

**David Altmejd Jon Rafman**  
**L'Œil et l'Esprit SéminArts New**  
**Discoveries and Other Obsessions**  
**Acquisitions Jean-Pierre Gauthier**  
**Cercle des Printemps**  
**Les Printemps du MAC**







Photo: John Londoño

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David Altmejd  
*The Islandz*, 2011  
Polystyrene, expandable foam, epoxy  
clay, epoxy gel, wood, synthetic hair,  
resin, coconuts, acrylic paint, metal  
wire, glitter, latex paint  
366 × 102 × 102  
Photo: Farzad Owrang  
Courtesy The Brant Foundation Art  
Study Center, Greenwich, Connecticut

Cover  
David Altmejd  
*The Flux and The Puddle* (detail), 2014  
Plexiglas, quartz, polystyrene,  
polyurethane foam, epoxy clay, epoxy  
gel, resin, synthetic hair, clothing,  
leather shoes, thread, mirror, plaster,  
acrylic paint, latex paint, metal wire,  
glass eyes, sequins, ceramic, synthetic  
flowers, synthetic branches, glue, gold,  
domestic goose feathers (*Anser anser  
domesticus*), steel, coconuts, aqua resin,  
burlap, Sharpie ink, wood, coffee  
grounds, lighting system including  
fluorescent lights  
328 × 640 × 714 cm  
Photo: Lance Brewer  
Courtesy Andrea Rosen Gallery,  
New York

The Musée d'art contemporain de Montréal is immensely proud to celebrate two exceptional Montréal artists, both well loved here and admired throughout the world. First of all, a major career-spanning survey of the extraordinary and singular work of David Altmejd, a show marking our first collaboration with the Musée d'art moderne de la Ville de Paris, where the exhibition, titled *Flux*, began its journey. Culminating in a homecoming for David, this ambitious and spectacular show features all major cycles of the sculptor's important output of the last fifteen years, including all manner of hybrid constructions, such as giants, heads and large sculptural environments where animal and human, biological and mineral, decay and rebirth, the grotesque and the glamorous coexist in transformative and fascinating, if uneasy, alliances.

Secondly, but equally importantly, we're delighted to present Jon Rafman's first Canadian museum show. Part anthropologist, part filmmaker and archivist, Jon has brilliantly explored the virtual worlds of Google Street View and Second Life as bizarre environments infused with loss, romanticism, humour and fantasy. His uncanny ruminations within Internet subcultures, resulting in videos, sculptures and photographs, can take the form of disjunctive narratives straddling both past and future, while collapsing the real and the virtual. Encompassing digital conception and production, his very distinctive and sometimes disturbing work draws both melancholy and boldly comical conclusions about the effects of technology on human interaction and subjectivity.

The Musée also presents two wonderful displays from its collections. One is a major exhibition conceived as a point of view on the Collection by our remarkable artist Geneviève Cadieux, whose lips (*La Voie lactée*) have adorned the roof of our institution for almost twenty-five years. Like *L'Œil et l'Esprit*, the last book by the great philosopher of phenomenology Maurice Merleau-Ponty, whose title she borrows, this exhibition is also a glorious ode to the primacy of perception.

My first collection show here at the Musée, *New Discoveries and Other Obsessions*, suggests certain concerns and interests with respect to the development of the Collection, at the centre of which is the fine new acquisition, *Vault*, by German artist Thomas Demand. New works are displayed along with less recent ones, with one room devoted to Geneviève Cadieux's *Broken Memory*, not seen for over a decade—a powerful work of minimalist sculpture troubled by a woman's persistent, existential and ultimately political *cri de cœur*.

**John Zeppetelli, Director and Chief Curator**

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## Exhibitions

### David Altmejd – Flux

June 20 to September 13, 2015

### Jon Rafman

June 20 to September 13, 2015

### L'Œil et l'Esprit Geneviève Cadieux's Point of View on the Collection

Until October 18 2015

### New Discoveries and Other Obsessions

Until October 18 2015

### Collection Loto-Québec: Nadia Myre

June 20 to October 18 2015

## Artist and Curator Talks

### Talk by artist David Altmejd

Thursday, June 18 at 6 p.m.  
In French

### Conversation between artist Jon Rafman and exhibition curator Mark Lanctôt

Thursday, June 25 at 7 p.m.  
In English

## Nocturnes

Friday, September 11, 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.

### Nocturne on Friday, September 11, 2015:

8:30 p.m., 10:30 p.m. and 12 midnight

## Art Videos

May 5 to 31, 2015

### Play it Again Nam

Dir.: Jean-Paul Fargier, Montréal, Vidéographe, ©1990  
30 min. In French.

