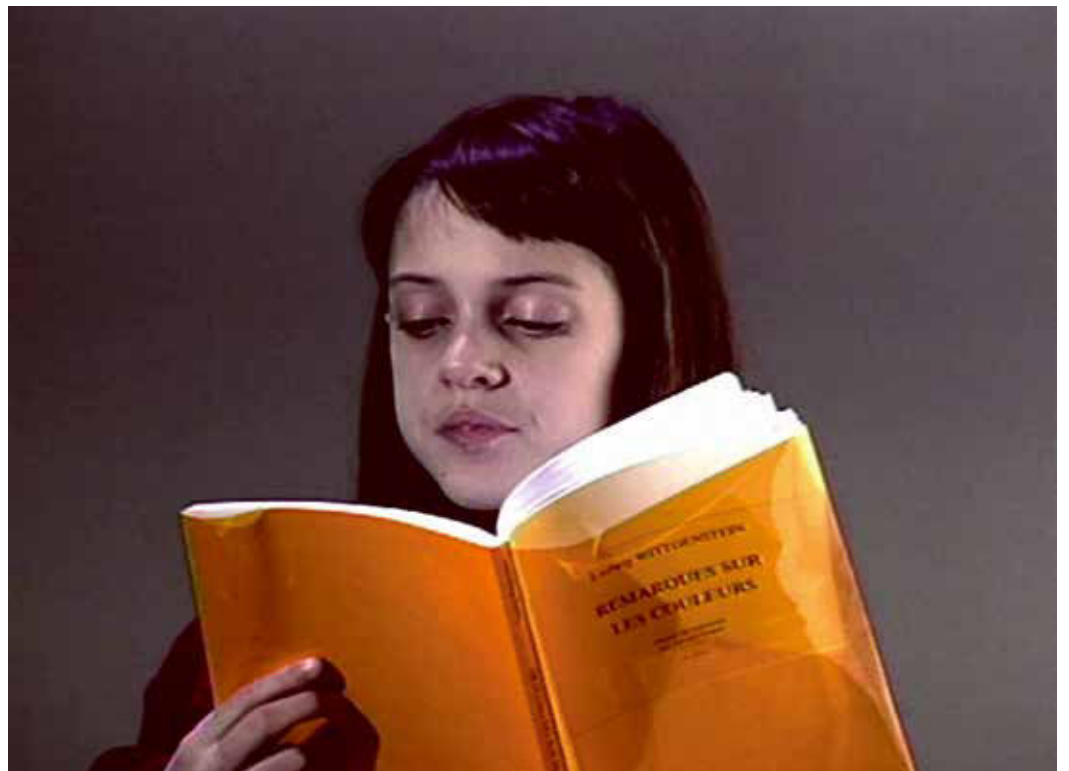
whiteonwhite:algorithmicnoir (film stills),
2009-2011
Video installation, unique programming
code, code screen
Running time: indefinite

Lesley Johnstone, Curator

All alone within the frame of a large-scale projection, a little girl reads Ludwig Wittgenstein's *Remarks on Colour* out loud. The delivery, by turns assured and hesitant, reflects the young reader's effort and concentration, on the one hand, while it also sparks an immediate interest in the philosophical question of the apprehension of colour. In proposing a visual reinterpretation of Wittgenstein's statements, Gary Hill draws our attention to the appearances assumed by that which is visible and the manner (or strategy) used to verbalize them: "To observe is not the same thing as to look or to view. 'Look at this colour and say what it reminds you of.' If the colour changes you are not looking at the one I meant. One observes in order to see what one would not see if one did not observe."¹

On Abstraction II

Gary Hill
Remarques sur les couleurs, 1994-1998
(French version of *Remarks on Color*, 1994)
Production of the Musée d'art
contemporain de Montréal, 1998
Installation
Colour video, video projector,
amplified sound, 49 min, A.P., 1/1
Gift of the artist and Donald Young
Gallery, Chicago
Collection of the Musée d'art
contemporain de Montréal
Photo: MACM



Until October 20, 2013

“Remarks on Colour”

