

Sophie Calle Simon Starling
Allan Sekula Recent Acquisitions
Point of View on the Collection
Mutek Musée Day Camp
Arrimage Collectors Symposium
Annual Ball

Magazine of the Musée d'art contemporain de Montréal

Volume 25, Number 2 — Winter 2015





MUSEE D'ART CONTEMPORAIN DE MONTREAL Québec 2011



الشرق الأوسط



Photo: John Londoño

I'm proud to introduce three powerful new exhibitions on view this winter at the Musée d'art contemporain de Montréal, by Simon Starling, Sophie Calle, and Allan Sekula and Noël Burch. In addition to these, two new displays of the Collection will open later in the season: a point of view curated by one of Québec's leading artists, Geneviève Cadieux, and the other, featuring wonderful new acquisitions, curated by myself. I'm very excited to see the Musée move into a new exhibition program after the resounding success of our first jointly produced BNLMTL. A great line-up of major exhibitions, public programs and educational activities will take us through to the next BNLMTL in 2016.

Rich associative histories emanate from Simon Starling's inquiries into objects, places and processes, in an important survey exhibition, organized by our colleagues at the Museum of Contemporary Art Chicago, titled *Metamorphology* and comprising film, sculpture and photography. A coiled energy is unleashed in every single work this Turner prize-winning conceptual artist conceives, aided and abetted by a careful reading of his wall texts: an essential reading that brings disparate forms and operations to fascinating and resonant life.

Working as part archaeologist, part anthropologist, Starling offers sometimes complex narratives that amply reward the active viewer. Art and design, science, global environmental or economic issues are leavened by a gentle humour, resulting in a singular alliance of gravitas and slapstick. A case in point is his *The Long Ton*, 2009, a centrepiece of the Musée exhibition, where two blocks of unhewn marble of unequal weight but very similar market value hang, courtesy of a pulley system, in perilous and intriguing balance. You see, the large block is Chinese, and the other is an exact, digitally scanned and precision-machined, smaller Italian version.

Sophie Calle is also an acclaimed conceptual artist, who famously found an address book on a Paris street and proceeded to call all those listed within it in order to build its owner's portrait, which was published as an artwork in the French daily *Libération*. In ways easier to access perhaps, but equally resonant, Calle has for decades explored the boundaries between public and private, art and life, and between emotional abandon and clinical procedure. Following people surreptitiously for days and photographing them, or working as a hotel chambermaid to photograph the messy interiors of hotel rooms, are just some of the provocative activities she is known for.

The city of Istanbul, straddling East and West, and surrounded by large bodies of water, is the setting for Calle's extraordinary project at the Musée titled *For the Last and First Time*. Here she gathers the touching recollections of the last images seen by recently blinded people, which she then visualizes, thereby conjuring a commemoration of disappearance. In the project's second part, we witness the appearance of something hitherto unseen, as the artist manages to find Istanbul residents who, rather improbably, have never been to the seaside, and films their reactions. This first, astonishing, visual apparition of the sea is contrasted to the deep sensorial loss and melancholy of the earlier disappearance of sight.

A materialist, indeed Marxist, conception of the sea in the museum's basement gallery is a good counterweight to the sublime evocations above. The maritime economy is the central focus of an analytical essay film where oceans are crisscrossed by tens of thousands of container ships travelling from port to port, with the container as the standardized unit of international transportation, easily moving onto rail and trucks. In a weightless world of electronic capital, where money seems transacted in the ether and profits are nanosecond calculations, it is easy to forget the toil of millions worldwide involved in the sea trade and the many commodities endlessly transported. A film essay by the late artist and theorist Allan Sekula, and film historian Noël Burch, about globalization and the sea, the project posits the container cargo ship—responsible for ninety percent of world trade—at the centre of capitalist expansion and ecological malaise. *The Forgotten Space* of the title is the vast ocean itself.

John Zeppetelli, Director and Chief Curator

Cover
Sophie Calle
Voir la mer (detail), 2011
© Sophie Calle / Adagg, Paris, 2015
Courtesy Galerie Perrotin
and Paula Cooper Gallery

Visit us!



www.macm.org



Exhibitions

Sophie Calle
For the Last and First Time
February 5 to May 10, 2015

Simon Starling
Metamorphology
February 5 to May 10, 2015

Collection Loto-Québec:
Recent Acquisitions
February 5 to May 31, 2015

New Discoveries and Other Obsessions
February 28 to October 18, 2015

Point of View on the Collection:
Geneviève Cadieux
April 2 to October 18, 2015

Arrimage 2015 – The Senses
April 11 to 26, 2015

Artist and Curator Talks

Talk by artist Sophie Calle
Tuesday, February 3, 2015 at 6 p.m.
In French

Talk by artist Simon Starling and exhibition curator Lesley Johnstone
Wednesday, February 4, 2015 at 4 p.m.
In English

Multimedia Events

Projections Series
Allan Sekula: The Forgotten Space
January 21 to March 15, 2015

Mutek
May 27 to 31, 2015

Symposiums

Ninth Max and Iris Stern International Symposium
March 27 and 28, 2015

Festivals

FIFA
March 19 to 29, 2015

Mutek
May 27 to 31, 2015

Art Videos

Gazoduc-TQM Room
Free admission
Tuesday: 11:30 a.m., 1:30 p.m. and 3:30 p.m.
Wednesday, Thursday, Friday: 11:30 a.m., 1:30 p.m., 3:30 p.m. and 6:30 p.m.
Saturday, Sunday: 10:30 a.m., 12:30 p.m., 2:30 p.m. and 4:30 p.m.

