

Magazine of the
Musée d'art contemporain
de Montréal

Volume 27, Number 1
Summer 2016

≡ MAC





EDITORIAL

John Zeppetelli
Director and Chief Curator

To mark our long-awaited spring and summer seasons, a complete renewal of the Musée's exhibitions occurs in the months of May and June, continuing our commitment to offer our visitors an ever-changing array of thought-provoking experiences, while celebrating the achievements of six artists in fantastic new displays.

A survey show of the great and perhaps insufficiently celebrated Québec artist Edmund Alleyn, titled *In my studio, I am many*, leads the way. Gathering about sixty works from 1950 to 2000, it endeavours to solidify Alleyn's position as an intriguing postmodernist *avant la lettre*. The exhibition and accompanying major publication re-establish the centrality of this versatile artist—who worked restlessly and brilliantly in many different modes and media, from painting to sculpture to film and installation—in Québec's contemporary art history.



Photo: John Londono

With *Orchestrated*, the Musée is thrilled to install two major new acquisitions, consisting of two very diverse but equally powerful musical and visual orchestrations by Jean-Pierre Gauthier and Ryoji Ikeda. Montréal-based Gauthier is a master builder of kinetic sculptures and drawing machines. With *Orchestre à géométrie variable*, he creates a complex environment for musical instruments and pre-programmed compositions. Paris-based Japanese artist and composer Ryoji Ikeda is in many ways the poet laureate of the digital age. His somberly majestic single-channel projection *data.tron* gives shape, form and sound to data—the invisible particles of encoded knowledge criss-crossing our world—by visually processing vast quantities of information related to computer crashes, the human genome and transcendental numbers.

Digital culture returns full force in an extraordinary lineup for the annual Mutek festival at the beginning of June, featuring local and global stars of the electronic music and experimental sound scenes. Later in June, the Musée is very proud to present a forty-year career survey of one of the most important and influential sculptors of her generation, and a leading Canadian figure, Liz Magor. Magor's mostly figurative work combines an elliptical narrative sensibility with beguiling material considerations, resulting in emotionally resonant sculptures and installations. Varying in scale from the monumental to the intimate, the non-chronologically installed show demonstrates

the thematic and emotional range of this renowned artist, whose concerns include interior mental states, addiction and desire, retail consumerism and how meaning is constructed through material forms and objects.

Lizzie Fitch and Ryan Trecartin are exceptional young artists embodying what can be called a post-Internet aesthetic. Producing tumultuous, complex and frenetically edited video projections installed in sculptural theatres, the artists brazenly chart, with great dexterity and courage, a new social and aesthetic territory. Titled *Priority Innfield*, the installation ambiguously celebrates emerging subcultures and their corresponding idiosyncratic languages drawn from technology and social media, and the relentless self-performance they encourage. These highly scripted and musically composed productions draw from, and exaggerate, popular cultural forms while developing a startling and disquieting new language. Produced by the Zabludowicz Collection, London, for the *Venice Biennale* in 2013, this celebrated installation is a tour de force: a darkly premonitory vision of the future, which may in fact already be the present we live in.

Ryoji Ikeda
data.tron (detail), 2007
Video projection, 6-min loop
Variable dimensions
Collection of the Musée d'art
contemporain de Montréal
© Ryoji Ikeda / Courtesy
Gallery Koyanagi, Tokyo

Cover
Edmund Alleyn
Mondrian au coucher,
1973–1974
Acrylic on canvas and oil on
Plexiglas
168.9 × 168.7 cm (pictorial
element); 172.7 × 99 × 0.85 cm
and 172.6 × 71.2 × 0.85 cm
(sculptural elements)
Collection of the Musée d'art
contemporain de Montréal
Photo: Richard-Max Tremblay

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EDMUND ALLEYN

IN MY STUDIO, I AM MANY

Mark Lanctôt
Curator

The exhibition *Edmund Alleyn. In my studio, I am many* turns the spotlight on one of the less well-established figures in the history of recent Québec art. The ambiguity of Alleyn's position is partly explained by his absence from Québec at the time of the Quiet Revolution. However, it is mainly due to the "multiple personalities" he embodied as an artist. Over the course of his career, as he explored the tensions between the individual and the collectivity, Alleyn went through a succession of stylistic shifts that enabled him to resist any attempt at a definitive classification. Once he was identified with a particular school of thought, he would change his approach and set off in a new direction.