Colour, that fundamental element, lies at the heart of this second presentation in the series *On Abstraction*. Saturated, opaque or transparent, linear, dense or immaterial, it is an intrinsic characteristic of each of the works in the exhibition. Whether intense or subtle, colour takes on multiple functions here: structural, referential, symbolic, even anecdotal. The show features sixteen works produced between 1967 and 2010 by artists from Québec: Nicolas Baier, Pierre Dorion and Roland Poulin; from elsewhere in Canada: Jack Bush and Ron Martin; from France: Daniel Buren and Bernard Frize; from the United States: Gary Hill, Alfredo Jaar, Sol LeWitt, Kenneth Noland and Shinique Smith; and from the Netherlands: Pieter Laurens Mol. Various movements and disciplines are represented, such as informal, gestural and geometric abstraction, minimal art, conceptual art, painting, sculpture, photography and installation.

Kenneth Noland, Jack Bush, Ron Martin and Bernard Frize enliven the entire pictorial surface through their use of the orthogonal grid, the logic of the oblique and the layering of chevrons, the systematic accumulation of lines of colour, or else its liquefaction and dispersal. By fragmenting the pictorial space, Pierre Dorion renews and extends it. Daniel Buren revisits expanses and configurations, and fills them up with repeated, vertical bands of colour. Pieter Laurens Mol inserts, within his monumental grid, areas of flat, blue colour reminiscent of Mondrian and Klein, and direct references to the history of art. In the opaqueness of juxtaposed black boxes, Alfredo Jaar contains and conceals the unbearable images of a massacre. Nicolas Baier proposes a vision of a wiped, smeared blackboard as a screen offering every possibility. In Shinique Smith's work, the accumulation of bundles of black clothing—found, new or used—becomes a baroque minimalist monument dedicated to personal mythologies. Sol LeWitt provides an understated, black-and-white (and slightly blue) exploration of geometric figures reduced to their simplest expression. Finally, Roland Poulin envelops an imposing rectilinear volume in a remarkable mauve and crimson polychromy, generating a surge of energy that evokes the idea of progression toward the infinite.

Josée Bélisle, Curator of the Permanent Collection

1 Ludwig Wittgenstein, *Remarks on Colour*, ed. G.E.M. Anscombe, trans. Linda L. McAlister and Margarete Schättle (Berkeley and Los Angeles: University of California Press, 1977), p. 61 (No. 326).

Continuity, 2012
Digital film, colour, sound,
39 min 22 s, loop



Omer Fast

May 8 to June 19, 2013

Employing a documentary form that fuses personal accounts, reportages, interviews and re-enactments, Omer Fast's films and installations feature "protagonists" of recent wars and armed conflicts.

Often described as a work about loss and grief, *Continuity* offers a disturbing blend of fact and fiction. The film revolves around a young soldier (Daniel) who is returning home from serving in Afghanistan. The same scenario is played out three times with different actors taking the role of Daniel. Repeated within an increasingly tangled circular structure, the plot grows more and more complicated and bizarre. The opening frames show a husband and wife driving from their home to a train station, where a young man in uniform is waiting for them. What initially looks like an emotional family reunion turns into a ritual performed by the couple as they hire a series of young male "escorts" to play their son, who was killed in Afghanistan. The intimacy between parents and son becomes ambiguous, even sexually charged, the narrative thread is interrupted by surreal scenes and horror-film effects that pop up out of nowhere (a dromedary wanders down the middle of a road through a pine forest, for example), and the film ends with a battle scene virtually identical to the one portrayed in 1992 by Jeff Wall in *Dead Troops Talk (A Vision After an Ambush of a Red Army Patrol, near Moqor, Afghanistan, Winter 1986)*. As in a number of his other works, here Fast explores the way narratives are constructed and related by emphasizing their process of transmission and transformation.

Born in Jerusalem in 1972, Omer Fast lives and works in Berlin. *Continuity* was premiered at *DOCUMENTA* (13) in 2012. In fall 2012, as part of *Chronicles of a Disappearance* curated by John Zeppetelli, DHC/ART presented his 2011 film *Five Thousand Feet Is the Best*, in which a former U.S. military drone operator describes incidents that occurred in Pakistan and Afghanistan. The experience of war is recounted here by actual witnesses, or indeed, protagonists.