### Gary Hill: Transcending the Senses

(part of the series: *Video Artists, Video Art: Film at the Fringes of Experience*)

Originally produced by Westdeutscher Rundfunk in 2001; dir.: Gary Hill, Princeton, Films for the Humanities & Sciences, ©2004  
54 min. In English.

June 2 to 28, 2015

### John Max: A Portrait

Prod./dir.: Michel Lamothe, [Québec], Michel Lamothe, ©2010  
94 min. In English with French subtitles.

June 30 to August 2, 2015

### Chaorismatique: David Altmejd

Prod./dir.: Rénauld Bellemare, Montréal, Imagide inc., ©2012  
52 min. In French with English subtitles.

August 4 to 30, 2015

### Works & Process: Daniel Buren

Dir.: Gilles Coudert and Sébastien Pluot, Paris, a.p.r.e.s éditions, ©2011  
Selected excerpts: *Vit et travaille in situ*, 2002, 26 min – *The Eye of the Storm*, 2005, 13 min – *Allegro vivace*, 2011, 13 min  
52 min (approx.). In French with English subtitles.

September 1 to 26, 2015

### William Kentridge: Anything Is Possible

Dir.: Charles Atlas, [Arlington], Art21, ©2010  
54 min. In English.

September 29 to October 18, 2015

### Art 21: Art in the Twenty-First Century

PBS Home Video, Arlington, Art21, ©2003 (Season One and Two); ©2009 (Season Five)  
Selected excerpts: *Ann Hamilton* (under "Spirituality"), 15 min (approx.) – *Kiki Smith* (under "Stories"), 12 min (approx.) – *Cindy Sherman* (under "Transformation"), 20 min (approx.)  
47 min. In English.

## 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. Registration required: 514 847-6266

### Hybrid Humanity

June 23\* and 30, 2015  
Space limited to 20 participants.

### Paint a Portrait!

July 7, 14, 21 and 28, 2015  
Space limited to 20 participants.

### Paint a Landscape!

September 15,\* 22 and 29, and October 6, 2015

### Sculpt a Bas-Relief!

October 13, 20 and 27, and November 10, 2015  
Four stages will be involved in this project: modelling, moulding and unmoulding, followed by the addition of colour (patina). Each stage is a prerequisite for the next. Attendance at all four sessions is therefore necessary. Cost of the entire series: \$64.

### LabO TechnO

These digital and visual arts workshops will allow participants to explore and experiment with new technologies for producing computer-generated images (Mac environment). Every Saturday, a different workshop will be offered.

### Space, Form and Pixels

September 19 and 26, and October 3, 10 and 17, 2015, from 1:30 to 4 p.m.  
For all, with family or friends (age 10 and up)  
Space limited to 14 participants.  
Cost: \$16 per workshop.  
Registration required: 514 847-6266



## Art Workshops

Give free rein to your imagination by creating images inspired by a piece on display at the Musée, while trying out different techniques, media and materials.

### Summer Combo Two is better than one!

Includes workshop and tour of the exhibitions Program intended for all: daycare centres (age 5 and up), day camps, community organizations and any other group interested in art. One adult per 10 children; free for accompanying adults.

**Information/reservations: 514 847-6253**

### Little Giants

Tuesday to Friday, from June 23 to July 24, 2015 10 a.m. to 12 p.m. and 1 to 3 p.m.  
David Altmejd's spectacular, meticulously crafted sculptures will inspire participants to create hybrid figures that bear a connection to the animal kingdom and to the human species, in particular. The oddity and wide variety of materials used (wire, fur, synthetic hair, Plexiglas, wood, glass beads, sand, sequins, feathers, plaster, dried acrylic, ink, etc.) will generate bold contrasts while infusing the overall composition with an intense vitality.

### Two-Tone

Tuesday to Friday, from July 28 to August 20, 2015 10 a.m. to 12 p.m. and 1 to 3 p.m.  
The motifs and contrasting colours that can be seen in Henri Matisse's painting *Portrait au visage rose et bleu* will prompt us to paint, in our own, original way, a fine-looking two-tone face.

### 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, 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 Family Sundays in July or August 2015.**

## Art Workshops

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

Information/reservations: 514 847-6253

### Dazzle Your Eyes!

May 15 to June 18, 2015 (except May 24)  
No doubt about it, Marie-Claire Blais's painting *Brûler les yeux fermés*, 2012, shimmers with eye-dazzling heat. After observing this work, you'll paint abstract images covered with successive delicate, transparent layers revealing luminous, circular forms.

### The Other Side of the Picture

May 24, 2015, Montréal Museums Day\* at 1, 2, 3 and 4 p.m.  
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! Photograph your finished works, and they'll reveal themselves in a completely different light.