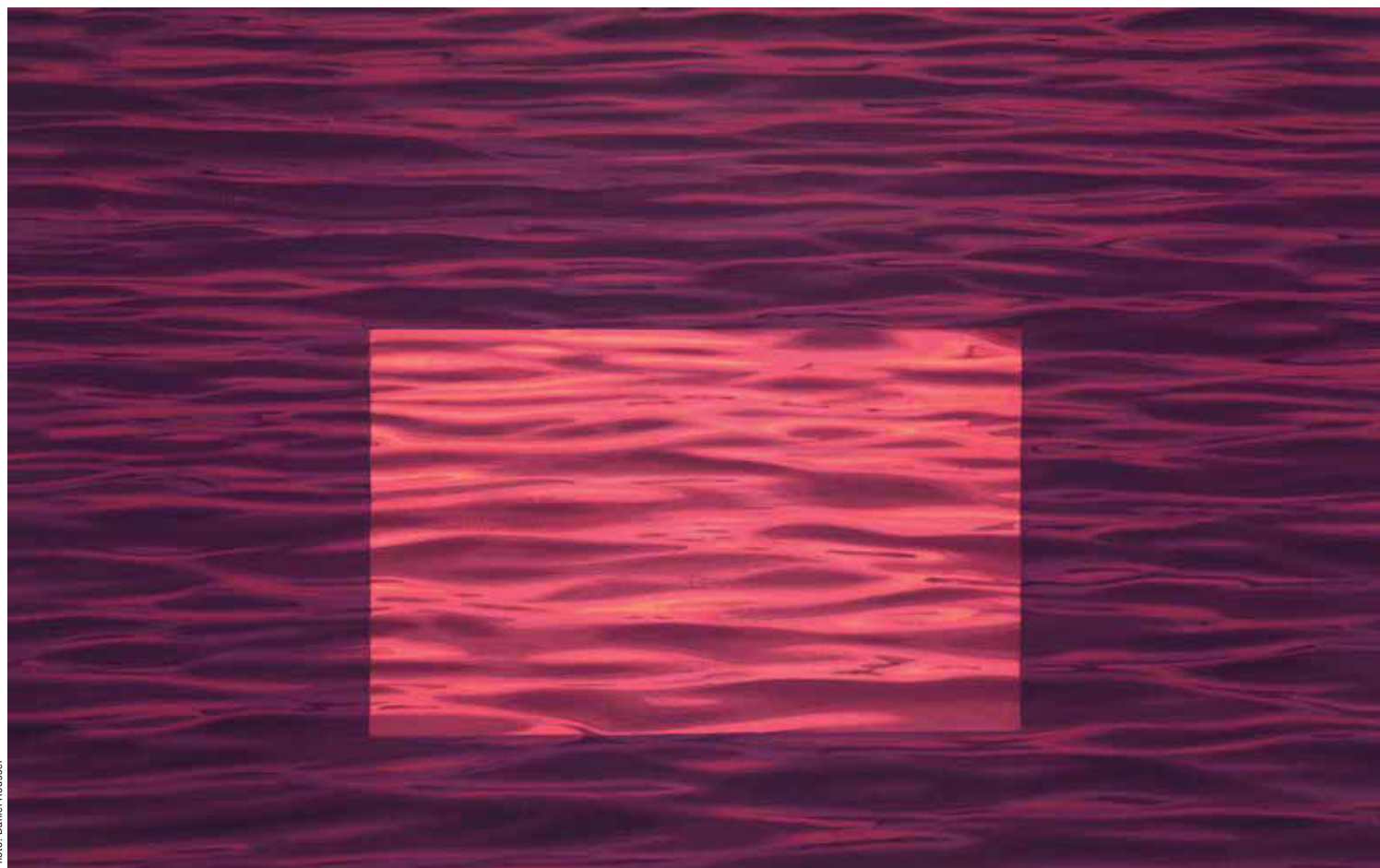


Photo: Daniel Roussel

***Skin*, 1985**

Gouache on cardboard
63.5 × 107.5 cm
Collection of David Jon

Blue Prints (detail) 1978

Cyanotypes mounted on panels

5 elements, 194 x 105 cm each

Lavalin Collection of the Musée d'art contemporain de Montréal

Through a selection of sixty of so works, this retrospective takes a look at Alleyn's career, tracing key moments in his artistic path from the late 1950s to the early 2000s, and so illustrating the versatility of this protean artist.

Edmund Alleyn (1931-2004) was born in Québec City, where he studied with Jean Paul Lemieux at the École des beaux-arts in the early 1950s. He left the city for Paris in 1955 and returned to Montréal in 1971.

Soon after arriving in Paris, Alleyn took up abstract painting despite his skepticism about Automatism, which he had demonstrated by sending a "fake" Automatiste painting to Paul-Émile Borduas for inclusion in the exposition *La matière chante* in 1954. Thereafter, his art fit firmly within his time while defying all categorization and questioning the relationship between individuals and society at large. In 1963, Alleyn entered a brief period in which he developed an imagery vaguely inspired by First Nations cultures. Later, with his works in the late 1960s, he would target the dehumanizing control exerted by technology and the mass media. After his return to Québec in 1971, the works in his *Suite québécoise* would be produced using photographs of anonymous individuals, isolated in the crowds in which they found themselves—alone, but surrounded by their peers, and standing in front of kitsch representations of sunsets. This way of seeing things would evolve. As the artist himself said about his *Indigo* series produced during the 1980s: "[Before,] my painting was based on a questioning of society and the way it operates. Today, it involves a return to the individual, the private individual, an iconography with no precise temporal signposts, favouring interiorization."¹ His quest for interiorization would continue in the *Éphémérides* series produced between 1998 and 2004.

In addition to reconnecting with historically based, monographic exhibitions, this retrospective reveals how the contemporary aspect of artistic practices is not confined to their being situated in the present moment. It is more a matter of understanding how different practices of the recent past can form a crossroads of different space-times. It is a matter of seeing how, beyond its capacity to capture the spirit of its time, the work of a contemporary artist like Alleyn makes several different eras current: he is of his own present time, as is demonstrated by his ties with the aesthetic trends that are contemporary with him; he probes the subjectivity of the memory that brings the past up to the present; and he also brings back the future by speculating as to the social and artistic trends yet to come.

