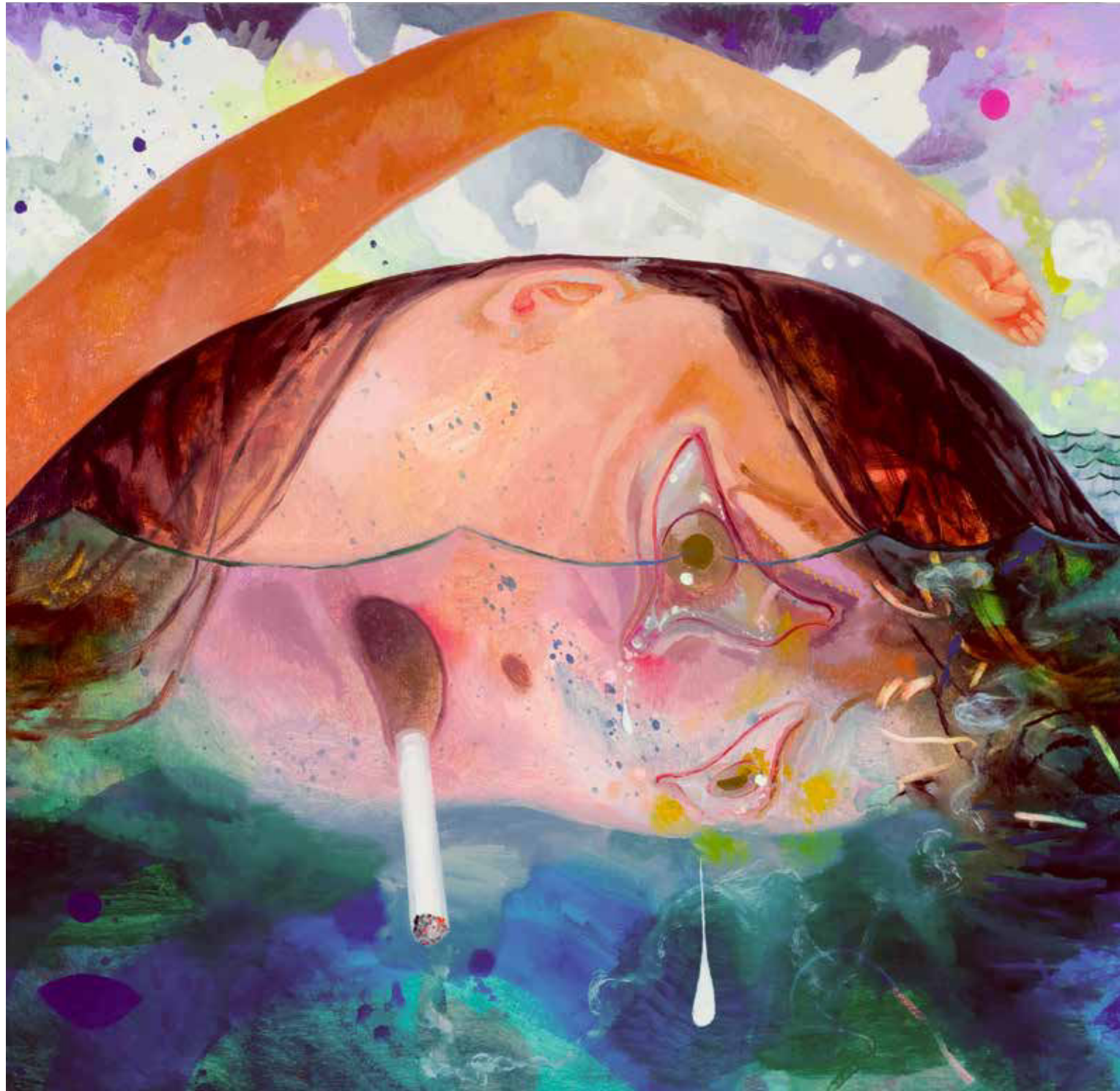


Dana Schutz Patrick Bernatchez
Camille Henrot Michel de Broin
Museomix Ragnar Kjartansson
Musée's New Exhibitions on Tour
Musée Ball