Marie Fraser, Chief Curator
Curator: Louise Simard, Head of Multimedia Projects

Courtesy the artist; Arratia, Beer, Berlin; and gb agency, Paris. Commissioned by *DOCUMENTA* (13) and Thyssen-Bornemisza Art Contemporary, Vienna, with support from 3sat, Medienboard Berlin-Brandenburg GmbH, Berlin, and OK Offenes Kulturhaus Oberösterreich. Produced by Filmgalerie 451, Berlin.

Music takes place over time, and dance lives in both space and time. “Before committing his emotions to stone, to words, to sound,” wrote Curt Sachs in a laudable, early attempt at a universal vision of the evolution of dance, “man used his own body to organize space and give rhythm to time.”

Using dance to give form to music is practically a basic reflex in the world of music video. We can all recall pop music hits that we instantly visualize with a move, a particular dance step or a choreographic feat. Notable among the productions that have influenced and transformed the aesthetics of music video are *Praise You*, with its pseudo-improvised dance number by the Torrance Community Dance Group in front of a movie theatre on Hollywood Boulevard, made in 1998 by Spike Jonze for Fatboy Slim; and the inimitable treadmill choreography performed by the group OK Go for *Here It Goes Again*, which was posted on YouTube on July 31, 2006, and quickly went “viral,” earning the group immediate success.

Giving form to music through the body in motion in space is a constant source of imaginative stimulation. From the body in sync with the music to entertaining, participatory choreographies, and from acrobatic stunts to advanced technologies, the summer program of the Projections series features a selection of recent videos in which the body comes to grips with music and the space around it.

July 17 to September 22, 2013

Music Video

Daniel Franke and Cedric Kiefer
unnamed soundsculpture, 2012



Daniel Franke and Cedric Kiefer worked with dancer Laura Keil to create a moving sound sculpture to the Machinefabriek piece *Kreukeltape*. In line with the “crowdsourced music video projects” trend, Ninian Doff gets hundreds of Internet users dancing for *What Will It Take To Make You People Dance?* Other directors, like Montrealer Vincent Morisset, explore the interactivity that is possible with video images as we dance in front of our webcams.

Louise Simard

Recent Gifts

Ébène, 1982

Painted glass, 13 elements
252.3 × 252.3 × 0.4 cm (variable
dimensions)
Gift of Christian Mailhot
Collection of the Musée d'art
contemporain de Montréal

Nivéén, 1982

Painted glass, 13 elements
252.3 × 252.3 × 0.4 cm (variable
dimensions)
Gift of Christian Mailhot
Collection of the Musée d'art
contemporain de Montréal

Quetsche, 1982

Painted glass, 13 elements
252.3 × 252.3 × 0.4 cm (variable
dimensions)
Gift of Jacques Mailhot
Collection of the Musée d'art
contemporain de Montréal