1. Quoted by Diane Régimbald and Alain Petel, in "Edmund Alleyn ou l'insistance du regard," *Parallèle* (April 1990), p. 3.



Photo: Richard-Max Tremblay

JEAN-PIERRE GAUTHIER AND RYOJI IKEDA

ORCHESTRATED

John Zeppetelli

Jean-Pierre Gauthier***Orchestre à géométrie variable*, 2013-2014**

Immersive, kinetic sound Installation

19 compositions totalling 68 min 27 s

Amplifiers, bows, exotic wood, audio cables, metal wires, loudspeakers, micro-controllers, microphones, motors and ABS tubes

Collection of the Musée d'art contemporain de Montréal

Purchased with the support of the Canada Council for the Arts Acquisition Grants program

Two recent acquisitions offer two different perspectives on music and other kinds of visual orchestration. These installations are the work of Jean-Pierre Gauthier, a Montréal-based artist featured in a solo exhibition at the Musée d'art contemporain in 2007, and Ryoji Ikeda, a Japanese composer and visual artist based in Paris, whose film version of *C4I* was presented at the Musée in 2014. While their working protocols and materials differ, these two artists share a common interest in matters related to distribution, composition and arrangement.



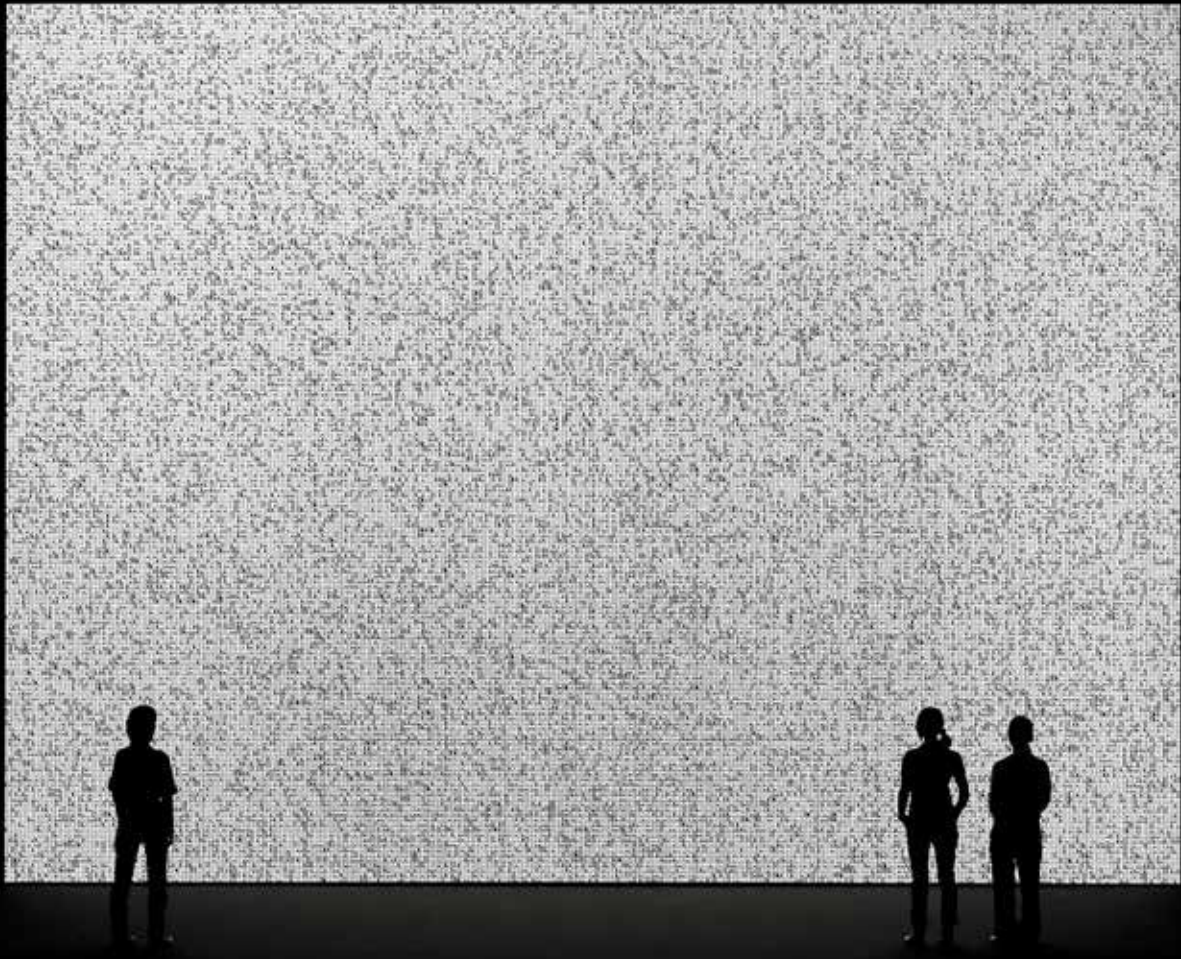


Photo: Ryūichi Maruo

Jean-Pierre Gauthier, a master builder of drawing machines and kinetic sculptures, here lends his talents to instrument building and complex composition. *Orchestre à géométrie variable* is a wildly chaotic but rigorous sculptural environment which combines electronics, primitive robotics and musical elements to stage a sensorial and kinesthetic experience. Nineteen pre-programmed compositions explore a diverse array of musical styles, which together result in a new kind of musical experience.

Exploring notions of the infinite, the immaterial and the transcendental, digital artist and musician Ryoji Ikeda orchestrates the infinitesimally small encoded particles of knowledge—data—into elaborate visual and sonic manifestations of mesmerizing beauty. Part of the larger *datamatics*

project which explores how abstracted views of reality are used to decipher, encode and control the world, *data.tron* consists of three sets of data visualizations: computer crashes and errors, all the information relating to chromosome 11 DNA sequencing, and transcendental numbers, mathematical constants such as e or π —vast, significant numbers without end.

Ryoji Ikeda
***data.tron*, 2007**
 Video projection, 6-min loop
 Variable dimensions
 Collection of the Musée d'art contemporain de Montréal
 © Ryoji Ikeda / Courtesy Gallery Koyanagi, Tokyo

LIZ MAGOR

HABITUDE

Lesley Johnstone and Dan Adler
Co-curators

Liz Magor is one of the most influential Canadian artists of her generation. This non-chronological survey, the most ambitious ever presented, centres on her sculptures and installations produced over the last forty years. The exhibition emphasizes the thematic and emotional range of Magor's practice. From the mental and physical contexts of retail consumerism to the spaces of the museum to the private, interior worlds of addiction and desire, Magor's *oeuvre* has consistently combined a high level of conceptual and procedural rigour with the intense investigation of materials. The show alternates in terms of scale, shifting between displays that are monumental and sprawling on the one hand, to intimate and personal on the other. It focuses on the richly layered nature of Magor's practice—extraordinary in its tendency to meld multiple references to cultures of display, compulsion and consumption, making the case that this visual and emotional richness is one of the reasons why Magor is one of the most intriguing conceptual artists of her generation.



Stack of Trays, 2008
Polymerized gypsum, chewing
gum, found objects
25 x 45 x 47 cm
Private collection, Calgary

Liz Magor (born in 1948) lives and works in Vancouver, British Columbia. Solo exhibitions of her work have been held at Peep-hole, Milan (2015); Art Gallery of Ontario (2015, 1986); Triangle Gallery, Marseille (2013); The Power Plant, Toronto (2003); Vancouver Art Gallery (2002); and on numerous occasions at Susan Hobbs Gallery, Toronto, and Catriona Jeffries, Vancouver. Recent group shows include: *MashUp: The Birth of Modern Culture*, Vancouver Art Gallery (2016); *Pacific Triennial*, Orange County Museum of Art, Newport Beach, California (2013); *Zoo*, Musée d'art contemporain de Montréal (2012); and *The Mouth and other storage facilities*, Henry Art Gallery, Seattle (2008). Magor is the recipient of the Gershon Iskowitz Prize (2014), the Audain Prize for Lifetime Achievement (2009) and the Governor General's Award (2001). She represented Canada at the *Venice Biennale* in 1984, and participated in the *Biennale of Sydney*, Australia, in 1982 and *documenta 8* in Kassel, Germany, in 1987.

There is a tension in Magor's work between the classic concerns of minimal art—working in series, employing non-traditional materials and abstract shapes, while exploring notions of repetition, variation and sameness—and her visual vocabulary, which she opens up to ideas of difference, social identity and psychological conditions. Crucially for Magor, these ideas of difference operate on a conceptual level—as they compete with material and abstract aspects—and are never permitted to become packaged identities that can be consumed (or marketed) with ease.

Magor often juxtaposes casts of clothing, addictive substances, animal corpses and other consumer and household objects in a manner that functions allegorically, that generates meaning by failing to overcome the distance between signifier and signified, a gap that is overshadowed by a feeling of absence. Literal imagery of people is often noticeably absent in her works.

The exhibition includes very recent works—polymerized gypsum casts of cardboard boxes juxtaposed with animals, clothing and packaging material—with works from earlier in Magor's career that are formally and thematically linked. Combinations of cast and found objects—such as *Burrow*, 1999, *Chee-to*, 2000, *Volvic*, 2002, *Carton II*, 2006, *Stack of Trays*, 2008, *Racoon*, 2008, and *Pom Pom*, 2014—attest to Magor's long-standing interests in notions of the uncanny, desire and repulsion. Also included are early large-scale installations such as *Production*, 1980, and *Messenger*, 1996, a reconstruction of a log cabin—filled with an array of materials, including archaic weaponry—resembling a survivalist's refuge; lying within is a plaster figure representing a sleeping dog. The remarkable wall-based installation *Being This*, 2012, consists of twenty-four boxes displaying found garments that have been meticulously snipped, stitched and embellished, while *Violator*, 2015, features an old, found woollen blanket that has been subtly altered by the artist.