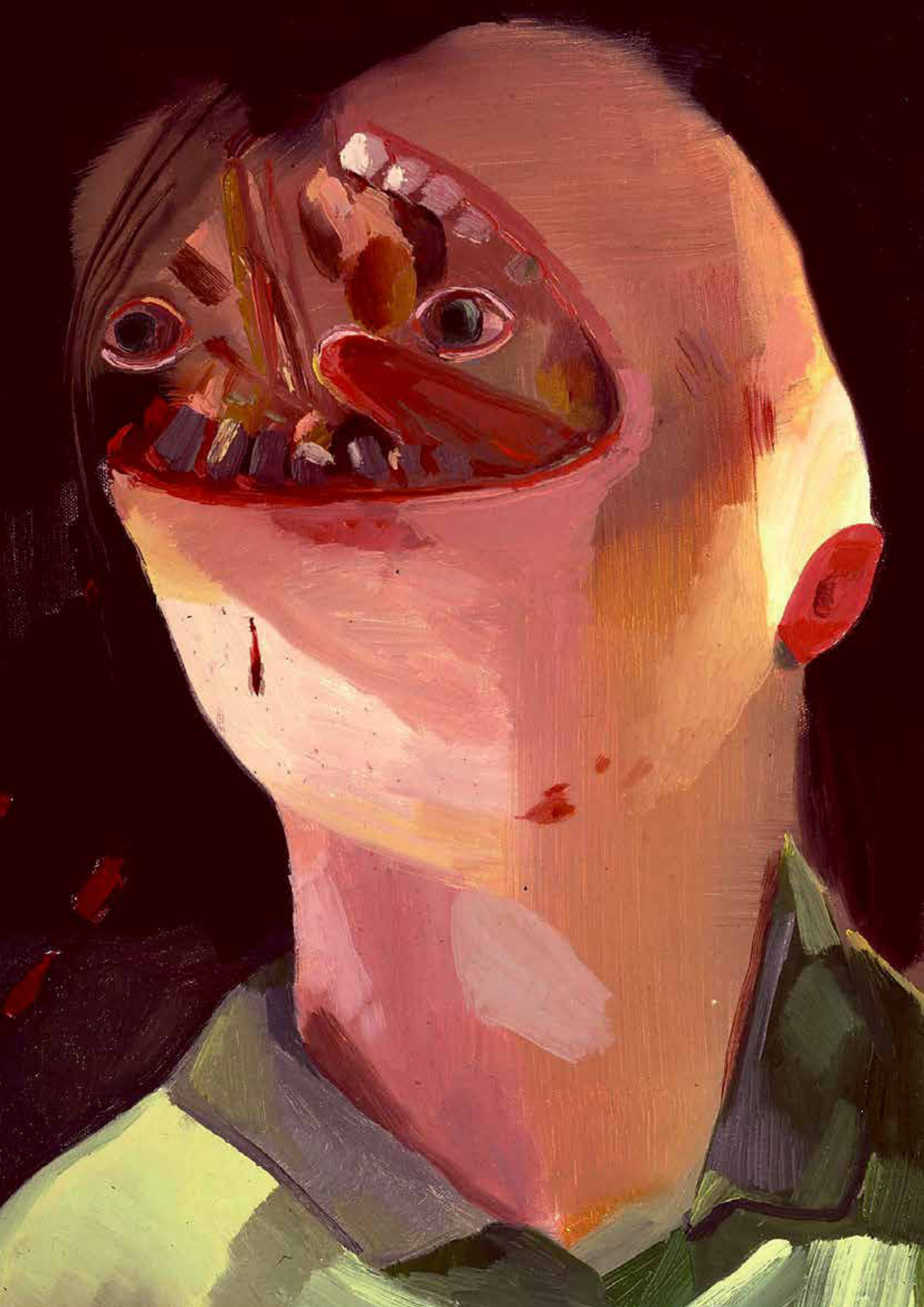




Photo: John Londoño

The Musée d'art contemporain de Montréal is a triumph of provocative multi-disciplinarity, with our three fall exhibitions by three extraordinary artists—Dana Schutz, Patrick Bernatchez and Camille Henrot—variously featuring painting, drawing, sculpture, sound and video. What may at first glance appear to be three unrelated propositions are shown, on closer inspection, to share a deep concern for mutation, metamorphosis and transformational cycles of destruction and regeneration.

In her first Canadian survey exhibition, American painting sensation Dana Schutz forces us to imagine unthinkable situations and unspeakable acts, as the artist expertly conjures all manner of absurdly improbable scenarios in and through paint, running the gamut from comedy and discomfort to pathology and disfiguration. The work of this internationally renowned painter is informed by rereadings of early twentieth-century avant-gardes, principally cubism and expressionism, and almost every other movement and revival up to this day. It can be understood as a productive conversation with the history of painting and as a compelling testament to painting's complex and supposedly unending death throes. Every mark and gesture, every acid hue in Schutz's sometimes disturbing work is willed from somewhere at once primal and intelligent, surfacing as something inevitable and charged.

Following the museum's recent successful exhibitions of two great Montréal artists, David Altmejd and Jon Rafman, we're delighted to turn our gaze now to another stunning Montrealer, Patrick Bernatchez, whose sensibility, poetics and fearless imagination dazzle in a wide-ranging body of work that explores notions of space, time and duration. A co-production between the Musée d'art contemporain de Montréal and Casino Luxembourg, where it was presented in fall 2014, the exhibition travelled to Brussels this past summer before moving on—continually evolving and mutating—to Montréal, with yet another iteration being conceived for Toronto after our presentation. Bernatchez builds conceptually with oppositions of light and dark, life and death, noise and silence, evolution and decomposition. Constantly transforming cycles plunge us into a beautiful and mythical abyss. Mutation is omnipresent and a key factor in this major show by a leading Québec artist, which incorporates exquisitely executed drawings, reconfigured music and sound, sculptural installation and evocative, time-bending film.