Lavande, 1982

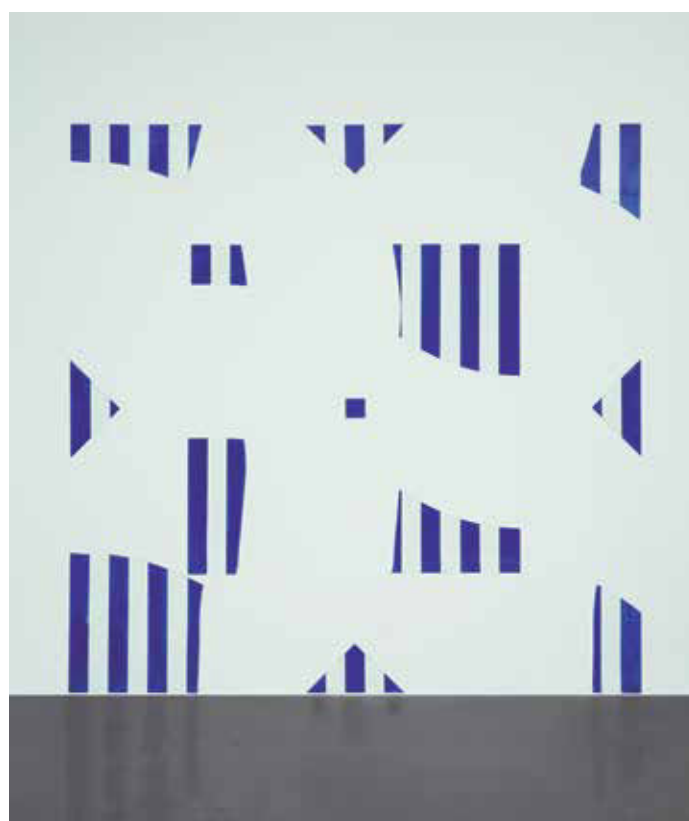
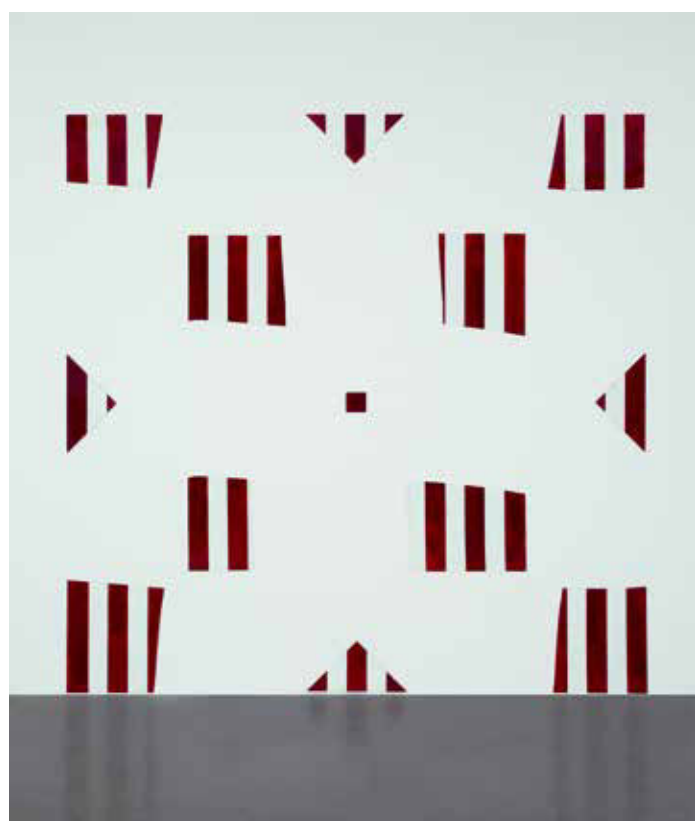
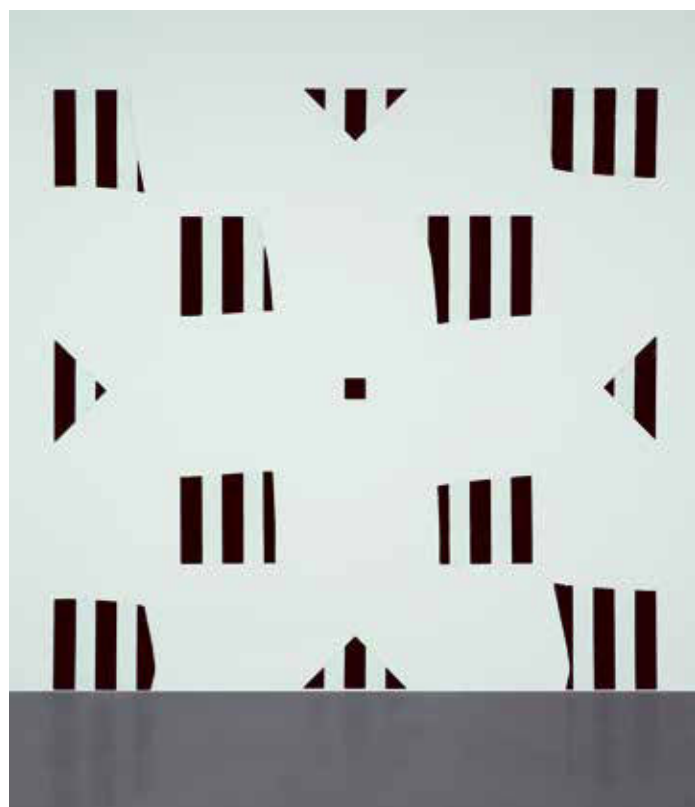
Painted glass, 13 elements
252.3 × 252.3 × 0.4 cm (variable
dimensions)
Gift of Gaston Ellis
Collection of the Musée d'art
contemporain de Montréal