Exhibition co-produced by the Musée d'art contemporain de Montréal, the Migros Museum für Gegenwartskunst, Zurich, and the Kunstverein in Hamburg



Photo: SITE Photography



Photo: Tom Hafkenscheid



Photo: SITE Photography

***Being This* (detail), 2012**

1 of 24 boxes, paper, textiles, found objects
48.2 × 30.5 × 6.3 cm
Courtesy Catriona Jeffries, Vancouver

***Speckled Veil*, 2015**

Polymerized gypsum, naturalized bird, cellophane
35 × 31 × 33 cm
Collection of Steven Wilson and Michael Simmonds, Toronto

***Membership*, 2016**

Polymerized gypsum
243.7 × 133.5 × 119.5 cm
Courtesy Catriona Jeffries, Vancouver

LIZZIE FITCH AND RYAN TRECARTIN

PRIORITY INNFIELD

Mark Lanctôt

Photo: Fulvio Oresengo



Since meeting in 2000, Lizzie Fitch and Ryan Trecartin (both born in 1981) have established an expansive collaborative practice that includes video, sculpture, sound and installation. Their work plays with the immateriality of the interpersonal exchanges and relationships that characterize our age, as well as the daily self-performativity that fills the Web. They purposefully guide us toward a time when the connections between technologies and humanity have passed a milestone, but before the effects of this ontological change have been fully assessed. As Trecartin says: “I love the idea of technology and culture moving faster than the understanding of those mediums by people.”¹



Priority Innfield is a “sculptural theater” containing four movies and an ambient sound track presented in five pavilions. The movies, *Junior War*, *Comma Boat*, *CENTER JENNY* and *Item Falls* (all from 2013), unfold at a furious pace without interruption. Shot in a direct, quasi-amateur style, they explore the potential impacts of information technologies on communication, language and identity, and offer a barrage of frenetic images, absurd retorts and exaggerated poses and movements, drawn from a culture based on constant performativity.

Each movie is a chapter in a pseudo-science-fiction narrative that invents a history of future civilizations based on a disjointed rewriting of the theories of evolution. *Junior War* acts as prologue: it comprises sequences filmed by Trecartin in the late 1990s—a time that predates the culture of instantaneous sharing of the events that make up our lives—when the artist was still in high school in Ohio. It documents the excesses of adolescent rituals. The movie thus sets the tone and positions Trecartin as both observer and participant. This dual role is foregrounded in *Comma Boat*, a “making-of” in which Trecartin casts himself in the part of an unstable, neurotic filmmaker, furiously directing his apathetic actors. *CENTER JENNY* and *Item Falls* are set in a so-called post-human future when,

in a reality show university, students (all called Jenny) are trying to understand the “human past” and aspire to climb the rungs of society and reach a higher level.

Developing specific devices for showing the movies is a recurring strategy in the artists’ work. The pavilions in *Priority Innfield* were fabricated while the movies were being shot, and take up their themes and visual elements, such as a reality show set, a bathroom or a suburban park. They serve as viewing areas or observational platforms, and broadcast the ambient sound track. Also exhibited is a compilation of the original movie credit sequences which detail the numerous character names and affinities that populate the *Priority Innfield* universe.

By presenting the movies this way, Fitch and Trecartin create a fluid, open experience in a unified space sealed off from the rest of the world—all the better to underscore the phenomenological and semantic shifts that lie at the heart of their works.

Note that the movies will be presented in their original English-language version.

1. <http://wexarts.org/blog/interview-director-ryan-trecartin>

Ryan Trecartin, Lizzie Fitch/Ryan Trecartin
***Priority Innfield (Fence)*, 2013**

One of five unique freestanding sculptural theatres, exhibiting
CENTER JENNY (HD video)
346.7 × 487.7 × 487.7 cm
Courtesy the artists and Regen Projects, Los Angeles /
Andrea Rosen Gallery, New York

MUTEK



Louise Simard
Head of Multimedia

For the third year in a row, from Wednesday, June 1 to Sunday, June 5, Mutek will enliven the spaces of the Musée d'art contemporain de Montréal, its home in the Quartier des Spectacles, with a vibrant program of electronic music and sonic experimentation.

Ever since it began, Mutek has stood out with its search for the new, its fresh spirit, its eclecticism and conviviality. Founded and spearheaded by Alain Mongeau, Mutek has become a major event over the years, a benchmark in the realm of electronic music and digital creativity, and has forged a reputation as a North American leader in this field. Every year, Mutek brings to Montréal some of the most innovative artists working in electronic music on the international scene, presents powerful performances and offers a superb springboard for emerging figures on the local scene. The seventeenth edition of Mutek will eloquently illustrate the attention paid by the programming team to up-and-coming artists. A hub and a meeting point for the local and international scenes, the festival also affords heightened visibility for women artists and a prominent place for Québec and Canadian artists.



The Musée—itself a space of openness and discovery—is delighted to once again welcome Mutek, whose commitment to new trends in electronic music echoes the museum's commitment to contemporary art.

ART WORKSHOPS FOR ALL

Luc Guillemette
Head of Art Workshops

Optimize

To meet the needs of its different publics in terms of museum education, the Musée d'art contemporain de Montréal has developed educational resources that do not require any previous knowledge and that allow individuals from varied backgrounds to find substance for learning and the opportunity to broaden their horizons. Over the years, and particularly since 1992, when the museum moved to its downtown home, its education team has built up expertise that is made available to the public in two ways: through Interactive Tours and Art Workshops. Depending on their specific interests, visitors may choose either type of activity or, better yet, combine them to optimize their museum experience.