With the award-winning video installation *Grosse Fatigue*, New York-based French artist Camille Henrot set herself a huge challenge: telling the story of the creation of the universe. A spoken-word poem mixes scientific history with Creation myths belonging to religious (Hindu, Buddhist, Jewish, Christian, Islamic) and oral traditions. This dizzying fusion of science, anthropology, myth and speculation structures a visual unfolding or cataloguing with a series of opening and closing computer windows that reveal the sometimes recontextualized treasures of the Smithsonian Institution in Washington, D.C., where the video itself was the result of a production residency. Rather than trying to tell a truthful story, *Grosse Fatigue* attempts to describe the crushing impossibility of organizing the world's vast knowledge in thirteen minutes. It will enchant and infuriate, and ultimately produce its own knowledge as a wildly inventive and intuitively dextrous work of art.

And, finally, the Musée is delighted to host Museomix in early November for their very first collaboration with a contemporary art museum. This innovative venture will open up the museum and its collection to a broad array of professionals and enthusiasts, who will come together to develop and imaginatively conceive educational enhancements and prototypes for reinterpreting works of art with the latest digital technologies, ultimately trying to reimagine the museum experience.

John Zeppetelli, Director and Chief Curator

<
Dana Schutz
Face Eater, 2004
Oil on canvas
58.4 x 45.7 cm
Private collection, New York
Courtesy the artist and Petzel Gallery,
New York

Cover
Dana Schutz
Swimming, Smoking, Crying, 2009
Oil on canvas
114.3 x 121.9 cm
Collection of the Nerman Museum of
Contemporary Art, Johnson County
Community College, Overland Park,
Kansas
Gift of Marti and Tony Oppenheimer and
the Oppenheimer Brothers Foundation
Courtesy the artist and Petzel Gallery,
New York

Shaving, 2010
Oil on canvas
182.9 x 213.4 cm
Private collection, London
Courtesy the artist and Petzel Gallery,
New York



Dana Schutz

A zinging chromatic and figurative universe is unleashed in this exciting, career-spanning exhibition by leading American painter Dana Schutz. A powerful meld of figuration and abstraction, her art features all manner of improbable scenarios, unthinkable situations and unspeakable acts, and in so doing endlessly expands painting's capacities for meaning, pleasure and significance. Informed by early twentieth-century avant-gardes, principally cubism and expressionism, Schutz's work is an extraordinary and joyful mash-up where a multitude of references and allusions collide.

Schutz is always willing to depict that which resists representation. She has taken to addressing the body's mutations and vulnerabilities in time and space—in *How We Would Give Birth*, 2007, and *Twin Parts*, 2004, for example—while the self-cannibalization paintings *Face-Eater*, 2004, and *Self-Eater 3*, 2003, both attest to a brilliant dialectic of destruction and regeneration. In the comically poignant *Swimming, Smoking, Crying*, 2009, a woman is drowning in misery, submerged in water with arm raised in mid-stroke, yet also crying and smoking a cigarette. It is deeply affecting. *Shaking, Cooking, Peeing*, 2009, sports a long-haired figure shaking uncontrollably, holding a knife in one hand and a cup in the other, with liquids caught in a mid-air freeze-frame, while jets of pee splash and pool between her feet. Horror, leavened by a sense of bemused, resigned futility.

Dana Schutz was born in Livonia, a suburb of Detroit, in 1976. She received her BFA at the Cleveland Institute of Art and her MFA at Columbia University, New York, in 2002. She first came to attention with her inaugural exhibition *Frank from Observation*, 2002, based on the conceit of Schutz as the last painter on earth, representing the last subject. Our catalogue presents her brilliant career in detail. Dana Schutz's works can be seen in numerous public collections. Her work over the past decade has had a marked influence on contemporary painting. The exhibition at the Musée d'art contemporain de Montréal will be the artist's first solo presentation at a Canadian institution. It will offer an overview of Schutz's work, with particular emphasis on highlights of her recent output.

John Zeppetelli

October 17, 2015 to January 10, 2016



Piano in the Rain, 2012
Oil on canvas
223.5 x 213.4 cm
Private collection, New York
Courtesy the artist and Petzel Gallery,
New York



Patrick Bernatchez

October 17, 2015 to January 10, 2016
Les Temps inachevés

Patrick Bernatchez: Les Temps inachevés brings together, for the first time, major works from two cycles that span years of conceptualization, creation, production and presentation: *Chrysalides*, 2006–2013, and *Lost in Time*, 2009–2015. It thus provides an opportunity to examine the scope of an interdisciplinary, polymorphous practice that embraces film, sound, sculpture and photography, in addition to painting and drawing.