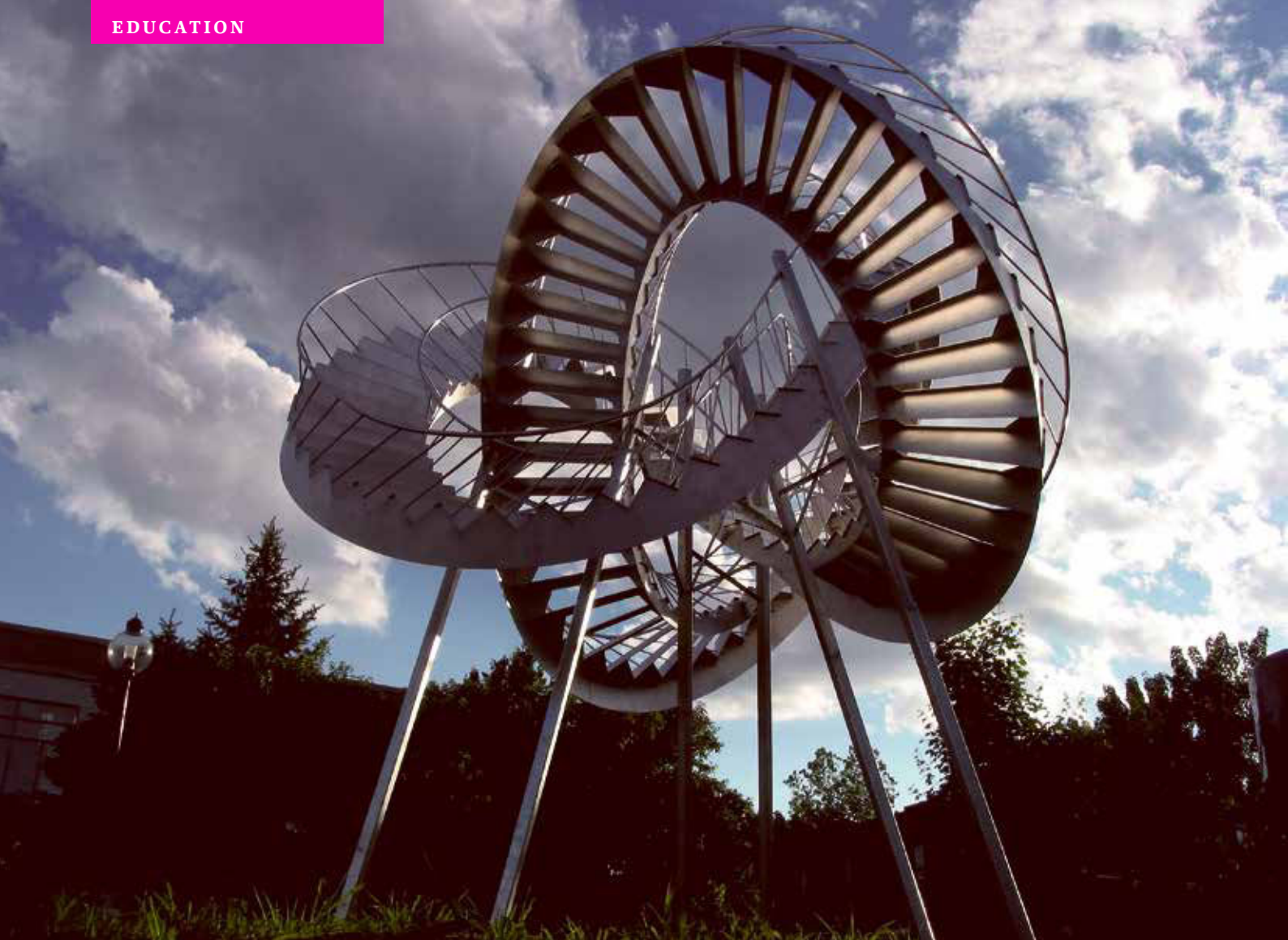
Photos: Richard-Max Tremblay

Daniel Buren already figures in the metaphorical pantheon of artists who have called into question the various aspects of the practice and presentation of art. Starting in the mid-1960s, he adopted a single motif—a vertical, coloured stripe 8.7 cm wide—which he would repeat over the next fifty years or so, applying it to develop a critique of the art system and its conventions. His spare, sometimes dramatic series of stripes have consequently filled outdoor public spaces, as well as museum and gallery spaces, by employing a condensed formal vocabulary to bring out the architectural and cultural characteristics of those places. His countless site-specific pieces have persistently explored the alternation of bands of colour by making use of transparency—for example, that of glass and of coloured filters—the fragility of certain materials, such as glass, and the reflection of mirrors, as well as the democratic, commonplace quality of wallpaper and printed fabric. Colour, which counted for little among adherents of minimal and conceptual art, is of prime importance for Buren.