Express yourself

The Musée workshops give visitors of all ages an opportunity to extend their artistic experience by trying out various techniques, media and materials related to a concept or theme found in a work or exhibition. Expressing themselves through the visual arts fosters visitors' desire and ability to create.

Observe

The museum setting in which the workshops are held goes well beyond facilitating direct observation of works of art. The ready access to art objects and the way they are presented allow a particular teaching approach to develop, making the connection between "seeing" and "doing" a productive relationship. What's more, this combination offers visitors a renewed pleasure of discovery while arousing their curiosity in the practices of contemporary artists.

Take inspiration

Contemporary art emphasises visual choices that move far away from modes of conventional representation. It expresses both a certain artistic legacy of the past and concerns of the present. Eclecticism is one of its main characteristics. The variety of works, themes, styles, techniques and materials spurs, nourishes and exercises the imaginations of receptive visitors.

Create

Once their eye has been sharpened through direct observation of original artworks, workshop participants experiment, discover, reinvent and create. Their creations may sometimes be modest, but are always personal and tangible. Producing images turns them into something material and real. With the eye as one of its basic tools, artistic expression also employs means that are specific to the particular discipline, that involve gestures, techniques, processes, materials and tools. At every stage, the workshop educators guide you as you produce your works. Graduates in visual or media arts, arts education, art history, art therapy or museum studies, these educators suggest dynamic strategies, novel tricks and methods suited to all categories of visitors.

Reinvent yourself

It's a proven fact: a good dose of creativity opens up the mind and refreshes ideas, stimulates the imagination, develops personal expression, elicits many different emotions, promotes self-esteem, allows sensitivity to be expressed, sparks the desire to communicate and changes your perception of the world. Taking part in the Musée workshops means enjoying a very special opportunity to reinvent yourself!



Photo: Sébastien Roy

“I think arts education is important not only for artistic communities and the future cultural habits of young people, but also for their success in life in general. Being introduced to art at a young age means more than learning about the arts. It develops all kinds of basic aptitudes for other types of learning.”

Kelly Hill, President of Hill Strategies
Quoted in *Le Devoir*, October 18, 2012



VARIOUS PROGRAMS ARE OFFERED

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Lab0 Techn0
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COME CREATE AT THE MUSÉE!

Activities are also available by reservation.

For groups of 15 participants or more
Reservations and information: 514 847-6253
www.macm.org/en/art-workshops/

CERCLE DES PRINTEMPS

Naila Del Cid



Photos: Sébastien Roy

Tour of the exhibition *Dana Schutz*
Musée d'art contemporain de Montréal
October 27, 2015

Tour of the exhibition *Patrick Bernatchez. Les Temps inachevés*
Musée d'art contemporain de Montréal
October 27, 2015

Visit to the collection of the Caisse de
dépôt et placement du Québec
December 2, 2015

Visit to Galerie Simon Blais with artist
Marc Séguin
January 20, 2016



The 2015-2016 program of the Cercle des Printemps, announced last October 27, promised museum-calibre educational activities and exclusive get-togethers. And the promise was kept!

That same evening, members of the Cercle toured the Dana Schutz and Patrick Bernatchez exhibitions, guided by John Zeppetelli, Director and Chief Curator of the Musée d'art contemporain de Montréal. Swept along by his infectious passion for contemporary art, our guests were introduced to the figurative and abstract world of Dana Schutz. The work of this internationally acclaimed American painter attests to a brilliant dialectic of destruction and regeneration as it addresses the body's mutations and vulnerabilities (J. Zeppetelli, 2015). Our guests were also enthralled by the transcendent creativity of Patrick Bernatchez, for whom transformation and time hold a pre-eminent position in his cycles *Chrysalides*, 2006-2013, and *Lost in Time*, 2009-2015.

The collection of the Caisse de dépôt et placement du Québec (CDPQ) also prompted the admiration of Cercle members. With its mission of building a high-quality Québec visual artistic heritage, the CDPQ collection is made up of 180 contemporary artworks by the province's leading artists. Works by Barbara Steinman, Valérie Blass and David Altmejd hang alongside others by Jean Paul Riopelle in the elegant glass spaces of the Caisse.

While all of the Cercle's activities are appealing, the visit to Galerie Simon Blais with artist Marc Séguin was especially eagerly anticipated. In the midst of an ephemeral exhibition specially devised for the occasion by the gallery, Séguin spoke to Cercle members about his artistic practice, the

art market and philanthropy. The artist's sincerity and accessibility charmed his audience.

The education program of the Cercle des Printemps would not have been complete without the tour of the private collection of François Dell'Aniello and Serge Sasseville. These major collectors and gracious hosts warmly welcomed the members of the Cercle this past March 15. Their magnificent home houses a collection of contemporary art in which the touch of these connoisseurs adds a personal note to their acquisitions.

The Cercle des Printemps wishes to thank Simon Blais, Marc Séguin, François Dell'Aniello, Serge Sasseville, Marie-Justine Snider and John Zeppetelli for their welcome and for the generosity with which they shared their collections, their knowledge, their time and their creativity. They are the main reason for our program's success. The Cercle des Printemps is also grateful to DentsuBos for their precious collaboration, their dedication and their involvement in the projects of the Fondation du Musée d'art contemporain de Montréal.

While the education program is drawing to a close, the Cercle's festivities continue. Having had a chance to experience *Les Printemps du MAC: NÉO*, we look forward to seeing Cercle members at our second edition of *Les 9 h du MAC — Family Day at the MAC* scheduled for June 18.

For information or to join:
www.macm.org/le-cercle-des-printemps/
Fondation.mac@macm.org
(514) 847-6272



A Major Gift Dedicated to Art Acquisition

The Fondation du Musée d'art contemporain de Montréal is the beneficiary of a major gift from Paule Poirier, a woman who acted with her head and with her heart, and a visionary donor.

This bequest totalling over \$2 million is the largest to date made to the Musée Foundation. As per the wishes of this great patron, this amount is earmarked for the acquisition of artworks.

Over the course of her career, Ms. Poirier, a textile science graduate of Cornell University in New York State, held a variety of positions in the public and private sectors, including professor at the University of Guelph and program manager in

Québec's Ministère de l'Éducation. When she left the public service in 1988, Ms. Poirier became a volunteer at the Musée du costume et du textile du Québec (Musée Marcil), formerly located in Saint-Lambert, her adopted home town.

The entire Musée and Foundation team is grateful to this generous patron. Her exceptional bequest will allow the Musée to enrich its substantial collection of works by Québec, Canadian and international artists.

To find out more about planned giving, including bequests, please contact
Danièle Patenaude at the Musée Foundation,
514 847-6234, daniele.patenaude@macm.org.



PRACTICAL INFORMATION

Hours

Monday: Closed to the general public;
open to 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.



Archives and Media Centre (second floor)

A place for multimedia research and consultation, open to
specialized professionals and researchers by appoint-
ment, 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 Mondays

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EXHIBITIONS


Edmund Alley
In my studio, I am many

May 19 to September 25, 2016

Jean-Pierre Gauthier and Ryoji Ikeda
Orchestrated

May 19 to October 30, 2016


Liz Magor
Habitude

June 22 to September 5, 2016

Lizzie Fitch and Ryan Trecartin
Priority Innfield

June 22 to September 5, 2016

ARTIST AND CURATOR TALKS

Surrounding Edmund Alley

Series of conversations in the exhibition galleries
Schedule and participants to be confirmed
Find out more: www.macm.org/en/gallery-talks

Lizzie Fitch and Ryan Trecartin

Date and time to be determined
In English

Liz Magor

Monday, June 20 at 6 p.m.
In English

INTERACTIVE TOURS FOR ALL

Without reservation, included in the price of admission

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 all groups
of 15 or more.
Reservations and information: 514 847-6253.

NOCTURNES

Friday, May 20, 2016
Friday, September 2, 2016

ART VIDEOS

Gazoduc-TQM Room
Free admission

Koop: The Art of Wanda Koop

Dir.: Katherine Knight. [Toronto], Site Media Production,
2011
52 min. In English

May 18 to June 19, 2016

Tuesday: 1 p.m. and 4 p.m.; Wednesday, Thursday,
Friday: 1 p.m. and 5:30 p.m.; Saturday, Sunday:
12 p.m. and 3 p.m.

Friday, May 20 (Nocturne): 8:30 p.m.

Monday, May 23 (Journée nationale des patriotes):
1 p.m. and 4 p.m.

L'Atelier de mon père: sur les traces d'Edmund Alley

Dir.: Jennifer Alley. Montréal, Amazone Film and
Les films du 3 mars, 2008
72 min. In French and English

May 18 to September 25, 2016

Tuesday: 11:30 a.m. and 2:30 p.m.; Wednesday,
Thursday, Friday: 11:30 a.m., 2:30 p.m., 4 p.m. and 7 p.m.;
Saturday, Sunday: 10:30 a.m., 1:30 p.m. and 4:30 p.m.
Friday, May 20 and Friday, September 2 (Nocturnes):
10 p.m. and 11:30 p.m.

Monday, May 23 (Journée nationale des patriotes):
11:30 a.m. and 2:30 p.m.

Ryan Trecartin: An Interview

Interview by Shane Campbell. Chicago, Video Data Bank/
School of the Art Institute of Chicago, 2010 (Coll. On Art
and Artists)
54 min. In English
Friday, September 2 (Nocturne): 8:30 p.m.

June 21 to September 5, 2016

Tuesday: 1 p.m. and 4 p.m.; Wednesday, Thursday,
Friday: 1 p.m. and 5:30 p.m.; Saturday, Sunday: 12 p.m.
and 3 p.m.

Suzy Lake: Playing with Time

Dir.: Annette Mangaard. New York, Women Make Movies, 2014
62 min. In English

September 6 to 25, 2016

Tuesday: 1 p.m. and 4 p.m.; Wednesday, Thursday,
Friday: 1 p.m. and 5:30 p.m.; Saturday, Sunday: 12 p.m.
and 3 p.m.