### Little Giants

Family Sundays June 21 and 28, and September 6 and 13, 2015 at 1:30 p.m. and 2:30 p.m.

### Emily's Forest

September 15 to October 18, 2015  
September 26 and 27, 2015, Journées de la culture,\* at 1:30 and 2:30 p.m.  
Viewed through the eye of Emily Carr, landscape painting takes on a unique character that goes well beyond the representation of nature. In that same spirit, we will attempt to shed light on forests swept by a subtly coloured wind.

\* Free activity

## 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.)  
\$5 youth (age 13 to 17)  
Free admission for children under 12 and MACarte cardholders  
\$30 families (2 adults with children)  
Half-price Wednesday evenings 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](mailto:lucie.rivest@macm.org)  
Martine Perreault (Media Centre): [martine.perreault@macm.org](mailto: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

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June 20 to September 13, 2015



# David Altmejd



This major exhibition, the first collaborative undertaking between the Musée d'art moderne de la Ville de Paris and the Musée d'art contemporain de Montréal, provides a critical, retrospective survey of the work of internationally renowned Québec artist David Altmejd. It was first presented in Paris, from October 10, 2014 to February 1, 2015. Between Paris and Montréal, MUDAM Luxembourg welcomed an abridged version, reconfigured by the artist, from March 7 to May 31, 2015.

The presentation at the Musée features some thirty works produced over the last fifteen years, in addition to a new, site-specific piece. One of the key works in the show, *The Flux and the Puddle*, 2014, brilliantly sums up the main motifs and concerns that fill Altmejd's remarkable, vigorous imagination.

His spectacular sculptures, meticulously crafted out of a wide assortment of components and materials, draw on a hybrid, cumulative aesthetic to conjure up the powerful forces of decay and regeneration, and to establish a metaphorical dialectic between the human world and the animal realm.

Altmejd quickly earned a reputation for his baroque depictions of the enigmatic figure of the werewolf, which constantly undergoes transformations. However, he does not offer stories or scenarios but, rather, reveals inspired iterations of a unique spirit and sensibility, in tune with the meanderings of a lucid dream.

Bringing together a minimalist structural rigour contrasted with unfolding fields of energy, Altmejd recognizes the primacy of the conceptual approach in shaping the cycles that run through his work: heads, constructed, architectural pieces, werewolves, bird men, giants, bodybuilders, guides, watchmen... The abrupt changes in scale (from the minuscule to the monumental), profusion of materials (crystals, mirrors, synthetic hair and fur, resin, wood, metal) and the various devices he uses to occupy the space (platforms, display cases, oversized cabinets) are all strategies that position the artist as a creator of all possibilities.

Universal in its scope, Altmejd's work merges the self and the other in the constant, repeated echo of the mirror image and the intensity of the primal, human, animal presence at different moments in the cycle of life.

Born in Montréal in 1974, David Altmejd lives and works in New York. He represented Canada at the 52nd *Venice Biennale*, in 2007, and won the Sobey Art Award in 2009. Other exhibitions include the 8th *Istanbul Biennial*, in 2003; New York's *Whitney Biennial*, in 2004; and the first *Québec Triennial* at the MACM, in 2008. Altmejd's work may be found in the following collections: Musée d'art contemporain de Montréal; National Gallery of Canada; Art Gallery of Ontario; Montreal Museum of Fine Arts; Les Abattoirs, Toulouse; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; MOCA – Museum of Contemporary Art, Los Angeles; and MUDAM – Musée d'art moderne Grand-Duc Jean, Luxembourg. He was recently made a companion of the Ordre des arts et des lettres du Québec.

This exhibition was organized by the Musée d'art moderne de la Ville de Paris / Paris Musées and the Musée d'art contemporain de Montréal.

**Josée Bélisle, Curator of the Collections**

# Flux

*The Flux and The Puddle* (detail), 2014  
Plexiglas, quartz, polystyrene, polyurethane foam, epoxy clay, epoxy gel, resin, synthetic hair, clothing, leather shoes, thread, mirror, plaster, acrylic paint, latex paint, metal wire, glass eyes, sequins, ceramic, synthetic flowers, synthetic branches, glue, gold, domestic goose feathers (*Anser anser domesticus*), steel, coconuts, aqua resin, burlap, Sharpie ink, wood, coffee grounds, lighting system including fluorescent lights  
328 × 640 × 714 cm  
Photos: Lance Brewer  
Courtesy Andrea Rosen Gallery, New York



# Jon Rafman

*You Are Standing in an Open Field (Waterfall)*, 2015  
Inkjet print mounted on Dibond,  
resin, polystyrene  
152.5 x 228.5 cm  
Collection of the artist

*Kool-Aid Man in Second Life*, 2009  
Video, variable length  
Collection of the artist

Photos: Courtesy the artist

Jon Rafman (b. 1981) is a Montréal-born and based artist who, for his first major museum exhibition in Canada, has assembled a vast body of work in a variety of photographic works and video installations. While this selection covers a relatively short period of time, it articulates how as an artist he stands in for other archetypes such as the tour guide, the *flâneur* and the ethnographer. The exhibition will also feature recent developments in the artist's approach to sculpture which, on many levels, bridges the gap between the virtual and the real.