The four works *Ébène*, *Nivéén*, *Quetsche* and *Lavande* are part of a series of ten pieces gathered under the title *Avec dix couleurs aux idées de mars* that were shown in Montréal in 1982 at the France Morin gallery. The ten colours in question may be translated as: daffodil, dawn, nasturtium, plum, uranium, ebony, lavender, crimson, snow-white and emerald. The initials of each colour in French (jonquille/aurore/capucine/quetsche/uranium/ébène/lavande/incarnat/nivéén/émeraude) form the name Jacqueline, a poetic detail in a work that is nonetheless strictly regulated and that rejects any narrative intention. Painted by the artist on four glass squares that were then cut up and/or broken, each piece features a medium-size square inserted in the middle of a larger one. The play of colours and the position of the fragments demonstrate, in stunning fashion, the practice of a conceptual type of painting, the occupation of the exhibition space and a redefining of the place held by art.

These works were generously donated to the Musée by Christian Mailhot, Jacques Mailhot and Gaston Ellis, to whom we are deeply grateful.





Michel de Broin
Révolutions, 2003
 Aluminum, 500 × 500 × 850 cm
 Collection of Ville de Montréal
 Parc Maisonneuve-Cartier,
 Ville-Marie borough, Montréal
 Photo: Courtesy Jessica Bradley Gallery

Begin your journey at Parc Maisonneuve-Cartier, near the entrance to Papineau metro. As you emerge from the station, your eyes will light on a remarkable sculpture by Michel de Broin entitled *Révolutions*, 2003. This public artwork made out of aluminum is distinctive for its structure reminiscent of the spiral staircases typical of the Montréal cityscape. Twisting and turning like a knotted cloverleaf, the sculpture forms a volute with neither beginning nor end, punctuated with steps, that prompts us to think about the notion of space and time.

This Summer, Set Off on a Winding Road

Next, travel on to downtown Montréal, to the Musée d'art contemporain where you will find an exhibition highlighting de Broin's virtuosity and ingenuity. Whether you are on your own or with a group, your visit* will give you the opportunity to discover some thirty works, several of them new and being shown for the first time at the Musée. The largest body of de Broin's works ever assembled in a single exhibition will give you a sense of the range and creative approach of this prolific artist.

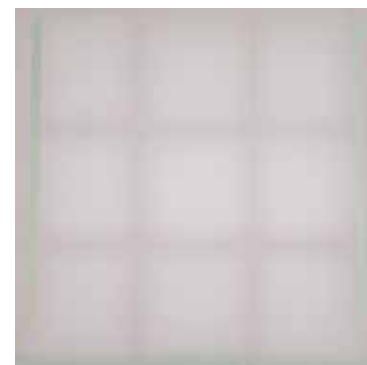
Continue your aesthetic adventure, and experience it in 3D, by taking part in our Art Workshops. Drawing inspiration from Michel de Broin's sculptures *Testudo*, 2009, and *Révolutions*, 2003, the activities* *Table's Laid!* and *Up Is Down/Down Is Up* will have you creating dizzying, three-dimensional assemblages out of paper.

Your path then leads you to Parc Jean-Drapeau, where you will discover an astonishing work: *L'Arc*, 2009. Pedal along the bicycle path that runs beside Montréal's Lachine Canal and you'll come across the work *Entrelacement*, 2001. Those who are even more adventurous can make a side trip to Pointe-aux-Trembles, to the Centre de formation Daniel-Johnson, where they can become acquainted with *L'Éclaireur éclairé*, 2000.

Luc Guillemette, Head of Art Workshops

*For the educational activities schedule, see the calendar on page 3.