Triggered by the chance finding of a notebook in which mould patterns had grown, *Chrysalides* revolves around questions of life and death, the passing of the seasons, growth and decomposition, metamorphosis, mutation and transformation, decay and contamination. The Fashion Plaza, an industrial building in Montréal where the artist had his studio for many years, is the locus of the cycle—at once production site and exhibition venue, subject and shooting location, metaphor and allegorical device. The cycle, which began in 2006 with a series of graphite and ink drawings, was completed in 2013 with the sound installation *Fashion Plaza Nights*. It also includes a trilogy of films *I Feel Cold Today*, *Chrysalide* and *13*, which together provide a portrait of the building's inner workings, architecture and inhabitants.

Time in all its dimensions is the overriding leitmotif of *Lost in Time*: past, present and future, lived time, cosmic time, performative time, time travel, the space-time continuum. Thus far the cycle comprises over twenty works, including films and videos, audio recordings, sound-based installations, photographic and etched-mirror works, and sculptural objects. At its centre is *BW*, a watch that measures millennia, its single hand taking a thousand years to make a full rotation. In *Lost in Time*, a feature-length film completed for the exhibition, two parallel narratives intertwine: the first follows a helmet-clad, faceless horse and rider adrift in an indeterminate landscape of ice and snow, quite literally lost in time and space, while the second seems to allude to a strange scientific experiment.

Circles, spirals, rotations, revolutions and repetitions are omnipresent in Bernatchez's work. From the circularity of the passage of time to the rotating and revolving of vinyl records, musical scores, camera movements and narrative arcs, these geometric figures and actions function on visual, metaphorical, allegorical and structural levels.

Patrick Bernatchez was born in 1972, and lives and works in Montréal. After acclaim for his films *I Feel Cold Today* and *Chrysalide: Emperor*, presented in the 2008 *Québec Triennial* at the Musée, he was selected as Québec finalist for the 2010 Sobey Art Award. His work has been featured in solo exhibitions at the Künstlerhaus Bethanien, Berlin, in 2010; Galerie Bertrand Grimont, Paris, in 2009 and 2012; Galerie West, The Hague, in 2009 and 2012; and Galerie de l'UQAM, Montréal, in 2011.

Patrick Bernatchez: Les Temps inachevés is a co-production of the Musée d'art contemporain de Montréal and Casino Luxembourg – Forum d'art contemporain, in partnership with Argos – Centre for Art and Media, Brussels, and The Power Plant Contemporary Art Gallery, Toronto. The curators of the exhibition are Lesley Johnstone, Head of Exhibitions and Education at the Musée d'art contemporain de Montréal, and Kevin Muhlen, Artistic Director at Casino Luxembourg – Forum d'art contemporain.

Lost in Time, 2014
Colour film transferred to digital
support, 46 min, sound
Photo: Brigitte Henry

Lost in Time, 2014
Video still

Lesley Johnstone, Head of Exhibitions and Education



Presented in the exhibition *Il Palazzo Enciclopedico* as part of the 55th *Venice Biennale* in 2013, *Grosse Fatigue* earned Camille Henrot the Silver Lion for promising young artist.

Camille Henrot

This video installation unfolds to the rhythm of fluid superimpositions, juxtapositions and associations of images and words in a series of pop-ups and open windows on a screen. The thirteen-minute piece is accompanied by a narration written in collaboration with the poet Jacob Bromberg and spoken by Akwete Orraca-Tetteh. Like all of Henrot's works—films, drawings, sculptures, collections of images and objects—*Grosse Fatigue* speaks of her interest in anthropology, philosophy, literature, music and metonymical relationships.

Henrot produced *Grosse Fatigue* during a residency at the Smithsonian Institution in Washington. Inspired by the encyclopedia concept as she delved into the Smithsonian's collections and databases, she undertook to collect all the Creation stories in the world, even as she was fully aware of the impossibility of this task.

In addition to the Silver Lion at the 2013 *Venice Biennale*, Camille Henrot won the 2014 Nam June Paik Award and was nominated for the Marcel Duchamp Prize in 2010. Her work has been featured in some fifteen solo exhibitions, most notably *Cities of Ys* at the New Orleans Museum of Art in 2013; *The Restless Earth* at the New Museum, New York, in 2014; and *The Pale Fox* at the Chisenhale Gallery, London. This last exhibition was co-produced by Bétonsalon – Centre d'art et de recherche, Paris, Kunsthal Charlottenborg, Copenhagen, and Westfälischer Kunstverein, Münster; it was presented in each of those cities, in turn, in 2014 and 2015. Henrot has taken part in numerous group shows, including the *Triennale du Palais de Tokyo* in Paris in 2012. She is represented in many public and private collections: François Pinault Foundation, Venice; Musée national d'art moderne, Centre Pompidou, Paris; Musée d'art moderne de la ville de Paris; MoMA, New York; Hirshhorn Museum and Sculpture Garden, Washington; Hara Museum, Tokyo; Caja de Burgos, Barcelona; LACMA, Los Angeles; MCA Chicago; NMNM Monaco; and Fonds de dotation Famille Moulin, Paris. Camille Henrot is a graduate of the École nationale supérieure des arts décoratifs de Paris. Born in Paris in 1978, she has lived and worked in New York since January 2013.