Rafman's rapidly evolving and diverse practice is not marked by clear-cut stages or periods. Rather, he condenses many concerns into individual works, and varies the emphasis accordingly. For example, the *New Age Demanded* series of images and sculptures exists simultaneously as an online catalogue, database or photoblog, and unique printed images and sculptures that reference modernist poetry (the title of the series is taken from a poem by Ezra Pound) and sculpture (the forms are evocative of Constantin Brancusi, Hans Arp and Henry Moore), as well as classical statuary. They are symptomatic of so-called "post-studio" production means in their application of digital manufacturing technologies (imaging software, 3D printing, computerized milling). More importantly, though, Rafman's use of these technological tools allows the works to evoke a sense of futurity that is at once past (as related to modernist imagery) and present (in their seductive techno-fetishistic finish), hence underlining our constantly changing relationship to the future.

In Rafman's work—especially in his videos—there is a form of layered nostalgia that manifests itself through nods to high and low culture, such as Internet memes, art history and video games, to name a few. Most of these works are presented here in DIY-crafted viewing stations that reference both high-end design from the early 1980s and vernacular suburban furniture from the sixties and/or seventies.

One of the major characteristics of the work in this survey, which is often associated with online culture, is the way it allows viewers to rethink their relationship to technology. More specifically, Rafman questions how it is that we, as a society, have established a new technological order based on a utopian ideal, only to then discredit any and all utopias as organizing principles for our societies. Our over-reliance on—as well as fascination and disappointment with—the Internet and the digital realm as potentially radically non-hierarchical democratic spaces is at the heart of these works.

**Mark Lanctôt, Curator**

June 20 to September 13, 2015



To coincide with this exhibition, the artist is presenting three selections of works from the series *The Nine Eyes of Google Street View* in locations outside the museum: on Jeanne-Mance south of Sainte-Catherine, along the Lachine canal near Atwater market and along Monk boulevard in the Sud-Ouest borough. These presentations are organized by the Maison de la culture Marie-Uguay and the Ville de Montréal's Public Art Bureau in collaboration with the Musée d'art contemporain de Montréal.

Last fall, the Musée invited Geneviève Cadieux to plan an exhibition of works from the Collection. The artist proposed an inclusive, eclectic and generous selection of more than one hundred works, covering all disciplines and generations. Exuberant and carefully laid out within the space, this exhibition titled *L'Œil et l'Esprit* reveals a cohesive grouping of formal, conceptual and thematic affinities. Cadieux demonstrates a thorough knowledge of the Collection and shares with us her interest in the major genres, photography and, above all, art that matters and that transforms. What follows is a brief summary of her thoughts gleaned during a conversation that took place this past March 27. J.B.

# L'Œil et l'Esprit

*Point of View on the Collection*



**The title.** I was looking for a title that would summon up both the artist's thought and the artist's gaze. In glancing over my bookshelves, I came across *L'Œil et l'Esprit* (published in English as *Eye and Mind*), Maurice Merleau-Ponty's last book, written in Provence, while he was looking out at the landscapes painted by Cézanne. Although it's not a contemporary piece of writing, I find it quite powerful and it speaks to me in its fundamental relationship to painting, which is important to me. I was trained in painting, even though that's not the essence of my practice. I'm interested in all practices, in fact. In this show, many periods are paired together and different media are represented. We begin with a bold portrait and landscape gallery that displays paintings, photographs and drawings dating from 1868 to the present. Female portraits and nudes hang opposite male portraits and landscapes, with historical or clearly more contemporary photographs interspersed here and there. This to and fro between periods and stylistic movements is totally in keeping with the way I approach art history.



**The works.** I was delighted to accept this invitation because I see, in the curating process, complete freedom of choice and the possibility of achieving a creative drift in the Collection. I've been coming to the Musée for thirty-five years, so I'm familiar with many of its works. I also spent a long time exploring the database of the Collection inventory: by genre (portrait, for example), alphabetical order, origin... There are nearly 8,000 works in the Collection and the choices became agonizing. Admittedly, I could have put together several shows. But at a certain point you have to stop and make that leap. I worked intuitively, concentrating on certain priorities: the presence of women, which was essential, and of visionary works and figures, my interest in young artists, the rediscovery of constructivism, the fresh appeal of abstraction, a contextualizing of modern masters (Matisse, Arp, Giacometti), and so on.

**The space.** Of the hundred or so works that make up the exhibition, half are on view at the entrance to the galleries, in a specially built first gallery. Then, parallel to that gallery, and behind it, a series of twenty small sculptures are spread out on a long table. After that, the space is completely open, so that each work stands out on its own, but always in relation to those around it. From the outset—and this was very clear in my mind—I didn't want any walls. I wanted the works to coexist everywhere in the same way in the viewers' gaze: both in the enthusiastic accumulation at the start of the show and in the extent and relative economy of the two large adjacent spaces. I didn't want to configure a specific space for each of the works but, rather, offer them a mental space. I take a great deal of pleasure looking at the works without considering their scale—something that can be clearly seen in the constant changes in scale from one to the next. The progression through the exhibition takes you full circle, no matter where the gaze may alight: different connections are formed, depending on the visitor's movements. The exhibition layout works like one very large installation.

**Geneviève Cadieux,  
Guest Curator**



From left to right: Works by  
Bruce Nauman [© Bruce Nauman/  
SODRAC (2015)], Raymond Gervais,  
Claude Tousignant and Ann Hamilton

Photos: Richard-Max Tremblay

A concise snapshot pointing to certain concerns and interests with respect to the development of the Musée's Collection, this exhibition showcases some exciting new acquisitions embedded within endlessly inspiring older works from its holdings. The selection is intended to offer a sustained meditation on the status of the image and the object, while reflecting on their often complicated relation to reality. It hopes, ultimately, to engage the viewer in an active and productive dialogue.

Until October 18, 2015

# New Discoveries





# and Other Obsessions

At the ideological and physical centre of this collection display is a new acquisition, Thomas Demand's *Vault*, 2012. Typically, Demand works with charged, real-world events involving social or political intrigue: in this case, the discovery of dozens of missing paintings found in a strong room.

Demand uses a newspaper image, a photograph taken by French police in the Wildenstein Institute's vault in Paris, depicting framed paintings turned toward the walls, their painted surfaces hidden from view. He built a life-size three-dimensional paper sculpture in his studio from this image, which he then carefully lit and photographed. The resulting artwork invokes a philosophical conundrum involving memory, authenticity and representation, as well as being a mesmerizing photograph of a sculpture of a photograph—triply removed from reality.

Like Demand's art, the rest of the works on display are not quite what they first appear to be, as conceptual strategies or narrative back stories confer unexpected meaning, provoke new interest and give greater resonance to the work. Nicolas Baier's *Réminiscence*, 2012, a dramatic photographic image of endlessly receding clouds, may at first view seem like a Romantic celebration of untamed nature but is, in reality, a scientific rationalization in its use of climatic data to build a computer-generated image of the weather. Other artists such as Jeff Wall also deploy a stylized realism in creating scenes that are highly constructed and referential. In *The Quarrel*, 1988, Wall seems to compress the narrative of a full-length feature film into one backlit still image, frozen yet intimate, of a couple at night in bed.

The exhibition culminates in a work that offers a further paradox, for once again, much is tantalizingly hidden from view: a large, austere, minimalist, trapezoidal sculpture by Geneviève Cadieux, *Broken Memory*, 1995, in some ways the apogee of modernist abstraction, is punctured by four audio speakers and contaminated by a profoundly human lament.

Left to right: Works by Jeff Wall, Carlos & Jason Sanchez, Thomas Demand [© Thomas Demand/SODRAC (2015)] and Nicolas Baier

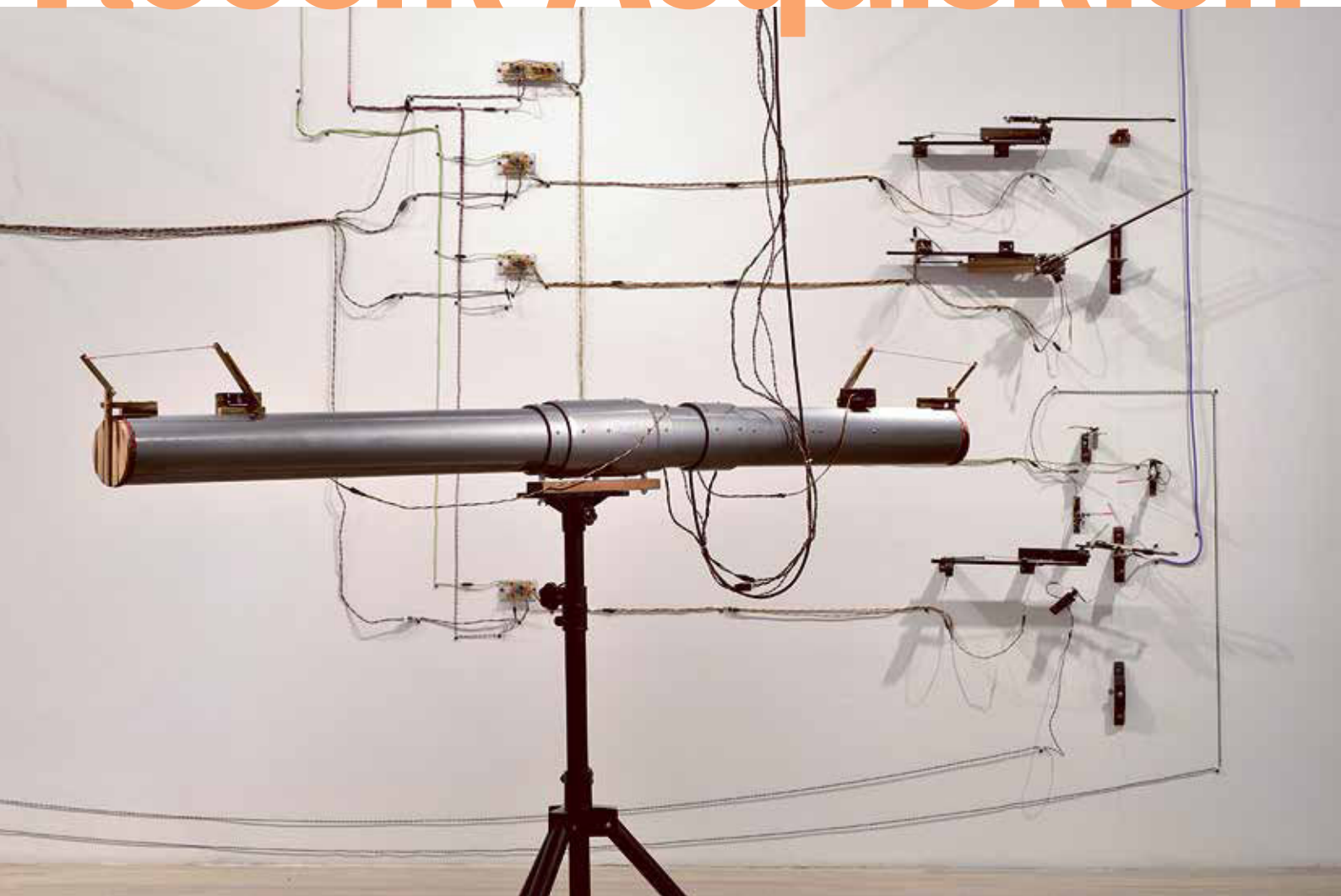
Geneviève Cadieux  
*Broken Memory*, 1995  
Tinted glass, sound track, loudspeakers, audio wires, wood  
193 × 356 × 246.5 cm  
Purchased with the support of the Canada Council for the Arts' Acquisition Assistance program  
Collection of the Musée d'art contemporain de Montréal

Photos: Richard-Max Tremblay

John Zeppetelli

Since the mid-1990s, Jean-Pierre Gauthier has created kinetic sculptures and installations whose inventiveness derives from the metaphorical power he attaches to the found objects that populate his work. He plays with these objects masterfully, in the same way he would play with musical instruments and components for capturing sound. Sound is essential, moreover, in his practice, which also encompasses performance, improvisation and composition. The Musée devoted a first critical survey to Gauthier in 2007; it also owns three of his works: two kinetic wall pieces—*Marqueur d'incertitude (L'Araignée)* and *Marqueur d'incertitude (La Coquerelle)*, 2006—and the sculpture/musical installation *Battements et papillons*, 2006. In this last piece, a solitary piano reacts to visitors' presence and starts to play for them, generating an immediate effect of surprise and wonder. Despite its shiny covering, the instrument is laid bare for us, revealing the wiring, cables and mechanisms that allow it to play and control its performance.

# Recent Acquisition



## Orchestre à géométrie variable, 2013-2014

# Jean-Pierre Gauthier



*Orchestre à géométrie variable*, 2013–2014  
Immersive, kinetic sound installation  
19 compositions totalling 68 min 27 s  
Bows, exotic wood, ABS tubes,  
loudspeakers, microphones, cables,  
19 micro-controllers, transformers,  
motors  
Collection of the Musée d'art  
contemporain de Montréal  
Acquired with the support of  
the Canada Council for the Arts'  
Acquisition Grants program  
Photos: Daniel Roussel

It is clearly of paramount importance for the Musée to bring strong works into its Collection, works that attest to the emergence and mastery of practices conducted outside the traditional disciplines. Jean-Pierre Gauthier's original, relevant, hybrid approach offers a dazzling synthesis of visual, kinetic and sound art.

*Orchestre à géométrie variable*, 2013–2014, is a kinetic, immersive sound installation that was presented last fall at Montréal's Galerie B-312. A definite highlight of the 2014 art season, this ambitious work filled the gallery space with a stunning array of sculptural and wall elements. It comprises nineteen compositions with succinct titles that reflect a unique musical inspiration. Some examples: *Parfum d'Orient*, *Triste Soliste*, *Quasirock*, *Rush & Roule*, *Désynchronicité*, *Cymbales*, all prompted by different styles of music. The work could be compared to a 3D drawing or a new musical language. The overall structure is based on a methodically regulated set-up, a rationalized tangle of audio cables, electronic and mechanical components, and loudspeakers. Jean-Pierre Gauthier has truly transformed his way of working with programming tools and thus created sound compositions with this new, purposely programmable orchestra.

The acquisition of this major work was made possible by the Canada Council for the Arts' Acquisition Grants program.

Josée Bélisle

It has already been five years since the Musée d'art contemporain de Montréal, in collaboration with the Claudine and Stephen Bronfman Family Foundation, began offering the SéminArts series providing an introduction to the art of collecting contemporary art.

# SéminArts



## **SéminArts in figures**

More than 400 people have taken part in the 20 series of five SéminArts gatherings offered to date. Altogether, 24 collectors, 20 artists, 14 gallerists and 11 heads of corporate collections have welcomed these participants to the 65 evenings held in French and the 35 evenings held in English.



Young professionals, students, retirees: the profile of participants is highly varied. Some of them, collectors of more traditional art, want to learn about contemporary art and its own, distinct network. Those who are already familiar with it dream of stepping behind the scenes in art creation, promotion and sales. Others would like to meet people who share their interest in this eclectic art that constantly provokes, questions and reinvents itself. Attending as couples, with friends or on their own, they all enjoy the friendly get-togethers with passionate players in the art world. Much of the success of the SéminArts evenings is due to these dynamic hosts ready to share their expertise. Artists agree to open up their work space, occasionally for the first time, to as many as twenty-five curious visitors to whom they describe their creative process and the conditions under which they pursue their careers. Gallerists receive, with the utmost professionalism, budding collectors who are sometimes perplexed or questioning. Curators of corporate collections guide the groups of participants through the art on display in their workplace and explain the impact of contemporary art on employees and the importance of private and public corporate collections for the local art market. Finally, generous collectors agree to open the doors of their modest apartments or stylish homes to show how works of contemporary art have defined their living environments.

To allow more exchanges with players in the art world, for the last three years the museum has also organized the springtime **SéminArts hors série** and autumn **SéminArts at Art Toronto** activities. The first of these is an opportunity to visit different types of contemporary art venues and delve deeper into certain issues related to collecting. The second offers privileged access to the largest international art fair in Canada and enables participants to discover galleries and prestigious collections in Toronto.

In response to the ever-growing public interest in learning about collecting contemporary art, the Musée d'art contemporain de Montréal, with the support of the Claudine and Stephen Bronfman Family Foundation, is constantly thinking of ways to enrich the various activities in the SéminArts program.

**Véronique Lefebvre, co-ordinator of the SéminArts program**

### SéminArts

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

In fall 2015, two series are being offered:

- In French: September 30, October 14 and 28, November 11 and 25
- In English: October 7 and 21, November 4 and 18, December 2

Cost: \$225 per series, 15% off for MACarte holders

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

### SéminArts at Art Toronto 2015

An exclusive tour of the *Toronto International Art Fair*

October 23 to 25, 2015

Cost: \$200

In English and French, depending on the number of participants, for SéminArts activities on the program. VIP *Art Toronto 2015* activities take place in English.

For information and registration:

514-847-6244

seminarts@macm.org

Launch of the Cercle des Printemps  
 Anna Antonopoulos and Christine Boivin,  
 co-chairs of the Cercle des Printemps  
 and members of the Board of the Fondation  
 du Musée, with François Dufresne,  
 President of the Fondation du Musée  
 Photo: Philippe Casgrain



# Cercle des Printemps

On October 1, 2014, more than 250 young professionals gathered at the Musée d'art contemporain de Montréal for the launch of the Cercle des Printemps. This new initiative of the Musée Foundation is designed to raise awareness of the various issues involved in contemporary art among the city's young philanthropists. Members of the Cercle—co-chaired by Anna Antonopoulos and Christine Boivin—have a chance to add to their understanding of art through various cultural activities. The schedule includes exclusive visits to galleries, artists' studios, private collections and the Musée vaults.

Thanks to the committee members' commitment and dedication, a tour of the *Biennale de Montréal 2014, L'avenir (Looking Forward)* was arranged last October, in the company of Sylvie Fortin, Executive and Artistic Director of the *Biennale*, and Skawennati, guest artist at the event, whose innovative new-media projects tackle the notions of history, future and change.

Two other visits—to the collection of the law firm McCarthy Tétrault, guided by Robert-Jean Chénier, a partner in the firm, collector and major patron of the Musée d'art contemporain de Montréal, and to the private collection of Debbie Zakaib and Alexandre Taillefer, Chair of the Musée Board—were also much enjoyed by our young members of the Cercle des Printemps.

**Naila Del Cid**



Tour of the *Biennale*  
 October 31, 2014  
 Photo: Sébastien Roy

Discover the McCarthy Tétrault  
 collection  
 November 26, 2014  
 Photo: Sébastien Roy

Visit to the collection of Debbie Zakaib  
 and Alexandre Taillefer  
 March 31, 2015  
 Photo: Sébastien Roy

Les Printemps du MAC are now a well-established tradition in Montréal. This year's edition, titled META, was held on April 17 around the theme of change. Inspired by the works of British artist Simon Starling and French artist Sophie Calle guests were invited to take part in an unpredictable, continually evolving evening.



# Les Printemps du MAC



"Les Printemps du MAC were my introduction to the Musée d'art contemporain de Montréal," acknowledges the honorary chair of the evening, Sacha Haque, Senior Legal Counsel and Assistant Secretary at Power Corporation of Canada. The goal of the annual event is to raise the museum's profile among the next generation of philanthropists and increase young businesspeople's awareness of today's art and artistic creation.

The evening, presented by Power Corporation of Canada and BMO Financial Group, was co-chaired this year by Maria Antonopoulos, Manager, Marketing Communications at Antonopoulos Group, and Eleonore Derome, associate at Blakes business law firm. The dynamic Printemps 2015 organizing committee was made up of Alexandra Mohsen (National Bank), Alexandra Zins (DentsuBos), Alexandre Brosseau (Speakeasy), Audrey Barbeau (PSP Investments), Dominic Keyserlingk (VM Medical), Elsa Vilarinho (Cossette), Fatima Atik (Telus), Geneviève Sharp (Aldo Group), Marie-Ève Gingras (Torys), Maude N. Béland (UQAM), Nicolas Rubbo (McCarthy Tétrault), Sébastien Moise (Alfred) and Stefanie Stergiotis (DentsuBos).

Les Printemps du MAC are extremely proud of the success of the META event, which attracted close to a thousand young, art-loving philanthropists to the Musée. The evening raised over \$200,000 for the Musée Foundation.

The Foundation thanks the META evening partners: Power Corporation of Canada and BMO Group. Prestige partners: Lexus Canada; Fasken Martineau. Printemps partners: Blakes; Davies; Dentons; and Stikeman Elliott. Equinox partners: McCarthy Tétrault; Torys; Fried Frank; and Deloitte. The Foundation also thanks the DentsuBos advertising agency and Cohn & Wolfe public relations firm for their loyal, generous contribution for the past several years.

Front row: Stefanie Stergiotis, Geneviève Sharp, Maria Antonopoulos, Sacha Haque, Maude N. Beland, Naila Del Cid  
Back row: Alexandra Mohsen, Alexandra Zins, Elsa Vilarinho, Dominic Keyserlingk, Nicolas Rubbo, Eleonore Derome, Fatima Atik, Audrey Barbeau, Marie-Ève Gingras

Christopher Saunders and Annie Deir

Béatrice Côté, Stéfanie Stergiotis, Sylvie Tremblay, Linda Paradis and Josée Tremblay

Photos: Philippe Casgrain



# Join the MAC

## RATES

	1 year	2 years
<b>Adults</b>	\$35	\$60
<b>Students</b>	\$25	\$40
<b>Families</b> (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  
15% off several activities offered at the MAC (SéminArts, Creative Tuesdays, day camps and children's parties)  
Free admission to the Family Sundays art workshops

## PRIVILEGES

Enjoy discounts from our cultural partners.  
Complete list at [macm.org](http://macm.org)

MACarte is available at [macm.org](http://macm.org), the Musée ticket counter and the Boutique.