Max and Iris Stern International Symposium 7



Friday, September 27 and Saturday, September 28, 2013

Chris Kline
Divider No. 6, 2011
Acrylic on poplin on stretcher
183 × 183 cm
Anonymous gift
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

The seventh Max and Iris Stern International Symposium, presented on Friday, September 27 and Saturday, September 28, 2013, will be devoted to the question of abstraction and tie in with two exhibitions focusing on the same theme and produced from a selection of works from the Collection of the Musée d'art contemporain de Montréal: *A Matter of Abstraction* (April 12, 2012 to March 27, 2016) and *On Abstraction II – “Remarks on Colour”* (April 20 to October 20, 2013). An international panel of specialists from a variety of artistic and academic disciplines will endeavour to identify the most innovative rereadings of the history of modern abstraction, both in Québec (based on the Automatiste, post-Automatiste and Plasticien legacy) and on the world scene. The participants will also apply these new readings to interpret the most significant developments in abstraction in current artistic practices. The Symposium will coincide with the launch of the catalogue accompanying the exhibition *A Matter of Abstraction*, which includes, among other contributions, an anthology of texts on abstraction published in Québec between 1941 and 1979, as well as a thematic bibliography and a list of the main exhibitions of abstract art presented in Québec museums since the 1940s.

François LeTourneux, Associate Curator

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Vertige Printemps du MAC 2013

Montréal's leaders can boast a dynamic, ambitious next generation drawn to art and anxious to play a major social role. This past April 19, Vertige, the seventh edition of the Printemps du MAC, was held. Close to a thousand young philanthropists partied all evening, soaking up the unique atmosphere of these spring celebrations at the Musée d'art contemporain de Montréal.

Photo: Philippe Casgrain

The goal of the Printemps du MAC is to encourage this generation to get involved and support contemporary art. This year, Christine Boivin (Cohn & Wolfe) and Eva Hartling (Birks & Mayors) co-chaired an active and giving committee made up of Anna Antonopoulos, Maria Antonopoulos, Audrey Bardeau, François Beaudry, Isabelle Brosseau, Antoine Chagnon, Pascal de Guise, Simon du Tremblay, Ingrid Enriquez-Donissaint, Antoine Ertaskiran, Lili Fortin, Dominic Keyserlingk, Nicolas Marullo, Aziz Moussalier, Sébastien Moise and Hugo Thibault.

The Musée Foundation offers its heartfelt thanks to the generous partners of the Vertige evening, which was presented by BMO Financial Group, Power Corporation, Birks & Mayors, Groupe Antonopoulos, BCF, L'Oréal Paris, ALDO Group, Lallemand, Lasik MD and CINCO. The Foundation also wishes to acknowledge the major contribution made by the Dentsu Bos advertising agency and the public relations firm Cohn & Wolfe, which looked after the event's visibility.