Friday Nocturnes: 6:30 and 8:30 p.m.

February 4 to March 29, 2015

Contacts.2: Les plus grands photographes dévoilent les secrets de leurs images = The World's Greatest Photographers Reveal the Secrets Behind Their Images

Paris: Arte France; KS Visions; Centre national de la photographie, 1992-2000
Selected excerpts: Sophie Calle, Nan Goldin, Sarah Moon, Nobuyoshi Araki, Jeff Wall and Thomas Ruff
1 h 20 min (approx.). In French

March 31 to May 3, 2015

Art Safari: A Series by Ben Lewis

Brooklyn: Bergmann Pictures, 2002-2005
Selected excerpt: Sophie Calle: Conceptual Heart
30 min (approx.). In English

Followed by

Kiki Smith: Squatting the Palace

Producer: Edgar B. Howard; directors: Vivien Bittencourt and Vincent Katz
New York: Checkerboard Foundation, 2006
45 min. In English

Nocturnes

Friday, February 20, 2015

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 winter 2015, two series are being offered:
In French: February 18, March 4 and 18, April 1 and 15
In English: February 25, March 11 and 25, April 8 and 22

Cost: \$225 per series, 15% off for MACarte holders
Sessions take place Wednesday evenings from 7:30 to 9 p.m.

Registration now under way
For information and registration: 514 847-6244
seminarts@macm.org

Day Camp

Registration now under way

March Break

March 2 to 6, 2015
For children age 7 to 11

Summer 2015

Several sessions available
For children age 6 to 15

Visit our website www.macm.org/camps

Information and registration: 514 847-6266
or by e-mail: camp@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.

Family Sundays

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, the workshop activity begins with a 30-minute tour.

Free for children under 12 (must be accompanied by an adult). No reservation necessary.

Workshop/tour combo for groups

Monday 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

Pointing the Way

January 9 to February 8, 2015

The installation by Étienne Tremblay-Tardif, titled *Matrice signalétique pour la réfection de l'échangeur Turcot*, 2009–2020, and exhibited in the *Biennale de Montréal*, will be starting point for this very creative workshop. Your composition will take form out of images of the city, urban-planning schemes and various highly expressive and colourful gestures. The combination of mixed media offered promises a delightful journey along the road of invention.

Masks Up!

February 13 to March 29, 2015

Simon Starling's captivating *Project for a Masquerade (Hiroshima)*, 2010–2011, will prompt you to create some most unusual masks. The use of relief and colour will add special personality to your project.

The Other Side of the Picture

April 3 to May 10, 2015

Inspired by Thomas Demand's *Vault*, 2012, you'll use paper-folding techniques to create innovative models made up of multiple repeated elements. They may recall familiar surroundings, but your three-dimensional assemblages could also make you lose your bearings!



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: \$16 per workshop.

Space is limited.

Registration required: 514 847-6266

A Creative Masquerade

February 17* and 24, 2015

In connection with the presentation of Simon Starling's *Project for a Masquerade (Hiroshima)*, 2010–2011, these intriguing workshops will introduce you to different creative approaches to the multifaceted theme of the mask. Each Tuesday will involve a new technique and new media.

Simply Splendid

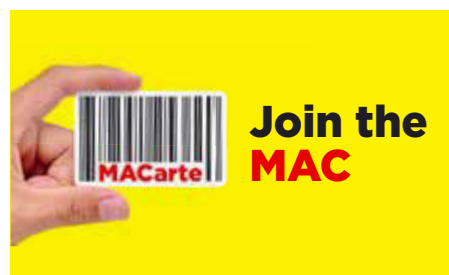
March 17* and 24 and April 7 and 14, 2015

This wide-ranging program of activities takes its impetus from the exhibition of the Collection curated by John Zeppetelli. An ideal opportunity to get acquainted with creative works that will stretch your imagination to its fullest.

Cadieux's Choice

April 21* and 28 and May 5, 19 and 26, 2015

This new edition of *Point of View on the Collection* is an invitation to discover a selection of works chosen by artist Geneviève Cadieux, whose *Voix lactée*, 1992, is permanently installed on the Musée roof. The series of highly original workshops linked to the show will prompt participants to create some very surprising images.



Practical Information

Hours

Monday: Closed to the general public; open to school groups by reservation

Tuesday: 11 a.m. to 6 p.m.

Wednesday, Thursday, Friday: 11 a.m. to 9 p.m.

Saturday, Sunday: 10 a.m. to 6 p.m.

Admission

\$14 adults

\$12 seniors (age 60 and over)

\$10 students (age 18 and over with valid I.D.)

\$1 youth (age 13 to 17)

Free admission for children under 12 and MACarte cardholders

Half-price Wednesday evening from 5 p.m.

Guided Tours without Reservation

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

and 6:30 p.m. in English

Sundays at 1:30 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

Archives and Media Centre (Second Floor)

A place for multimedia research and consultation, open to specialized professionals and researchers by appointment, Tuesday to Friday from 9:30 a.m. to 12 p.m. and from 1 to 4:30 p.m.

Lucie Rivest (Archives and Collections):

lucie.rivest@macm.org

Martine Perreault (Media Centre):

martine.perreault@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

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

February 5 to May 10, 2015

Sophie Calle

For the Last and First Time





Voir la mer (detail), 2011
 © Sophie Calle / Adagp, Paris, 2015
 Courtesy Galerie Perrotin
 and Paula Cooper Gallery

Sophie Calle's art is polyphonic. One of today's most important artists, she deals with equal relevance with photography, writing, video and performance. For more than thirty years, the French artist has produced extraordinary, audacious works that draw on her own history as well as that of others. Employing various strategies—investigation, a clinical eye, conceptual rigour—she invites us to break through the boundaries between private and public life. She creates and records moments of startling truth, tinged with notions of loss, absence and desire.

The exhibition *For the Last and First Time* takes an incisive, poetic look at both the loss of one's eyesight, through the particular mental images of blind people, and at the discovery of beauty and the sublime. It consists of two recent projects: *The Last Image*, 2010, a series of photographs accompanied by texts, and *Voir la mer*, 2011, a series of digital films.

For *The Last Image*, Calle writes: "I went to Istanbul. I spoke to blind people, most of whom had lost their sight suddenly. I asked them to describe the last thing they saw." For *Voir la mer*, also shot in Istanbul, a city surrounded by water, she met people who had never seen the sea. She filmed each of them looking at it for the first time.

Concise, remarkable and very moving, these two series encompass the main parameters of an aesthetic project that has universal scope. They are somehow linked to an earlier project, *The Blind* series produced in 1986. The artist said about that work: "I met people who were born blind. Who had never seen. I asked them what their image of beauty was." One of them answered: "The most beautiful thing I have ever seen is the sea, the sea going out so far you lose sight of it."

For the Last and First Time was presented in 2011 at the Sakip Sabanci Museum as part of the 12th *Istanbul Biennial*; then in 2012 at Chapelle Saint-Martin du Méjan as part of the *Rencontres Internationales de la Photographie d'Arles* and at the *Shanghai Biennale*; and more recently, in 2013, at the Hara Museum of Contemporary Art, Tokyo.

Sophie Calle has shown her work at the Castello di Rivoli, Turin, in 2014; Isabella Stewart Gardner Museum, Boston, in 2013; Louisiana Museum of Modern Art, Humlebaek, Denmark, and Palais de Tokyo, Paris, in 2010; Whitechapel Art Gallery, London, and Palais des Beaux-Arts, Brussels, in 2009; and Centre Pompidou, Paris, in 2003. She represented France at the 52nd *Venice Biennale*, in 2007.

Her work may be found in the collections of the Musée national d'art moderne – Centre Pompidou, Paris; Guggenheim Museum, New York; Tate Gallery, London; Los Angeles County Museum of Art, L. A.; and Metropolitan Museum of Art, New York.

The Last Image. Blind with Couch, 2010
 Two colour photographs under
 Plexiglass cover, colour photograph with
 metal frame, text with metal frame
 115 × 174 cm
 © Sophie Calle / Adagp, Paris, 2015
 Courtesy Galerie Perrotin
 and Paula Cooper Gallery

February 5 to May 10, 2015

Simon Starling

Metamorphology

Autoxylopyrocycloboros, 2006
38 colour transparencies,
Götschmann medium format slide
projector and flight case
4 min
Projected dimensions variable
Courtesy the artist and The Modern
Institute/Toby Webster Ltd, Glasgow

The Long Ton, 2009
Chinese marble block, CNC milled
Carrara marble block, pulley system,
clamps, rope and shackles
Two parts, approximately:
90 × 120 × 50 cm, 59 × 74 × 31 cm
Installed dimensions variable
Courtesy the artist and
neugerriemschneider, Berlin
Installation view,
neugerriemschneider, Berlin, 2009
Photo: Jens Ziehe

At the centre of Simon Starling's practice is an interest in the materials and tools of his trade (limestone, marble, platinum, silver, steel and wood), as well as the economies of production, reproduction and circulation of resources, energies, images and matter. The title of the exhibition, which brings together works in film and photography, sculpture and installation, draws on the idea of metamorphosis and a conception of the transformative potential of art.

Behind each of Starling's works is a narrative that exposes sometimes serendipitous links between seemingly disparate people and places, times and events. Pursuing a fundamentally research-based practice that often centres around key figures in early twentieth-century art history—Henry Moore, Constantin Brancusi, Marcel Duchamp—the artist uncovers little-known moments that assume resonance as each piece takes form, as though the works were attempting to transmit an ever thickening plot. The works themselves are triggers for investigation, pieces in a puzzle, or function as traces of sometimes rather complicated narrative trajectories. Titles and wall cards are essential in order to grasp the full resonance of each piece.

The exhibition includes large-scale sculptures such as *Bird in Space*, 2004, 2004, a two-ton slab of Romanian steel that intertwines the story of a court battle around the status of a 1923 sculpture by Brancusi and the imposing of a significant tax hike on foreign steel by George W. Bush in 2004; *The Long Ton*, 2009, which is composed of two blocks of marble, one Italian, the other Chinese, suspended from the ceiling of the gallery; and *Flaga 1972–2000*, 2002, a red-and-white Fiat 126 hung on the wall. Starling's foray into film, which has allowed him to integrate his unique kind of storytelling, is manifested in the installation *Project for a Masquerade (Hiroshima)*, 2010–2011, which conflates such disparate characters as Henry Moore, James Bond, Sir Anthony Blunt and Colonel Sanders, alongside a Japanese Noh mask maker.

Photography is an integral part of Starling's practice, and his suite of thirty-six gelatin silver prints entitled *Pictures for an Exhibition* exemplifies two levels of investigation: one based in research and the other photographic. Prompted by two photographs of an exhibition of sculptures by Brancusi at the Arts Club of Chicago in 1927, Starling set out to track the provenance of each work and photograph it on location in the homes of private collectors, museum vaults and exhibition spaces.

Simon Starling was born in 1967 in Epsom, United Kingdom, and lives and works in Copenhagen. He studied at the Glasgow School of Art, and it was in that city that he gained international recognition. He has exhibited extensively in Europe, Asia and Australia, often producing site-responsive works. He was the winner of the 2005 Turner Prize and a nominee for the 2004 Hugo Boss Prize.

Simon Starling: Metamorphology is curated by Dieter Roelstraete and organized by the Museum of Contemporary Art Chicago. The exhibition also includes *Pictures for an Exhibition*, a project by Simon Starling organized by the Arts Club of Chicago.

Lesley Johnstone, Curator

Support is provided by the Harris Family Foundation. Additional support is provided by the Chauncey and Marion Deering McCormick Family Foundation, Helyn Goldenberg and Michael Alper, Max Mara, Francesco Dalla Rovere and the Danielson Foundation. The artist's galleries have also provided support to present the exhibition as well as for the development of new work: neugerriemschneider, Berlin; Galleria Franco Noero, Turin; The Modern Institute Glasgow; and Casey Kaplan, New York.



Ninth Max and Iris Stern International Symposium

March 27-28, 2015

Tying in with Simon Starling's exhibition, the ninth Max and Iris Stern International Symposium will be devoted to research-based practices in the visual arts. Bringing together international artists and thinkers, the symposium will investigate how research manifests itself in a variety of artistic practices, how and why artists pursue historical research, and the very diverse material forms research takes within the visual arts.

Since May 2011, Collection Loto-Québec has been the principal partner of the Musée d'art contemporain de Montréal. It was one of the official presenters of the *Québec Triennial 2011 – The Work Ahead of Us*, as it is now for the *Biennale de Montréal*, including the 2014 edition, *L'avenir (looking forward)*. This generous partnership also extends to the Musée Collection, as Collection Loto-Québec devotes substantial funds every year to the acquisition of works by Québec artists. Selected with the collaboration of the Musée, these works are then loaned to it for a five-year period, renewable in principle for a further two five-year periods. To date, Collection Loto-Québec, in partnership with the Musée, has acquired forty-one works by nineteen artists. A number of them have already been exhibited at the museum. Others will be on view in winter and spring 2015.

Alain Paiement
Croissants-décroissants de lunes, 2012
Croissants-décroissants de lunes, 2012
Doubles lunes (stéréoscopies asynchrones), 2012
Doubles lunes (stéréoscopies asynchrones), 2012
Lune moisie, 2012

Digital prints on Hahnemühle Photo Rag® Baryta mounted on Alupanel®
 Edition of 5
 46 × 46 cm
 Collection Loto-Québec, acquired in partnership with the Musée d'art contemporain de Montréal
 Photos: Courtesy Galerie Hugues Charbonneau



2011–2012: Fourteen works by seven artists, shown as part of the Québec Triennial 2011
Jean-Pierre Aubé, *31 Soleils (Dawn Chorus)*, 2010; **Mathieu Beauséjour**, *Icarus (La Récolte)*, 2010; **Olivia Boudreau**, *L'Étuve*, 2011; **Jacinthe Carrier**, *01, 02, 03 and 04* (from the “Rites” series), 2011, and *Rites*, 2010–2011; **Claudie Gagnon**, *Tableaux*, 2011; **Mark Igloliorte**, *Untitled*, 2010–2011; and **Charles Stankieveh**, *Loveland*, 2009–2011.

2012–2013: Thirteen works by four artists
Patrick Bernatchez, *À la recherche du jour d'après*, from the project *Lost in Time*, 2012; **Lynne Cohen**, *Untitled (Toroni)*, 2008; **Thérèse Mastroiacovo**, *Art Now*, 2005–; and **Aude Moreau**, *Reconstruction*, 2012.

Collection Loto-Québec in Partnership with the Musée d'Art Contemporain de Montréal



2013–2014: Fourteen works by eight artists

Marie-Claire Blais, *Brûler les yeux fermés_12*, 2012; **Anthony Burnham**, *To be titled after looking at "Response # 1,"* 2012; **Grier Edmundson**, *Untitled (After Mont Sainte-Victoire)*, 2012; **Colleen Heslin**, *Take It Easy*, 2014; **Alain Paiement**, *Croissants-décroissants de lunes*, 2012, *Croissants-décroissants de lunes*, 2012, *Doubles lunes (stéréoscopies asynchrones)*, 2012, *Doubles lunes (stéréoscopies asynchrones)*, 2012 and *Lune moisie*, 2012; **Jon Rafman**, *Unknown Road, Carltonville, Johannesburg, South Africa*, 2012 (from the series "The Nine Eyes of Google Street View"), **Juan Gris** *Big Bang Theory Set*, 2013 (from the series "Brand New Paint Job") and *Pushed and Pulled*, 2014; **Jocelyn Robert**, *Blue Empire New York Babel Billboard*, 2013; and **Véronique Savard**, *Waiting for You*, 2012.

We are grateful, once again, to Collection Loto-Québec for its commitment to contemporary Québec art and for its steadfast support for the Musée.

Josée Bélisle

Thomas Demand
Vault, 2012
 Chromogenic print mounted
 on Plexiglas
 6/6
 219.8 × 277 cm
 Photo: Courtesy Matthew Marks
 Gallery, Los Angeles
 © Thomas Demand/SODRAC (2015)



New Exhibitions of the Collection

Critical Views by Geneviève Cadieux and John Zeppetelli

For its new exhibitions devoted to the Collection, the Musée presents two different critical views—inspired, tightly focused cross-sections of the approximately 7,800 works it comprises.

To begin with, Director and Chief Curator John Zeppetelli brings together some recent acquisitions and major works to form a meaningful glimpse of his main interests with respect to building and showcasing the Collection. One noteworthy piece is the spectacular composition *Vault*, 2012, by German artist Thomas Demand, acquired in 2014.

After initially concentrating on sculpture, Demand soon turned to constructing architectural models out of paper and cardboard, which he then photographed or filmed to make astonishing, yet enigmatic, large-scale images and projections. *Vault*, 2012, depicts a storage vault for artworks. The eye moves within this still picture like a camera slowly travelling forward. The anonymity of the place and the impossibility of identifying the paintings leaning on the walls and stacked in small clusters on the floor create an atmosphere of secrecy, of restricted access and, ultimately, of discovery of missing or stolen artworks. Closely connected to the museum reality, the work conjures up questions of provenance, legitimacy and authenticity.

For the second exhibition, the Musée invited an artist to create her own *tableau* of the Collection. Geneviève Cadieux is, without doubt, an exemplary figure in Québec and Canadian photography. She ranks as one of the leading artists of her generation and is associated with the re-emergence of photography as a major discipline in contemporary art. She has also taught since 1999, demonstrating her deep commitment to the artistic community.

Cadieux represented Canada at the 44th *Venice Biennale* in 1990, exhibited at the Tate Gallery, London, in 1995, and presented a video, *Portrait*, in Times Square, New York, in 2002. She is working on a solo exhibition to be held in 2015 at Dalhousie Art Gallery and at Mount Saint-Vincent Art Gallery, in Halifax, and at the Musée d'art de Joliette. The Musée d'art contemporain de Montréal presented the first critical survey of her work in 1993.

Her work may be found in major public collections such as those of the Musée national d'art moderne – Centre Pompidou, Paris; FRAC Aquitaine, Bordeaux; Fundacio Caixa de Pensiones, Madrid; Setagaya Art Museum, Tokyo; and National Museum of Modern Art, Kyoto.

The Forgotten Space

An Essay Film by Allan Sekula and Noël Burch

January 21 to March 15, 2015



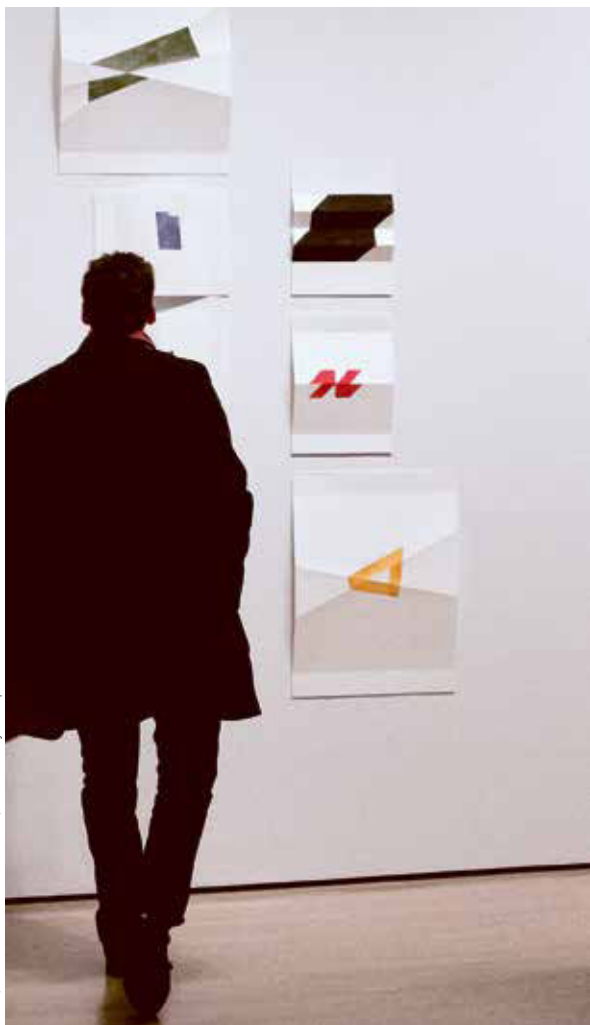
The Forgotten Space is the sea, that immense space through which nearly ninety percent of the world's cargo now passes: "100,000 invisible ships. One and a half million invisible seafarers binding the world together through trade." The container, invented in the 1950s, has become the most important means of maritime transport in the decades since then. The essay film *The Forgotten Space* follows the ships' movements from port to port—Rotterdam, Los Angeles, Hong Kong, Guangdong province, Bilbao—and reveals the economic, ecological and social impact of this use of containers.

Photo: Courtesy Icarus Films

Photographer, writer, filmmaker and art theorist Allan Sekula was born in 1951 in Erie, Pennsylvania, and died on August 10, 2013, in Los Angeles. Since his time as a student at the University of San Diego, where he took classes with Marcuse, Sekula applied a critical approach to the mechanisms of capitalism. He published a number of books, including *Fish Story*, 1995, a wide-ranging portrait of global maritime trade made up of photographs and texts. Several museums, beginning with Witte de With in Rotterdam, have devoted solo exhibitions to this extensive investigative effort, which also underlies the film *The Forgotten Space*, made in collaboration with Noël Burch. Born in San Francisco in 1932, Burch has lived and worked in France since 1951. He is known for his numerous theoretical writings on film, compiled in books such as *Theory of Film Practice* and *La lucarne de l'infini*. He has made six other films, including *La Fiancée du danger*, 2005, and *Cuba entre chien et loue*, 1997.

The Forgotten Space, 2010, won the Special Orizzonti Jury Prize at the 2010 *Venice Film Festival*.

Louise Simard, Head of Multimedia



SéminArts 2014-2015 AT THE MAC

INTRODUCTION TO THE ART OF COLLECTING CONTEMPORARY ART

Discover:

- An artist's studio
- An art gallery
- A corporate collection
- A private collection

SÉMINARTS WINTER 2015

February 18 to April 15, 2015
(in French)

or

February 25 to April 22, 2015
(in English)

FIVE WEDNESDAY EVENINGS PER SERIES

From 7:30 to 9 p.m. Cost: \$225

INFORMATION AND REGISTRATION

www.macm.org

514 847-6244

This program is offered thanks to the generous support of the Claudine and Stephen Bronfman Family Foundation.



SéminArts

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec

NUIT BLANCHE AT THE MAC

FREE
ADMISSION

SATURDAY,
FEBRUARY 28
FROM 6 P.M.
TO 2 A.M.

ACCESS TO
ALL EXHIBITIONS
Simon Starling
Sophie Calle
Allan Sekula

MASKS UP!
WORKSHOP FOR ALL
Create unusual and
colourful masks

MAC EDUCATORS

BAR AND
OTHER GOODIES (\$)

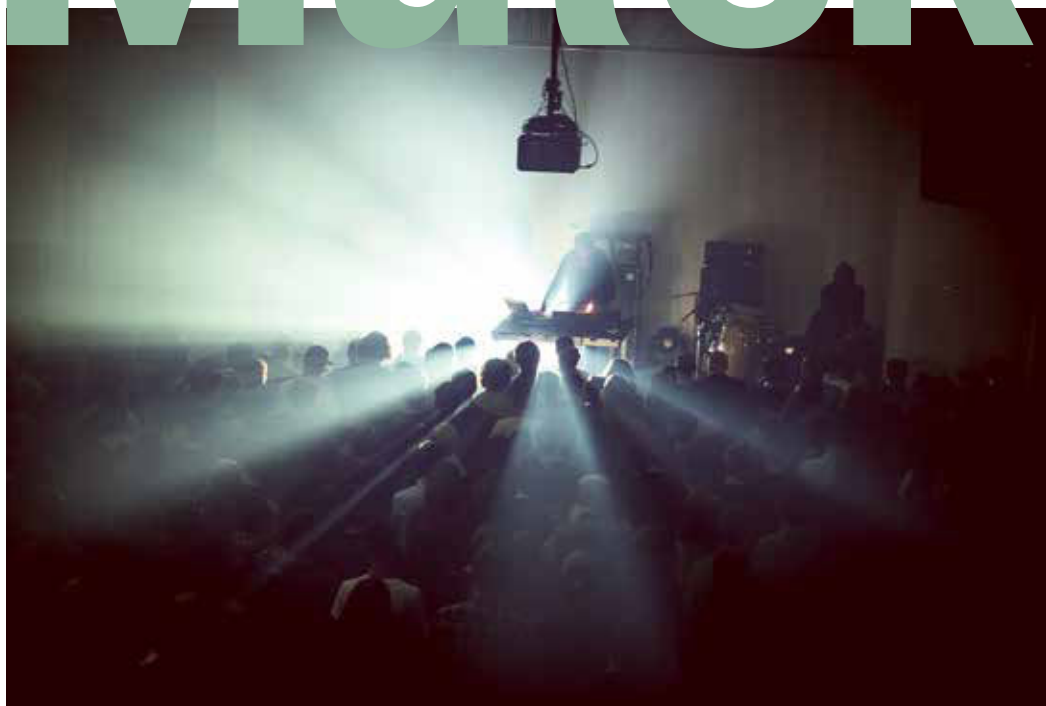
MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec



May 27 to 31, 2015

Sixteenth Edition of

Mutek



From May 27 to 31, 2015, the Musée will welcome the sixteenth edition of the Mutek Festival: five days of performances and celebration of creativity in electronic music and sonic experimentation, offering an original, technologically advanced program.

Every year, Mutek brings to Montréal the most visionary artists in these disciplines. Founded and directed by Alain Mongeau, who has monitored evolving trends in new media and digital culture for more than twenty years, it has quickly become a major event, a benchmark in the area of electronic music, and has earned a reputation as a North American leader in its field. The high calibre of the Festival's programming draws an enthusiastic audience. Last spring, nearly 10,000 people attended the performances given for the fifteenth anniversary of the two major digital-creation festivals, Elektra and Mutek, at the Musée. The event was a huge success, with more than 150 artists providing powerful performances. It brought together leading figures on the international scene and offered an excellent springboard for emerging artists on the local scene.

As a space of discovery and possibilities, the Musée is delighted to once again welcome Mutek, whose commitment to creativity in the realm of music echoes that of the Musée toward contemporary art.

The sixteenth edition of Mutek will take place in various spaces in and around the Musée, and will see the return of free performances on the Place des Arts plaza and nocturne evenings in Beverley Webster Rolph Hall.

Louise Simard

The March Break and summer day camps each have different programming, but both offer youngsters an opportunity to enjoy an enriching and very special artistic experience. During their time at camp, they will discover the exhibitions on view at the museum while becoming acquainted with the world of many internationally renowned artists. Inspired by the works observed, the campers will produce, in spaces conducive to creativity, fascinating projects as they explore a variety of visual and digital arts techniques.

The March Break day camp will take its impetus from the masks of British artist Simon Starling and from works newly added to the Collection. Acrylic painting, paper folding, coloured ink and computer graphics will all be on the menu.

The summer day camp program, for its part, will be built around the exhibition by Québec artist David Altmejd. His spectacular pieces, made using many different materials, will prompt participants to create in unusual ways: painting-collage, drawing, plaster, sculpture, silkscreen on T-shirts, video and more...

In a fun atmosphere and led by dynamic educators, the day camp promises a memorable experience! On Fridays at 4 p.m., the youngsters will proudly present their creations at a monster vernissage. You can register your child now. Don't delay: space is limited.

Maxime Lefrançois, Interim Head of Art Workshops

Musée Day Camp

March Break and Summer



March Break, March 2 to 6, 2015, for children age 7 to 11.

Summer 2015, several sessions available, for children age 6 to 15.

The fees are \$225 (excluding tax) and cover all materials required and daycare from 7:30 to 9 a.m. and from 4 to 6 p.m. On Fridays, because of the vernissage at 4 p.m., there is no afternoon daycare. Meals and snacks are not provided (fridge and microwave oven available).

Visit our website www.macm.org/camps

Information and registration: 514 847-6266

Or by e-mail: camp@macm.org



Photo: Guy L'Heureux

Arrimage...

When Hundreds of Children Exhibit at the Musée

For more than fifteen years, the Musée d'art contemporain de Montréal has had the annual pleasure of presenting *Arrimage*,* an exhibition showcasing the creations of several hundred elementary and secondary schoolchildren on the island of Montréal. For visitors, it is a chance to see the product of a creative process that evolves throughout the school year. First of all, on visits to the Montréal Science Centre and the Musée d'art contemporain de Montréal, the students explore a theme with both scientific and artistic content. Then, under the guidance of their art teachers, they try out different materials and techniques, and use them to give visual expression to their thoughts on the chosen theme.

April 11 to 26, 2015

This year, the project revolves around the senses. Exploring the scientific aspect first, the participants examined the following questions: How many senses do we have? How many tastes are we able to perceive? Are the hands the only way we use the sense of touch? Do the senses work together as a team? Then, on a visit to the Musée, they observed two recent series by French artist Sophie Calle dealing with the sense of sight. Lastly, equipped with all their senses, they analysed other works on view at the museum. For indeed, although we operate in the sphere of the visual arts, the other senses are regularly called upon, both to create works and to receive them.

From April 11 to 26, 2015, visitors can see the results of this creative endeavour in an exhibition where they just might also be able to taste, smell, hear and touch... Who knows?

Sylvie Pelletier, Head of Tours

* *Arrimage* is a project organized under the program *A Montréal School for All* instituted by Québec's Ministère de l'Éducation, du Loisir et du Sport in collaboration with the Montréal Science Centre.

A Grand, Historic Ball!



Organizing committee: Debbie Zakaib, Chair, Sophie Banford, Violette Cohen, Ruby Brown, Nathalie Goyette, François Dufresne, Danièle Patenaude, Josée Noiseux, Katerine Rocheleau, Marie-Josée Simard and Robert Côté (absent)

Guy Côté, Alexandre L'Heureux, Alexandre Taillefer, Debbie Zakaib and François Dufresne

Stephen and Claudine Bronfman

Josée Noiseux and Bertrand Cesvet

Christine Boivin and François Dufresne

Sophie Banford and Marie-Claude Lortie

Antoine Ertaskiran and Élise Boulanger

Photos: Philippe Casgrain

For the 2014 edition of the Musée Ball, honorary co-chairs were Guy Côté, Portfolio Manager and Senior Vice-President, National Bank Financial, and Alexandre L'Heureux, Chief Financial Officer, WSP Global Inc.

An A-list of guests gathered on Saturday, September 20 to pay tribute to their much-loved Musée. Under the spectacular artistic direction of Sid Lee, artists, dancers and DJs led the 700 guests on a journey to the centre of the *In Aeternam* universe for an unforgettable evening of celebration.

Debbie Zakaib, the indefatigable and enthusiastic Chair of the organizing committee, surrounded herself with outstanding support provided by committee members Sophie Banford, Ruby Brown, Violette Cohen, Robert Côté, Nathalie Goyette, Josée Noiseux, Danièle Patenaude, Katerine Rocheleau and Marie-Josée Simard.

This must event of Montréal's fall season raised more than \$525,000 for the Musée Foundation. We are most grateful to all our partners: National Bank Financial, WSP Global Inc., Sid Lee, Borden Ladner Gervais, Deloitte, Fondation Jeunesse Vie (CGI), McCarthy Tétrault, McKinsey & Company, Pomerleau, Power Corporation of Canada, Quebecor Media/Vidéotron, Stikeman Elliott, Stingray Digital, Telus, Debbie Zakaib and Alexandre Taillefer.

National Bank Private Wealth 1859 Collectors Symposium



In the spirit of a museum's art acquisition committee, the eighth Collectors Symposium, generously sponsored by National Bank Private Wealth 1859, was held, quite unusually, in the exhibition galleries of the *Biennale de Montréal*, on Tuesday, November 4.

Co-chaired by Julie Couture and Pascal de Guise, this fundraising event for the Musée Foundation brought together some sixty guests who were invited to take part in selecting the next work that will enrich the Musée Collection.

The Curator of the Collections, Josée Bélisle, and Musée curators Lesley Johnstone and Mark Lanctôt presented three outstanding works featured in the *Biennale de Montréal: Fatigues*, 2014, by Abbas Akhavan; *Liquidity Inc.*, 2014, by Hito Steyerl; and *The Prophets*, 2013, by Richard Ibgby and Marilou Lemmens.

Following their deliberations, our guests selected the video installation by Hito Steyerl, *Liquidity Inc.* Born in Munich in 1966, the artist lives and works in Berlin. Using water as a metaphor, Steyerl sets up a large, curved structure, a sort of enveloping wave, covered with blue exercise mats like those found in martial arts studios. She tells the story of financial advisor Jacob Wood, born in Vietnam, orphaned by the war and then brought to the United States under President Gerald Ford's Operation Babylift. Wood lost everything in the crisis of 2008. He then embarked on a new career in martial arts. Water plays a central role in this remarkable story, in large part because of the words of Bruce Lee, who explains that to succeed in martial arts, you must "be water."

The Foundation wishes to thank Birks Group for its invaluable participation.

Danièle Patenaude and Josée Bélisle

Hito Steyerl

Liquidity Inc., 2014

Installation, single-channel HD video projection (colour, sound, 30 min)

and architectural structure

Photo: Courtesy Wilfried Lentz, Rotterdam, and the artist



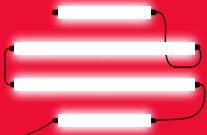
Éric Bujold, Julie Couture and Pascal de Guise

Jean-Luc Mongrain, Linda Durand and Alain Bouchard

Dominique Toutant, Josée Noiseux and Bertrand Cesvet

Photos: Philippe Casgrain

LES NOCTURNES DU MAC



FEBRUARY 20, 2015
FROM 5 P.M. TO 2 A.M.
THE MAC IS ALL YOURS!

EXHIBITIONS

PERFORMANCES

DJ'S

ART WORKSHOPS

BAR SERVICE
AND LIGHT BITES

RESTAURANT

FREE FOR MACARTE HOLDERS
INFORMATION AND TICKET
PURCHASE MACM.ORG