Louise Simard, curator, Head of Multimedia



Grosse Fatigue, 2013
Freeze-frame
Colour video, 13 min
© Camille Henrot / SODRAC (2015)
Courtesy the artist, Silex Films
and kamel mennour, Paris

Grosse Fatigue

October 17, 2015 to January 10, 2016



Ragnar Kjartansson

Primarily a performance artist, Ragnar Kjartansson also—and quite naturally—explores the different worlds of the visual arts, music and theatre. He was born in 1976 in Reykjavik, Iceland, where he continues to live and work. His multidisciplinary art is definition-defying yet rigorous; in its own, unique way, it brings together a vast store of contrasting and apparently contradictory dimensions: the various forms of humour, parody and drama; the notions of grandeur, the sublime and horror; the feelings of happiness, sadness and boredom.

The Musée will devote an exhibition to Kjartansson in winter 2016 (from February 11 to May 22) that will include the recently acquired video *A Lot of Sorrow*. This immersive work captures the epic performance by the indie group The National, on the stage of the VW Dome at MoMA PS1 in May 2013, of their 3-minute 25-second song *Sorrow*, which they played over and over, but with subtle modulations, for a total of six hours. Tying together the main elements of the artist's far-reaching aesthetic project—music, the idea of repetition and the notion of endurance—this piece enchants, disarms and captivates viewers, who are literally riveted in front of the spectacular projection. Kjartansson himself appears occasionally on stage, interacting informally with the musicians.

The unceasing, rhythmic flow of these timeless, melancholy laments (*Sorrow found me when I was young, sorrow waited, sorrow won*) offers a potent allegory of the supreme importance of spectacle in today's society.

Josée Bélisle, Curator of Collections



A Lot of Sorrow

Ragnar Kjartansson and The National
A Lot of Sorrow, 2013-2014
Single-channel video,
6 hours, 9 minutes, 35 seconds, sound, 4/10
Collection of the Musée d'art contemporain
de Montréal
A Lot of Sorrow took place at MoMA PS1,
Brooklyn, as part of *Sunday Sessions*.
Sunday Sessions is organized by
Jenny Schlenzka, Associate Curator,
with Mike Skinner, Producer, and
Alex Sloane, VW Fellow
© Ragnar Kjartansson and The National
Courtesy of the artists, Luhring Augustine,
New York, and i8 Gallery, Reykjavik
Photo: Elisabet Davids



Work on new travelling exhibitions is well under way, and the season's most eagerly anticipated projects will soon be launched, starting in October with *A Matter of Abstraction: Collection of the Musée d'art contemporain de Montréal*, and followed by *Patrick Bernatchez: Les Temps inachevés*, in January 2016.

The Musée's New

A Matter of Abstraction

The Musée's main aim in organizing the touring version of the exhibition *A Matter of Abstraction* was to fulfil its commitment to expand audience access to some of the most important works in its Collection. That's exactly what has been achieved with a revised selection of works (paintings, sculptures and drawings) that will travel to three art institutions. First stop is Oshawa, Ontario, where the exhibition is on display at The Robert McLaughlin Gallery from October 10, 2015 to January 24, 2016. It will then return to Québec for two further presentations: at the Centre d'exposition d'Amos, from March 18 to June 12, 2016, and at the Centre d'exposition Raymond-Lastnier, Trois-Rivières, from February 26 to May 21, 2017.

The design of the travelling exhibition *A Matter of Abstraction* is based on its original presentation, as staged and curated at the Musée in 2012 by Josée Bélisle, bringing together major Québec works from the Collection that offer a fresh perspective on abstraction, from its early historical figures to artists of today. Spanning seven decades (1940-2010), the touring version of the exhibition comprises about fifty significant works arranged in various chronological segments to allow visitors to follow developments in abstraction and deepen their understanding of the artists and their works, which are today considered to be a priceless and enduring part of our cultural heritage.

Partial view of the exhibition
A Matter of Abstraction held at the Musée
d'art contemporain de Montréal from
April 12, 2012 to September 14, 2014.
Photo: Richard-Max Tremblay



The exhibition *A Matter of Abstraction* was funded by Québec's Ministère de la Culture et des Communications under its program of support for permanent exhibitions. Its tour has been made possible by the Government of Canada through the Museums Assistance Program of the Department of Canadian Heritage.

Patrick Bernatchez
I Feel Cold Today [from the *Chrysalides*
cycle], 2007
Video still
16-mm colour film transferred to
digital support, 12 min 50 s, sound
Private collection, Montréal

Exhibitions on Tour



Patrick Bernatchez: Les Temps inachevés

Over recent years, there have been increasing collaborations between the Musée and other museums and art centres, with a greater number of co-productions with institutions abroad and a continuation of its travelling exhibitions across the country. *Patrick Bernatchez: Les Temps inachevés*, an exhibition organized with Casino Luxembourg, was first presented in Luxembourg last fall, followed by a smaller presentation of a selection of the works at Argos – Centre for Art and Media in Brussels. This exhibition by one of Québec's most singular artists has now come, in its entirety, to Montréal, where it is on view at the Musée until the end of the year. A new selection of about fifteen works (produced between 2009 and 2015), including photographs, videos, sound pieces and installations drawn from the *Chrysalides* and *Lost in Time* cycles, will then tour Canada as an exhibition organized by the Musée and curated by Lesley Johnstone. Its first stop will be in Toronto at The Power Plant Contemporary Art Gallery, from January 29 to May 15, 2016.

Emeren Garcia, Head of Travelling Exhibitions

*Ponte, Alessandra, "Scenarios de l'Anthropocène: la faille de Cadillac," School of Architecture, Faculty of Environmental Design, Université de Montréal, winter 2015, http://architecture.umontreal.ca/fileadmin/ARC/Mon-espace-info/Infos-pratiques/Orientation/CAO_H2015.pdf

“The definition is not yet officially recognized. The term *Molysmocene*, or ‘age of waste’ in Greek, has been proposed as the most apt for describing the geological age in which we are now living. However, the *Anthropocene* age is the subject of research and discussion in the scientific community, where it originates, and it also involves intellectuals, researchers and activists in varied disciplines and schools of thought, including architects, landscape architects and artists.”*

Michel de Broin

Molysmocene

In July 2015, Montréal artist Michel de Broin invited youngsters at the Musée Day Camp to think about the environmental and climatic problems that threaten life on Earth. To illustrate his ideas in a playful, creative way, de Broin asked them to collaborate on an animated film he was making as part of his artistic project entitled *Molysmocène*. The challenge was a big one: bring inanimate objects to life. “My plan was to imagine how life could start over again from the waste we throw out, basing myself on the genesis of organic life on Earth.” To carry out this major transformation, a room in the Musée was turned into a most unusual laboratory, and a wide assortment of waste-like objects was piled on a table that was lit like a vivarium. The youngsters manipulated, moved and animated, one centimetre at a time, objects of all kinds, to which they gave a trajectory reminiscent of that taken by the earliest micro-organisms that played essential roles in the origin of life on Earth.

Frame-by-frame animated film imposes certain requirements. Every four seconds, an image was captured, a movement unfolded, gestures became fragmented... Bit by bit, at random, isolated choreographies developed and segments of composition took form.

This artistic adventure will be shared with the public in October, when we will be able to observe the results of this research in a monumental video projection on the facade of Théâtre Maisonneuve, Place des Arts, Quartier des Spectacles.

Luc Guillemette, Head of Art Workshops

Molysmocène by Michel de Broin was produced by the Quartier des Spectacles Partnership, Mutek and the National Film Board of Canada as part of the ongoing project *Human Futures*, launched by FACT in co-operation with the Media Architecture Institute, Aarhus University, Public Art Lab and Elektra. The Musée d'art contemporain de Montréal is particularly proud to have made such a creative contribution to it!

The work will be presented as part of *Human Futures* from October 1 to 18, 2015.

Human Futures features eight works produced by four Canadian artists and four European artists. These creations underscore the role of public space as a place for citizens to meet and share. They are interactive, participatory and educational, and invite members of the public to become aware of the common spaces around them and to enjoy original cultural experiences.

To find out the different exhibition sites of all the works, go to www.quartierdesspectacles.com and www.nfb.ca.

Participants:

Élisabeth Audet, Sarah Ayed, Thomas Bergeron, Lambert Gauthier, Philippe Lévesque, Koya Lacombe-Cardenas, Inès Montel, Megan Parent

Musée team:

Luc Guillemette (co-ordination),
Émilie Godbout (mediation),
Michel Pétrin (audiovisual services),
Alexandre Perreault and Saël Simard
(documentation and technical support),
Manon Guérin (secretarial services)

Photo: Alexandre Perreault



On November 6, 7 and 8, the Musée welcomes Museomix, an R&D laboratory focusing on new uses of digital technology in cultural mediation in museums. The event is taking place simultaneously at eleven museums in five countries—in France: at the Cité des Sciences et de l'Industrie, Paris; La Manufacture, a museum dedicated to memory and textile design, Roubaix; Musée National du Sport, Nice; Musée de Bretagne, Rennes; and Musée d'art et d'archéologie, Guéret; in Belgium: at the Musée des beaux-arts, Ghent; and Musée Royal de Mariemont; in Switzerland: at the Musée de la communication, Berne; in Mexico: at the Palacio de Bellas Artes, Mexico City; and in Canada: at the Musée national des beaux-arts du Québec; and Musée d'art contemporain de Montréal.

This is the first time Museomix will be held in a museum of contemporary art. The concept was initiated by a group of people passionately interested in museums, culture and technologies. The inaugural edition of this “open” lab in a museum took place in 2011 at the Musée des arts décoratifs in Paris. Last year, seven museums, including the Montreal Museum of Fine Arts, participated in the fourth edition.

For three days, professionals specializing in digital tools, design, Web culture, the arts, communications and mediation will gather in ten teams, made up of members selected so as to encompass all the types of expertise needed to explore new uses of technological tools for mediating content and culture, and to create functional prototypes in a few hours of intensive effort. The goal is to foster creativity, bring together specialists from different backgrounds, offer them a new kind of professional experience, explore new approaches to museology in the digital age and reinvent the museum experience.

Louise Simard

Museomix

Photo: Mikael Theimer



Musée Ball

A gala evening, with contemporary art happening at the Arsenal ephemeral hotel.



Under the leadership of honorary co-chairs Guy Côté, Portfolio Manager and Senior Vice-President, National Bank Financial, Alexandre L'Heureux, Chief Financial Officer, WSP Global Inc., and Bertrand Cesvet, Chairman and owner, Sid Lee, the stand-out event of Montréal's fall cultural season took place this past September 19.

The 800 guests were invited to a great gathering in that extraordinary venue for celebrating art, the Arsenal, which was transformed into a grand hotel from another age under the generous artistic direction of Sid Lee.

The Ball organizing committee, chaired for a sixth year by the amazing and indefatigable Debbie Zakaib, was made up of Sophie Banford, Ruby Brown, Violette Cohen, Robert Côté, Naila Del Cid, Nathalie Goyette, Josée Noiseux, Danièle Patenaude, Katerine Rocheleau and Marie-Josée Simard.

The evening, which has become an essential fall event on the artistic and philanthropic scene, raised more than \$700,000 for the Musée Foundation. We are most grateful to all our partners who support the development and outreach of the Musée d'art contemporain: National Bank Financial, WSP Global Inc., Sid Lee, Arsenal, Deloitte, Manulife, Pomerleau, Power Corporation of Canada, Québecor Inc., Vidéotron, Stingray Digital, SNC Lavalin, Stikeman Elliott, Telus, Debbie Zakaib and Alexandre Taillefer.

Organizing committee volunteers: Debbie Zakaib (Chair), Marie-Josée Simard, Ruby Brown, Katerine Rocheleau, Nathalie Goyette, Violette Cohen and Sophie Banford

Honorary chairs: Guy Côté, Alexandre L'Heureux, Bertrand Cesvet, John Zeppetelli, Alexandre Taillefer, Debbie Zakaib and François Dufresne

Hélène David, Minister of Culture and Communications, and Jacques Mauger

Jean-François Bélisle, Sarah Lachance and Pierre Trahan of the Arsenal

Lina Di Liello and François Roberge of la Vie en Rose

Photos: Philippe Casgrain

Danièle Patenaude

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www.macm.org



Exhibitions

Dana Schutz

October 17, 2015 to January 10, 2016

Patrick Bernatchez Les Temps inachevés

October 17, 2015 to January 10, 2016

Camille Henrot

October 17, 2015 to January 10, 2016

New Discoveries and Other Obsessions

Until April, 2016

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

Until April, 2016

Artist and Curator Talks

Conversation between artist Dana Schutz and exhibition curator John Zeppetelli

Thursday, October 15 at 6 p.m.

In English

Tour of the Patrick Bernatchez exhibition with the artist and Lesley Johnstone, co-curator

Thursday, October 29 at 7 p.m.

In French

Lectures

Lecture by artist Eric Cameron presented by the Montréal Print Collectors' Society

Thursday, October 8 at 7 p.m.

In English

Lecture by Taryn Simon as part of the international lecture series organized by the Canadian Art Foundation and presented by the Bank of Montréal

Tuesday, December 8 at 7 p.m.

In English (admission fee)

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, November 13, 2015:

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

September 29 to November 8, 2015

Art 21: Art in the Twenty-First Century

PBS Home Video. Arlington, Art21. ©2003

(Seasons One and Two); ©2009 (Season Five)

Selected excerpts: Ann Hamilton (Season One:

"Spirituality"), 15 min (approx.) – Kiki Smith

(Season Two: "Stories"), 12 min (approx.) – Cindy

Sherman (Season Five: "Transformation"), 20 min

(approx.), 47 min. In English.