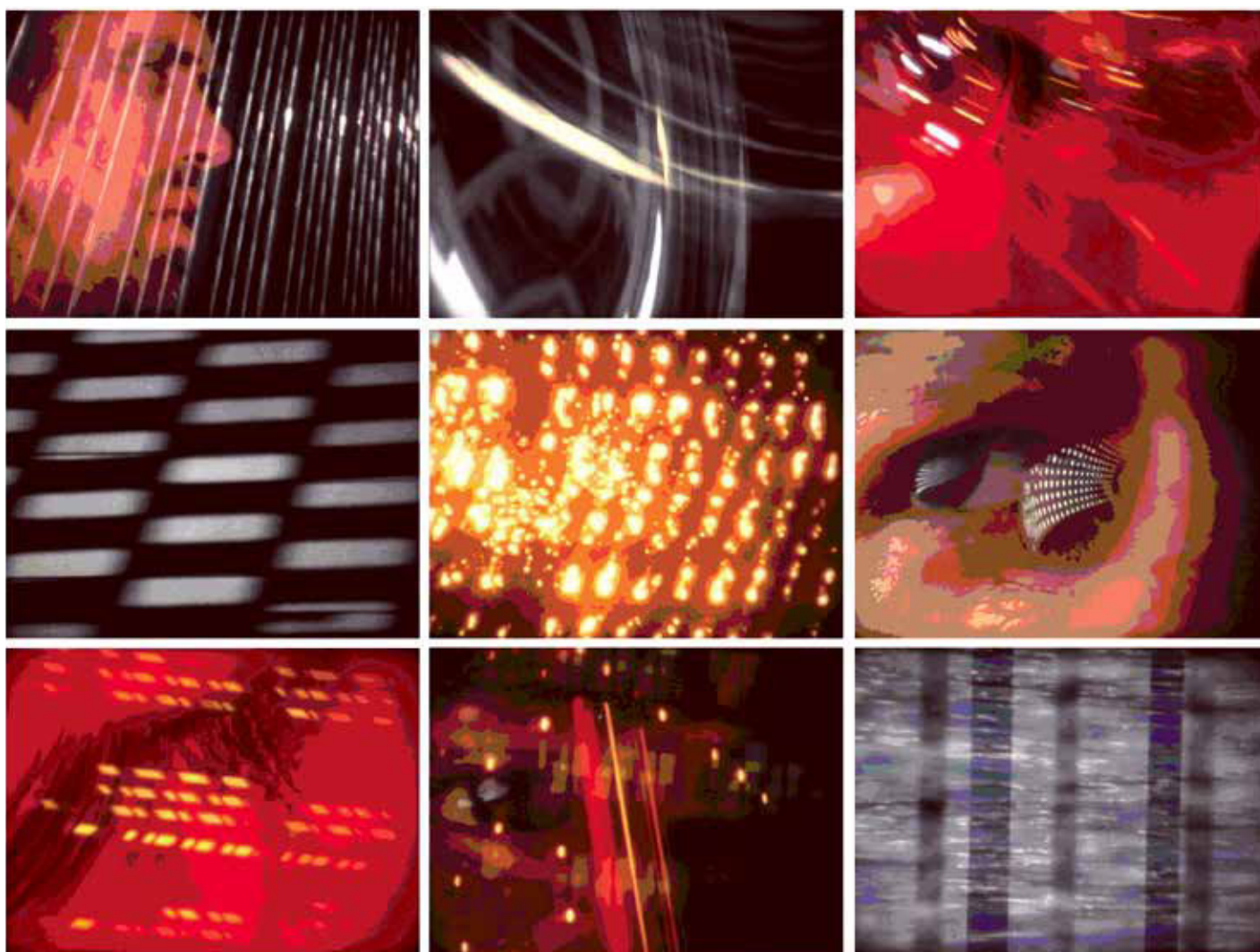
Danièle Patenaude

The Nocturne on Friday, June 7 will be an opportunity to stroll through the wide-open museum, with bar service offered as well. All the exhibition galleries will be accessible and there will be two musical performances. The first will feature the respected Roger Tellier-Craig, founder of the group Fly Pan Am and member of the famous Godspeed You! Black Emperor from 1998 to 2003, of Set Fire to Flames and of Pas Chic Chic. Tellier-Craig will come to the Musée with his latest artistic project, *Le Révélateur*—its title inspired by that of Philippe Garrel's film—which, on stage, becomes an audiovisual electronic experience with the presence of video maker Sabrina Ratté. Then, most unusually, we will welcome a second act: San Francisco artists Jefre Cantu-Ledesma and Paul Clipson, who have worked together for several years now. An inventive filmmaker in the aesthetic lineage of Stan Brakhage, Clipson is known for his visual improv explorations with, among others, the group Tarentel, founded by Cantu-Ledesma, the multi-instrumental artist who also co-founded the highly regarded label Root Strata. With them, the June 7 Nocturne promises an exceptional audiovisual and digital feast. All thanks to a collaboration with the *Festival Suoni Per Il Popolo*, which is taking place from June 6 to 22 this year and will fill the museum with the energy of its experimental, avant-garde music.

The Nocturnes are taking a break in July and August this summer, but they'll be back in full force with the arrival of fall.

Louise Simard

June 7 Nocturne





Join the MAC

RATES

	1 year	2 years
Adults	\$35	\$60
Students	\$25	\$40
Families (2 adults plus children age 18 and under)	\$65	\$100

BENEFITS

Free admission to all our exhibitions and Nocturnes
Invitations to openings
15% off at the Musée Boutique
10% off the table d'hôte at the Restaurant Le Contemporain

PRIVILEGES

Enjoy discounts from our cultural partners.
Complete list at www.macm.org

MACarte is available at the Musée ticket counter, the Boutique and www.macm.org
185, rue Sainte-Catherine Ouest



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec