

# Beat Nation: Art, Hip Hop and Aboriginal Culture Education

Elizabeth Price David Elliott

## Art, Music and Night Life

### Prix Arts-affaires



# Pascal Grandmaison

12 octobre au 30 novembre 2013

## Galerie René Blouin

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## The Musée d'Art Contemporain de Montréal: Work in Progress

Dear Friends of the MAC,

Over the past few months, the MAC has been undergoing a massive transformation. The arrival of John Zeppetelli as Director indicates a major change in our museum's philosophy regarding attendance and inclusiveness. It's a definite turn toward encouraging all citizens to "own" this cultural hub located in the heart of the Quartier des Spectacles. Our institution must be inviting, provoke thought and spark discussion, and become a place art lovers will want to visit every month, every week; a place to enjoy a coffee and take in a few works, and return to again and again; a dynamic place where everyone will want to be—and that everyone will recommend to tourists as a must-see destination in Montréal.

The current renewal cannot be achieved unless the museum's actual physical configuration is substantially overhauled. The MAC needs to double its exhibition areas, open up to the Quartier des Spectacles, relocate its Boutique and restaurant, and give its Education Department more room. It must, above all, provide artists with adequate, appropriate spaces so that they can offer us today's art as they conceive of it: performances, installations, video and digital art, not to mention painting, photography and sculpture. This art speaks to us, it tells us who we are, where we come from and, especially, where we are going. We are working very hard to make this renewal project a reality. We'll be able to say more about it in the coming months.

I would like to take this opportunity to once again pay tribute to the efforts and dedication of Paulette Gagnon, who devoted more than thirty years of her life to this museum, including four as Director. Her impact on the quality of our exhibitions and our Collection has been considerable. We wish her an excellent retirement filled with exciting projects. Her deep love for contemporary art will most certainly be enriched by her travels and personal encounters. Thanks and farewells also go out to Monique Gauthier, Deputy Director and Corporate Secretary; Marie Fraser, Chief Curator; and Danielle Legentil, Director of Communications, all of whom recently left the Musée. We owe the three of them a debt of gratitude.

It is important that this museum, which we are endeavouring to reinvent, should be more and more your museum. Please feel free to contact me if you have any questions, comments or suggestions. No one is better able to do it than you.

**Alexandre Taillefer, Chair of the Board of Directors**

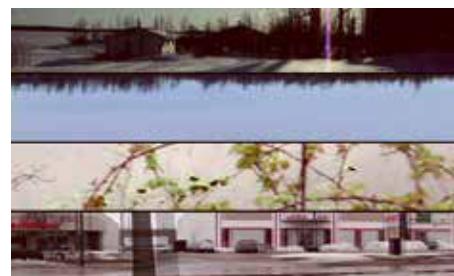
Cover  
Kent Monkman  
*Dance to Miss Chief*, 2010  
Still from single-channel video  
Courtesy the artist



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## Exhibitions

### Beat Nation Art, Hip Hop and Aboriginal Culture

October 17, 2013 to January 5, 2014

### On Abstraction III

November 12, 2013 to April 20, 2014

## Multimedia Events

Beverly Webster Rolph Hall  
**Elizabeth Price**  
*The Woolworths Choir of 1979*  
October 9 to December 1, 2013

## Tours, Meetings, Talks

Gallery talk with **Kathleen Ritter and Tania Willard**, co-curators of *Beat Nation: Art, Hip Hop and Aboriginal Culture*, along with artists featured in the exhibition

Thursday, October 17 at 4 p.m.

In English

In the exhibition galleries

## Lectures

**International Colloquium**  
*The Participatory Condition*

November 15 and 16, 2013

Organized by Media@McGill

**Beat Nation round table**

Guest curator: Candice Hopkins

December 5, 2013

## Nocturnes

**Friday, November 1, 2013**

Music and bar service from 5 p.m. on  
Gallery talk with Mark Lanctôt, curator in charge of the Montréal presentation of *Beat Nation: Art, Hip Hop and Aboriginal Culture*, along with artists featured in the exhibition, at 7 p.m.

In French and English

In the exhibition galleries

Performances by madeskimo and Jackson 2Bears

## 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.

**October 8 to November 3, 2013**

**Daniel Buren**

Director: Camille Guichard. Paris: Arte France, 2008 (52 min). In French with English subtitles.

This film focuses particularly on the man, his career and, in counterpoint, his work and writings. Although he is one of France's most celebrated artists internationally, his art remains little known in his own country. The public is familiar with his system of stripes, but totally unaware of his critical and self-critical approach to his work. In an interview with art critic Guy Tortosa, as well as through three major exhibitions devoted to Buren's work, the filmmaker offers a portrait of the artist and his path.

**November 5 to December 1, 2013**

**Fernand Leduc, la peinture et les mots**

Director: Mario Côté. Montréal: Vidéographe, 2013 (66 min). In French.

The artistic path of Québec painter Fernand Leduc, a signatory of the *Refus global* manifesto, is outlined here in three parts. The first is based on a small painting given to him by Paul-Émile Borduas in 1941 and covers the relationship between the young Leduc and his master. The second depicts the beginnings of abstraction and the *Plasticien* movement. The final part plunges viewers into the artist's microchrome adventure, revealing his unwavering quest for light that has continued with his most recent works. The painter looks back over his career, analyses his works and affirms the vital importance of responding to one's "innermost necessity."

## Art Videos

**December 3, 2013 to January 5, 2014**

**Francine Savard: entrevue**

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

In French.

Documentary made during the exhibition *Francine Savard*, held at the Musée d'art contemporain de Montréal from October 10, 2009 to January 3, 2010.

**François Lacasse: peintures 1992–2002**

Director: Chantal Charbonneau. Montréal: Musée d'art contemporain de Montréal; Groupe de recherche en arts médiatiques, 2002 (15 min). In French.

Documentary made during the exhibition *François Lacasse: peintures 1992–2002*, held at the Musée d'art contemporain de Montréal from February 22 to April 28, 2002.

## 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 number of participants, for SéminArts activities on the program. VIP *Art Toronto 2013* activities take place in English.

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



## Art Workshops

Let your creativity shine 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/en/education](http://www.macm.org/en/education)

Information/reservations: 514 847-6253

### A Little Star Told Me...

September 13 to October 20, 2013

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.

### Red, Black and Graffiti

October 25 to December 1, 2013

Drawing on the rich Haida artistic tradition, with an additional dollop of urban culture, the works of Corey Bulpitt and Larissa Healey presented in the exhibition *Beat Nation: Art, Hip Hop and Aboriginal Culture* will prompt participants to paint red and black forms and graffiti on most unusual supports: skateboards, bicycle seats, etc.

### In the Clouds

December 6, 2013 to January 19, 2014

The atmospheric effects subtly suggested in Suzelle Levasseur's 1995 painting titled *N° 380*, presented in *A Matter of Abstraction*, will guide participants as they create a circular painting made up of contrasting and complementary forms with sometimes defined, sometimes hazy contours.

### The Holiday Combo, for all, with family or friends, explores the same theme.

December 28 and 29, 2013 and

January 4 and 5, 2014 at 1:30 p.m. or 2:30 p.m.



## 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: Pictorial Organization

September 17\* and 24; 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.

### First Nations Autumn

November 5\*, 12, 19 and 26; December 10 and 17, 2013

The many different visual manifestations in the exhibition *Beat Nation: Hip Hop and Aboriginal Culture* will provide the impetus for a series of highly creative adventures. We will take our inspiration from the works of Raymond Boisjoly, Corey Bulpitt and Larissa Healey, Dylan Miner, Mark Igloliorte, Hoka Skenandore and Rolande Souliere.



## 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 18 and over with valid I.D.)

\$1 youth (age 13 to 17)

Free admission for children 12 and under, MACarte cardholders 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](http://lecontemporain.macm.org)

### Subscribe to the Musée's E-mail Newsletter at [www.macm.org](http://www.macm.org)

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October 17, 2013 to January 5, 2014

# Bea



Hip hop's steady beats and spoken words shape much of the music of our time, with sampling and remixing at the very heart of the form. Originating in the suburbs of New York in the 1970s, hip hop thrives today in cities as far-reaching as Marseille, Dakar and Tokyo.

# t Nation

## Art, Hip Hop and Aboriginal Culture

Specifically, *political* or *conscious* hip hop has been used as a tool of empowerment, a means to speak from the margins, a way to give voice to struggle, a vehicle to inspire and mobilize, and a catalyst to assert a continued, contested presence in our contemporary world. It is no surprise, then, that for decades hip hop has been a driving force of activism for urban Aboriginal youth in cities such as Winnipeg and Vancouver as well as on reservations such as Hobbema, Six Nations. The roots of this music have been influential across disciplines and have been transformed to create dynamic forums for storytelling, indigenous languages and new modes of political expression.

The prevalence of hip hop in Aboriginal communities should not be seen as a radical break from the past, but a continuum. Aboriginal cultures on this continent have consistently adapted to new influences. This sense of innovation and transformation, based on trade, exchange and conflict with other cultures, continues today in contemporary Aboriginal experience and mainstream culture, and weaves through many different elements of Aboriginal society.

*Beat Nation* begins here, with the idea of change. Visual artists take their cues from the kinds of remixing and mash-ups we hear in music, where DJs and VJs mix sound and video from different sources, creating new networks of meaning out of unique combinations. Similarly, artists weave the old with the new, the rural with the urban and the traditional with the contemporary as a means to rediscover, reinterpret and assert Aboriginal culture within the shifting terrain of the mainstream.

*Beat Nation* explores the connections between Aboriginal cultures, hip hop and art. The exhibition brings together artists from Aboriginal Nations and communities across the continent, from the Haida on the West Coast to the Tlingit in Alaska, the Inuit in Nunatsiavut to the Navajo in New Mexico. These artists mix together forms of urban youth culture with Aboriginal identity, borrowing from music, street culture and Aboriginal traditions to create innovative and unexpected new works—in painting, sculpture, installation, performance and video—that reflect the current realities of Aboriginal peoples today.

*Beat Nation* starts with the fusion of Aboriginal culture and hip hop, and then branches out to include street culture, skateboards and low-rider bikes, tagging and graffiti, irreverent personas and stage identities. The artists make new pathways through the varied facets of mainstream pop culture and Aboriginal traditions, recognizing complicated histories while asserting a strong and continued presence. The exhibition is organized around the threads that weave together hip hop and Aboriginal cultures: *the beat* that drives the music, *the stage* on which it is performed, *the street* that is home to the music and *the tag* where these spaces are marked.

Skeena Reece  
*Raven: On the Colonial Fleet*, 2010  
Performance regalia  
Courtesy the artist  
Photo: Sebastien Kriete

## The Beat

The drum, used in many Aboriginal cultures, has come to signify the original beat: the heartbeat of the earth, the heartbeat of our mother. *Beat Nation* begins with artists using new forms of the drum to honour ancestors, cultural knowledge and the land itself. Viewed as a cultural continuum, digitized beats are as much a part of Aboriginal culture as the drum, especially for a generation of artists who grew up in an age of rapid technological change and an increasingly accessible technology. **Nicholas Galanin**'s video plays on these themes of generational shifts and cultural adaptation. Scratching, sampling and remixing material from vintage Hollywood movies, archival film footage and iconic national anthems, artists like **Jackson 2Bears**, **Bear Witness** and **madeskimo** use new media to remix the stereotypes and racially charged portrayals of Aboriginal people in popular culture, rendering them ironic, subversive and political. Whether they incorporate hip hop or other music, graffiti culture, design or performance, their starting points are infused with "indigeneity." **Duane Linklater**'s neon work translates this sense of indigeneity into a form of signage, as it welcomes us to this place of conflating cultures. The record and its circular form, not unlike the drum's, appear in the copper records of **Sonny Assu**'s installation, the street-art-inspired paintings on vinyl by **Hoka Skenandore**, the psychedelic album cover references of **Raymond Boisjoly** and the wooden turntables spinning tree growth rings in **Jordan Bennett**'s work. As they spin, their resulting static, mixed with Bennett's native Mi'kmaq language, connect language to land and place. Bringing the beat back to the land, **Raven Chacon**'s sonic installations and field recordings play on the physical and immersive qualities of sound, bombarding the senses as if listening from the inside of a drum.



Sonny Assu  
*Ellipsis* (detail), 2012  
Copper LPs, 11 3/4" diameter, series of 136  
Courtesy the artist and Equinox Gallery  
Photo: Rachel Topham, Vancouver  
Art Gallery

Nicholas Galanin  
*Tsu Heidei Shugaxtutaan, part 1 & 2*, 2011  
Video still  
Courtesy the artist







Maria Hupfield  
 Installation view of *Survival and Other Acts of Defiance*, 2012  
 Video projection, duct tape  
 Courtesy the artist  
 Photo: Rachel Topham, Vancouver Art Gallery

Maria Hupfield  
*Jingle Boots*, 2011  
 Felt, jingles  
 Courtesy the artist  
 Photo: Rachel Topham, Vancouver Art Gallery

### The Stage

The stage as a site for spectacle, escape, mythology and entertainment is used by the artists in *Beat Nation* as a space of possibility for alternative identities. Borrowing from elements of traditional Aboriginal ritual and ceremony, as well as from contemporary mainstream tropes of performance, the personas created on these stages both reveal and critique conventional notions of “nativeness,” offering entirely new identities. **Kent Monkman** transforms into his stiletto-wearing alter ego, Miss Chief Eagle Testickle. **Skeena Reece**’s regalia transmutes varied Aboriginal cultural influences from the West Coast to the Plains into a contemporary fe/male warrior. **KC Adams**’ beaded objects and portraits reveal an inner cyborg identity somehow freed from debates about authenticity. **Maria Hupfield**’s silver objects reference cultural remains and their treatment by museums and institutions as they become remains of performances. And **Dana Claxton**’s portraits are decidedly staged as if in direct confrontation with the lens and the legacy of alterity invoked in photographing Aboriginal people. The guises the artists create here are not bound by traditional social structures, but instead are acted out with satire, irony and refusal, disrupting established narratives to create opportunities—and audiences—for new voices.

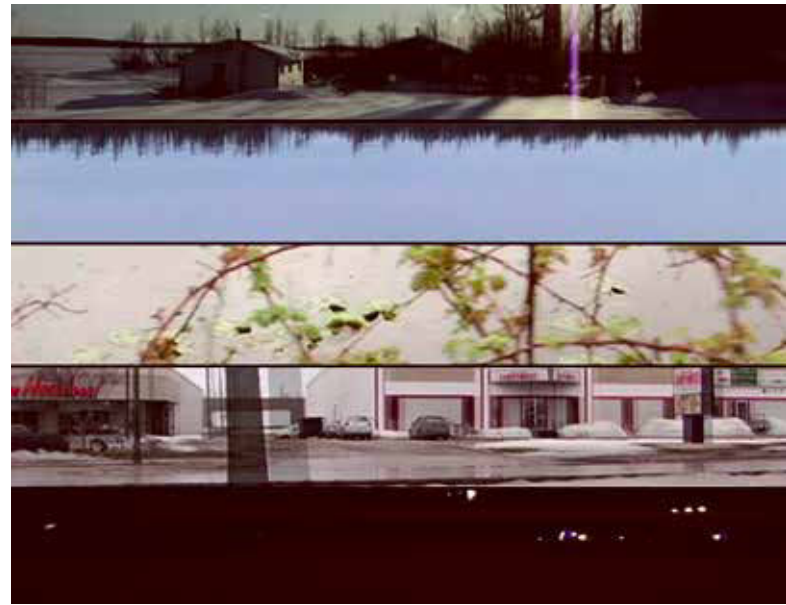


### The Street

Street culture is redefined by the artists in *Beat Nation* in order to address the marginalization of inner-city youth culture from an Aboriginal perspective, where the streets themselves have stood as metaphors for the colonial process. Here the street is a place of possibility, where skateboards become snowshoes in the hands of **Jordan Bennett**. The street is also the place where **Mark Igloliorte**'s skateboard obstacles resemble minimalist sculpture, **Dustinn Craig**'s team of Native skateboarders/scouts redraw the map of the city and the land with their boards, and **Dylan Miner**'s community-made low-rider bikes are decked out with signifiers of Aboriginal identities. Layers of the street are also symbolically excavated through the repurposing of common urban elements such as commercial signage, industrial materials or other objects of commodity culture. **Rolande Souliere**'s caution tape and road signs redraw the architecture of the gallery in the same way they redraw the boundaries of the street. It is through this reassertion of Aboriginal narratives upon the city that the ancestral land and the earth beneath the streets are reclaimed.

Jordan Bennett  
*Turning Tables*, 2010  
Walnut, oak, spruce and audio  
Courtesy the artist  
Photo: Rachel Topham, Vancouver  
Art Gallery





### The Tag

These lands we inhabit are marked by Aboriginal peoples, from pictographs and petroglyphs to graffiti and tagging. Cultural stories and Aboriginal knowledge reinforce the idea that the land is part of the people and the people part of the land. In *Beat Nation*, artists strip down the urban environment to reveal the roots of places; cultural narratives are etched onto the landscape, symbolically claiming space. **Corey Bulpitt** and **Larissa Healey**'s spray-painted form line tags the walls of the gallery, asserting Aboriginal stories in the same way they do on city streets. **Nicholas Galanin**'s petroglyphs permanently inscribe stone with the controversial logo of the Cleveland Indians baseball team. **Cheryl L'Hirondelle** marks the land with piles of stones, spelling out a text in Cree syllabics for future generations to read. Measuring the cityscape and the landscape through breath, pause and sounds of the Cree language, **Kevin Lee Burton**'s video extends the connections between language and land. **Marianne Nicolson** tags the entrance to her ancestral village with a pictograph, marking her people's continued presence. Graffiti murals, spray-painted ovoids and modern cliff paintings assert cultural belonging and define traditional territories, whether they be in forests, cityscapes, the "Rez" or the "burbs."

From MCs who rap in their native languages to artists who use language to point to alternative cosmologies, culture becomes an expression of belonging and an assertion of one's existence in an ever-shifting world. If there is one thing that unites the artwork in this exhibition, it is the strong, positive affirmation of Aboriginal identity and culture in the midst of colonial projects. As artists reinvent older traditions into new forms of expression, they continue their commitment to politics, to storytelling, to Aboriginal languages, to the land and to rights. Whether they are using drum skins or turntables, natural pigments or spray paint, ceremonial dancing or break dancing, the beat carries on.

**Kathleen Ritter and Tania Willard**

Kevin Lee Burton  
*Nikamowin (Song)*, 2008  
 Digital video stills  
 Courtesy the artist

*Beat Nation: Art, Hip Hop and Aboriginal Culture* is organized and circulated by the Vancouver Art Gallery and based on an initiative of grunt gallery. *Beat Nation* is co-curated by Kathleen Ritter, Associate Curator (former), Vancouver Art Gallery, and Tania Willard, a Secwepemc artist, designer and curator.

This exhibition was made possible with the generous support of Mark McCain and Caro MacDonald / Eye and I, The Audain Foundation for the Visual Arts, Gary R. Bell, Rick Erickson and Donna Partridge.

The Montréal presentation was co-ordinated by Mark Lanctôt, Curator, Musée d'art contemporain de Montréal.



# Elizabeth Price

*The Woolworths Choir of 1979*



*The Woolworths Choir of 1979*, 2012  
HD video, 20 min  
Photo: Courtesy Motinternational,  
London

On the occasion of the Montréal visit of artist Elizabeth Price, winner of the prestigious Turner Prize 2012, and her participation in the POP Montréal Symposium in September, the Musée is presenting *The Woolworths Choir of 1979*, the video installation that earned her that major distinction awarded annually since 1984 to a British artist under fifty for the year's best exhibition.

October 9 to December 1, 2013

In Britain, the title *The Woolworths Choir of 1979* summons up a tragic fire in a Woolworths store in Manchester. The insertion of the word “choir” conveys the artist's primary intention, however: “I am interested in what happens when things move out of categories, so when social historical moves out of documentary category, but still remains social historical, and gets combined with something that is a lot more immersive and emotional, like pop music, which has an immediate physiological and emotional effect.”<sup>1</sup>

*The Woolworths Choir of 1979* is a spellbinding piece; the music of the sound track is so exceptional, we immediately want to see and hear the video all over again. From an analysis of the architecture of a thirteenth-century Gothic church to the reconstruction of the causes of the fire, put together entirely from archival records and images downloaded from the Internet, it is sustained by a remarkable rhythmic structure. Using multiple sequences of 1960s pop performances, the artist reconstitutes a mysterious group of choristers, gesture by gesture, into a cohesive flow. The dexterity of the collage work, gathering documents of different styles and genres into a dramatic whole, attests to Price's talent and her strong command of the history of both narrative and experimental film. The hypnotic effect of the chorus of snapping fingers and clapping hands, combined with the recurring motif of a particular flick of the wrist, and her use of rhythm and texture, in general, create a brilliantly constructed story.

**Louise Simard, Head of Multimedia Projects**

<sup>1</sup> Elizabeth Price, in an interview with Matthew Cain of Channel 4 News, October 2012: <http://www.channel4.com/news/elizabeth-price-wins-the-turner-prize-2012>.

*Chutes*, 2007  
Oil on canvas  
233.5 × 420.8 × 5.2 cm  
Gift of the artist  
Photo: Richard-Max Tremblay

# David Elliott





David Elliott's paintings are spectacular and teeming with life; they abound in references—sometimes explicit, sometimes enigmatic—to pop culture, history and the history of art. Born in Niagara-on-the-Lake in 1953, the artist has lived and worked in Montréal since 1977. Right off, he tells us: “In many ways I remain under the spell of ideas I encountered as a teenager. Ideas about love, light and space that I encountered first in popular music, film and literature, then recognized in the works of De Chirico, Magritte, Morandi, Cornell, Rosenquist, Guston and Ree Morton.” Nevertheless, there is nothing literal, or conventional, in this exuberant art that simultaneously brings together different types of spaces and relations to perspective, seemingly disparate stylistic manners and surprising disruptions in scale.



In the large 2007 painting called *Chutes*—the title of a two-part exhibition presented in Montréal in 2009 at the McClure Gallery and the Joyce Yahouda Gallery, as well as an inspired nod to the famous Robert Charlebois song *Lindberg*—we see, or rather guess at, an improbable scenario showing a Buster Keaton-like comedy figure stepping over an arbitrarily cut-off red spiral. An assortment of other images, borrowed from comic strips, the mass media, the Web and stock shots, are scattered about the vast pictorial field that resembles an oversized collage, revealing various fragments of landscapes: “stylized” constellations, a rainbow against a stormy sky, a puffy, white cloud, a snowflake.... We also note a lone airplane, a parking lot, a fingerprint. The particular locations of these apparently unrelated elements and motifs, previously worked out with a three-dimensional, almost sculptural model, emphasize the notions of border and periphery, foreground and background, depth and flatness. The plays of shadows that are cast and at times amplified, and an overall impression of floating, counteract any immobility and gravity. A brilliant bricoleur, Elliott boxes up the specific features of pictorial language by examining, one after the other, the mechanisms and subterfuges of representation.

**Josée Bélisle, Curator of the Collection**

From mid-September 2013 through mid-June 2014, the Musée invites families to join in an adventure that puts the spotlight on creativity. The program consists of an art workshop preceded by a tour of the exhibition galleries. Two starting times are available every Sunday: 1:30 p.m. and 2:30 p.m. If the experience sounds appealing to you, here's a brief outline of what you—parents and children—will have chance to do at the Musée.

To provide inspiration before you start creating, a tour designed for young and old alike will be given first. The half-hour visit will include the piece that is the starting point of the workshop that follows. The educator/guide leading the tour is there to give you information about both artist and work, of course, but will also ask you questions, suggest possible ways to read the work and encourage discussion.

For example, you might first be asked:

- What tools and materials did the artist use?
- Do you have any idea of how the artist works?

Questions about representation are bound to arise:

- Is this a figurative or abstract work?
- Can we recognize any objects, people, landscapes?

Taking a closer look, you will be prompted to identify the elements of visual language employed by the artist:

- What are the main colours, lines and shapes seen in the work?
- Does it have texture?
- How has the artist combined these different elements in composing the work?

Finally, careful observation of the work will offer an ideal opportunity to share your impressions and interpretations:

- What do I feel when I look at this work?
- What does it evoke for me?
- What is the artist's intention?
- Does the artist want to move us? Surprise us? Make us think?

# Let Your Creativity Put

After getting acquainted with the particular artist and work in the exhibition galleries, you will move on to the light-filled spaces of the art workshops. You will be given a brief demonstration suggesting, step by step, various tricks and devices that will spark your interest, stimulate your imagination, generate new ideas and, above all, offer you a chance to try out new ways to create original images.

With your mind opened up to things new, your eye focused, your inspiration kindled and your smock protecting you, you'll be all ready to get down to work! In the workshop, you'll have everything at your disposal to continue your artistic adventure, and to experience and demystify the creative process. In a relaxed atmosphere, conducive to fruitful dialogue and surprising exchanges, you and your family will share a host of small but significant moments enhanced by the joy of creating.

In producing your artwork, you'll try out various techniques, media and materials related to a concept or theme found in the work you observed prior to the workshop. Through artistic expression and its limitless potential, you'll develop your desire to create your own, original images—concrete evidence of your experience at the Musée.

Back at home, you can mount an exhibition, make up titles, write labels ... and even hold a vernissage where friends and family will discover your talent.

**Sylvie Pelletier, Head of Tours**  
**Luc Guillemette, Head of Art Workshops**

**All year long, join in family creative fun at the Musée!**

<http://www.macm.org/en/activites-and-events/art-workshop/sunday-combos>

**RED, BLACK AND GRAFFITI**

October 27 to December 1, 2013

**IN THE CLOUDS**

December 8, 2013 to February 2, 2014

**HOLIDAY COMBO**

December 28 and 29, 2013

January 4 and 5, 2014

**EXUBERANT GESTURALITY**

January 26 to February 23, 2014

**TICK TOCK MAC CLOCK**

March 2 to 30, 2014

**GONG**

April 6 to May 18, 2014

**A CORNUCOPIA OF IMAGES!**

June 1 to 15, 2014

# On Its Sunday Best





# Bravo to the Antonopoulos Group for the 2012 Prix Arts-Affaires



Maria Antonopoulos, Marcel Côté,  
Michel de la Chenelière,  
Joanne Chevrier, Michel Labrecque  
and Anna Antonopoulos

Photos: Christine Bourgier

The Fondation du Musée d'art contemporain de Montréal was delighted to sponsor the candidacy of the Antonopoulos Group for the 2012 Prix Arts-affaires—SME Category, in recognition of its outstanding contribution to the event Les Printemps du MAC. And it was no surprise to us that the Antonopoulos Group won the award!



Maria and Anna Antonopoulos

Since 2009, the commitment shown by the Antonopoulos Group has helped Les Printemps du MAC grow to become a not-to-be-missed event for Montréal's young philanthropists. This innovative benefit evening offers its guests a total art experience, in a museum utterly transformed for the occasion. Contemporary art exhibitions, performances, music and dance, culinary discoveries: there's something for every taste, and every sense.

We believe that the exceptional support provided by the Antonopoulos Group for the Printemps du MAC event has earned it this honour for its role over the past five years in boosting the museum's visibility and raising the younger generation of business leaders' awareness of contemporary art.

For the Fondation du Musée d'art contemporain de Montréal, being able to count the Antonopoulos Group among its most dynamic partners is truly a privilege. The list of the benefits of this collaboration is a long one! The group provides ever-growing financial assistance and its members recruit new sponsors and donors every year. The active participation of the company's employees also allows Les Printemps to expand and introduce even more innovations each year.

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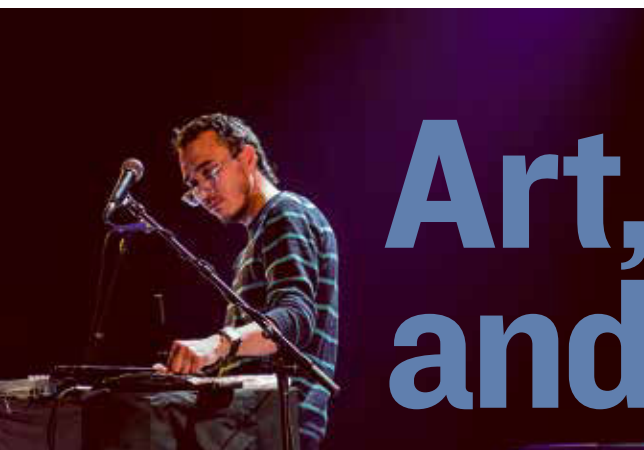
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Starting this fall, our Nocturnes will be more “nocturnal” and progressive than ever, and will take over the entire Musée. Since June 1, 2007, on the first Friday of every month, the museum has remained open from 5 to 9 p.m. for unique Montréal evenings featuring live music and bar service. DJ Champion, We Are Wolves, SoCalled, Beast, Think About Life, Colin Stetson: close to sixty groups of musicians from the local scene have enlivened these monthly gatherings. The close connection between the world of contemporary art and music will continue to animate the new Nocturnes that will unfold throughout the museum, in synchrony with the ideas and artists in the current exhibitions.

*Beat Nation: Art, Hip Hop and Aboriginal Culture, A Matter of Abstraction*, artist Elizabeth Price’s piece *The Woolworths Choir of 1979*, recent acquisitions: on Friday, November 1, all the exhibition galleries will be open and music will be heard from the moment you step into the museum, which will be lit up in red that evening. Visitors will be able to tour *Beat Nation* with Mark Lanctôt, the curator responsible for presenting this show at the Musée, and meet some of the artists, including madeskimo and Jackson 2Bears.

A number of artists in the exhibition *Beat Nation*, which explores the relationship between Aboriginal cultures, hip hop and art, are musicians: Bear Witness, a founding member of A Tribe Called Red; Raven Chacon, composer of chamber music and performer of experimental noise music; Nicholas Galanin aka Silver Jackson; and Cheryl L’Hirondelle aka Waynohtêw, aka Cheryl Koprek, singer/songwriter and percussionist. The drum, a favourite First Nations instrument, symbol of the heartbeat of the earth and of our mother, resonates in the work of Jackson 2Bears, who will give a multimedia performance on the Rotonde stage, which he will share with madeskimo (DJ Inuit), known for his remixes of traditional throat singing. The evening will offer performances and gatherings on the Atrium and Rotonde stages, live music and educator/guides on hand in the exhibition galleries. The return of the Nocturnes cocktails will add to the party atmosphere that will be felt right through the Musée.

Louise Simard



# Art, Music and Night Life

madeskimo  
Photo: Robert Geoffrion, 2012

Jackson 2Bears  
*Iron Tomahawks*  
Audio/video live cinema performance  
SAW Gallery, Ottawa, 2010