September 27 to October 16, 2016

Tuesday: 11:30 a.m., 1 p.m., 2:30 p.m. and 4 p.m.;
Wednesday, Thursday, Friday: 11:30 a.m., 1 p.m.,
2:30 p.m., 4 p.m., 5:30 p.m. and 7 p.m.; Saturday, Sunday:
10:30 a.m., 12 p.m., 1:30 p.m., 3 p.m. and 4:30 p.m.

For more information, visit the Musée website at:
www.macm.org/en/activities-and-events/art-videos/

FAMILY WORKSHOPS

Every Sunday at 1:30 p.m. or 2:30 p.m.

The **Family Sundays** program consists of a 30-minute tour followed by a 1-hour workshop. Free for children under 12 (must be accompanied by an adult). No reservation necessary.
No Family Sundays from July 3 to August 28, 2016.

Workshops related to the exhibition
Edmund Alleyn. In my studio, I am many

Open Circuit

May 22 to June 30, 2016

May 29, 2016*, at 1, 2, 3 and 4 p.m., Montréal Museums Day
* Free activity

Stay in the loop by joining in this collage activity based on a group of works by Edmund Alleyn. Using paper, you'll make an original, techno-inspired circuit composed of multiple interconnected elements (power cables, transistors, electric outlets, electronic chips), open to whatever your imagination can invent. During this activity, you'll be invited to produce an individual project and take part in a group project.

LabO TechnO

Tracing Alleyn's Path

June 4, 11 and 18, 2016, from 1:30 to 4 p.m.

In connection with the presentation of the survey show devoted to the highly versatile Québec artist Edmund Alleyn, this series of digital arts workshops will take you through the key periods in his career. A variety of themes illustrating the richness of his artistic path will be covered, including landscape, technology and the human figure. Every Saturday, a different workshop will be offered. Cost: \$16 per workshop.

14 spaces available per Saturday (age 10 and up)

Registration required: reservation.education@macm.org or 514 847-6266

SUMMER COMBO

Includes workshop and tour of the exhibitions. This program is intended for all: daycare centres (age 4 and up), day camps, community organizations and any other group interested in art. One adult per 10 children; free for accompanying adults.

Registration required: reservation.education@macm.org or 514 847-6266



Lantern Festival

July 6 to August 12, 2016

Participants in this painting workshop will be filled with wonder at the festive atmosphere, sparkling colours and comical figures seen in Edmund Alleyn's 1964 painting *Fête aux lanternes chez les Sioux, peuple pacifique*.

ADULT WORKSHOPS

The **Creative Moments** program is offered on different days and at different times. Dates marked with an asterisk* indicate that the workshop will be preceded by a tour of the exhibition. Cost: \$16 per workshop. Registration required: reservation.education@macm.org or 514 847-6266

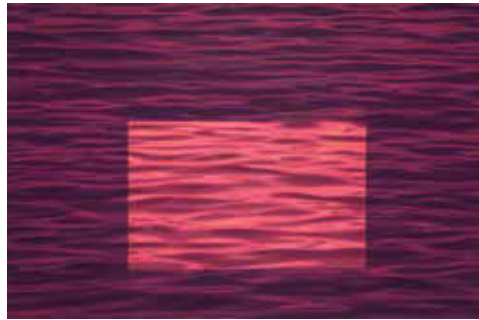
Workshops related to the exhibition
Edmund Alleyn. In my studio, I am many

Alleyn's World

May 24 and 31, and June 7, 14 and 21, 2016, from 1:30 to 4 p.m. or

May 25 and June 1, 8, 15 and 22, 2016 from 1:30 to 4 p.m.

Through a variety of themes, such as landscape, technology, the human figure and the many different visual manifestations found in the Edmund Alleyn exhibition, participants will have a chance to try out a whole array of expressive possibilities.



Workshops related to the exhibition
Liz Margor. Habitude

Weaving Connections

July 5, 12 and 19, 2016, from 1:30 to 4 p.m.

The sculptural work of Liz Margor will prompt participants to weave connections between different objects, question their appearances in a poetic way and create personalized assemblages using multiple techniques, media and materials.



GROUP ACTIVITIES

The **Workshop/Tour Combo** program offered from Monday to Friday is intended for all categories of visitors: preschool, school, college, university, professional, tourist and community groups. Visit the website www.macm.org/education Reservations and information: 514 847-6253

MUSÉE DAY CAMPS

Summer 2016: a number of sessions are offered from June 27 to August 12, 2016. For children age 6 to 15.



Visit the website www.macm.org/camps Information and registration: 514 847-6266



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 2016, two series will be offered:
In French: September 28, October 12 and 26, and November 9 and 23
In English: October 5 and 19, and November 2, 16 and 30

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

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

Information and registration:
www.macm.org/en/activities-and-events/seminarts
seminarts@macm.org
514 847-6244



Join the MAC

**MACARTE
IS AVAILABLE
AT MACM.ORG,
THE MUSÉE
TICKET COUNTER
AND THE BOUTIQUE**

BENEFITS

Free admission to all our exhibitions

Free admission to all Nocturnes

Invitations to openings

15% off at the Musée Boutique

15% off several activities (SéminArts, Creative Moments
and children's parties)

Free admission to the Family Sundays art workshops

PRIVILEGES

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