November 10 to December 6, 2015

Painters Painting: A Candid History of the New York Art Scene, 1940-1970

Prod./dir.: Emile de Antonio. New York,

New Video, ©2010

Participating artists: Leo Castelli, Willem

de Kooning, Helen Frankenthaler, Hans Hofmann,

Jasper Johns, Robert Motherwell, Barnett Newman,

Kenneth Noland, Jules Olitski, Jackson Pollock,

Larry Poons, Robert Rauschenberg, William

Rubin, Frank Stella, Andy Warhol and various

other artists.

1 h 16 min. In English.

December 8, 2015 to January 10, 2016

Treasures IV: American Avant-Garde Film, 1947-1986

San Francisco: National Film Preservation

Foundation, ©2009

Selection of short films that helped shape the

history of American cinema.

1 h 30 (approx.). In English.

Museomix

November 6, 7 and 8, 2015

November 10-15: Presentation of prototypes

Nocturnes

Friday, November 13, 2015

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 scheduled:

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.**

Further series will also be offered in winter 2016.

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**

www.macm.org/activities-and-events/seminarts/

Art Workshops

Give free rein to your imagination by creating images inspired by works on display at the Musée, 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, 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.



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

Information/reservations: 514 847-6253

Emily's Forest

Until October 18, 2015

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. This activity revolves around three splendid paintings by Carr on view in the exhibition *L'Œil et l'Esprit: Geneviève Cadieux's Point of View on the Collection*.

Art with a Twist

October 23 to November 29, 2015

Slowly and continuously, one twist at a time, we will wrap a small, everyday object with thread and turn it into a novel cocoon. This assembly operation will be preceded and followed by a drawing activity involving observation and interpretation. For this occasion, we will take our inspiration from a remarkable 2007-2013 work titled *Fashion Plaza Nights*, by Patrick Bernatchez.

Achoo!

December 4, 2015 to January 10, 2016

The explosive power we find in Dana Schutz's painting *Sneeze*, 2001, will set off a whole series of exceedingly expressive sneezes which you'll paint with exuberant energy!

Holiday Combo

December 29 and 30, 2015, at 1:30 p.m. or 2:30 p.m.

This combo for all, with family or friends, explores the same theme: Achoo!

Dazzle with Colour

January 15 to February 28, 2016

Inspired by Jean-Paul Riopelle's brilliant painting called *Composition*, 1951, we'll use spatulas to paint abstract images produced with spontaneous gestures and dazzling colours.

LabO TechnO

Space, Form and Pixels

October 3, 10 and 17, 2015, from 1:30 to 4 p.m.

Creative Moments

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 or manon.guerin@macm.org

Sculpt a Bas-Relief!

October 13, 20 and 27, and November 10, 2015, from 1:30 to 4 p.m.

Inspired by Fernand Léger's magnificent bronze *Femme aux feuilles* on view in the exhibition *L'Œil et l'Esprit: Geneviève Cadieux's Point of View on the Collection*, this series of activities will focus on a sculptural technique: bas-relief. Cost of the entire series: \$64.

With Time...

November 17* and 24, 2015, from 1:30 to 4 p.m.

November 18* and 25, 2015, from 1:30 to 4 p.m. or from 6 to 8:30 p.m. (The same program is offered during the evening.)

The unique world, refined aestheticism and expressive richness of Patrick Bernatchez's works will prompt you to take the time to create objects that call on the imagination and spark curiosity. In this series of activities, participants will make an assemblage, a drawing based on observation and one based on interpretation.

Breathtaking!

December 8*, 15 and 22, 2015, from 1:30 to 4 p.m.

December 9* and 16, 2015, from 1:30 to 4 p.m. or from 6 to 8:30 p.m. (The same program is offered during the evening.)

The expressive power, vivid colour palette and highly incongruous situations found in Dana Schutz's paintings will encourage participants to paint surprising images and visit unexplored themes.

Spontaneous Gestures and Dazzling Colours

January 26, 2016, from 1:30 to 4 p.m.

January 27, 2016, from 1:30 to 4 p.m. or from 6 to 8:30 p.m. (The same program is offered during the evening.)

Inspired by Jean-Paul Riopelle's brilliant painting called *Composition*, 1951, we'll use spatulas to paint abstract images produced with spontaneous gestures and dazzling colours.

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)

\$30 families (2 adults with children)

Half-price Wednesday evenings from 5 p.m.

Free admission for children under 12 and

MACarte cardholders

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: 11 a.m. to 8 p.m.

Sunday: 12 to 6 p.m.

Closed Monday

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

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Join the MAC

RATES

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

BENEFITS

Free admission to all our exhibitions and Nocturnes
Invitations to openings
15% off at the Musée Boutique
15% off various activities offered at the MAC (SéminArts, Creative Moments, 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

MACarte is available at macm.org, the Musée ticket counter and the Boutique.