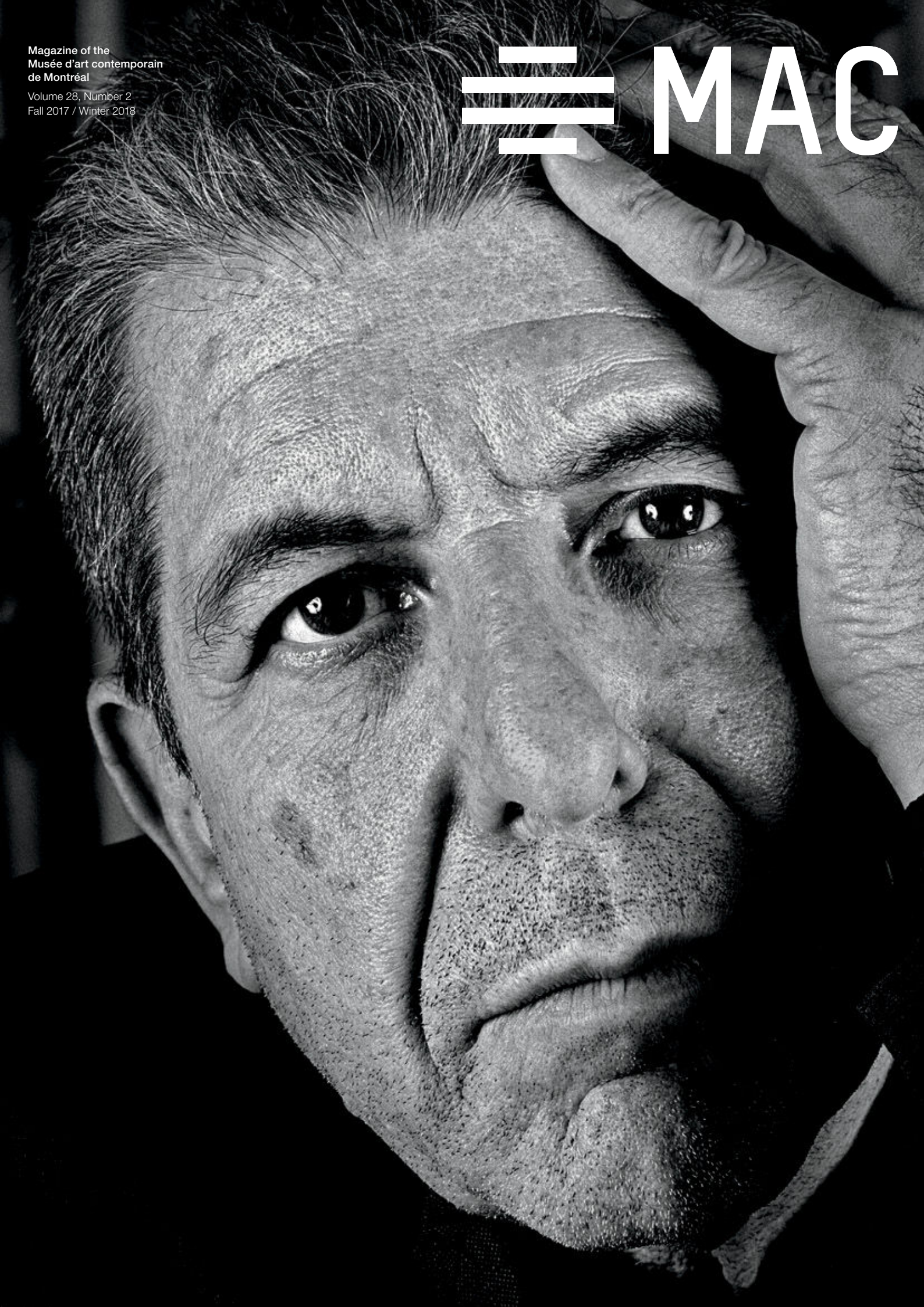


Magazine of the
Musée d'art contemporain
de Montréal

Volume 28, Number 2
Fall 2017 / Winter 2018

MAC





CBC  Radio-Canada

Official presenter of the exhibition
Leonard Cohen

A Crack In Everything

EDITORIAL

John Zeppetelli
Director and Chief Curator

We're privileged to have Leonard Cohen's music, words and life take over the MAC for five months in what may be the museum's most ambitious exhibition in its history, *Leonard Cohen: Une brèche en toute chose / A Crack in Everything*. Six galleries are devoted to the critical celebration, loving tribute and, a year after his passing, quiet commemoration of a vast artistic achievement and inspiring life. The experience actually begins off-site: Montrealers and visitors alike are all invited to the Old Port's Silo No. 5 for five consecutive nights to witness Jenny Holzer's majestic *For Leonard Cohen*, a series of large-scale nighttime projections of Cohen's writings beginning on the first anniversary of his death, November 7.

A world-renowned Montréal novelist, poet and singer/songwriter who inspired generations of writers, musicians and artists, Cohen is an extraordinary poet of sorrow and the human condition, giving voice to what it means to be fully alert to the complexities and desires of both body and soul. The Musée commissioned more than forty artists, musicians, filmmakers and performers to revisit Cohen's magnificent oeuvre. Our exhibition offers contextual multimedia installations specially conceived by the MAC, including an immersive multi-screen environment highlighting five decades of Cohen's concert performances and a wonderful multi-screen exploration into his thinking and the workings of his mind in an installation concentrating on Cohen in interview and in his own speaking voice. Needless to say, Leonard Cohen was seldom banal, and always a joy to behold and listen to.

Other artist interventions delve into the many pathways that emanate from Cohen's work. A major participatory installation invites visitors to play on organ keyboards, with individual keys triggering audio files of Cohen's poetry, recited by Cohen himself, while creating a magical poetry machine capable of sketching a potent new portrait of the artist. Another stunning portrait centres around Cohen's amazing comeback album *I'm Your Man*, featuring ardent Cohen fans singing the entire album, accompanied by the choir from the Cohen family's synagogue, in a moving tribute to devotion, late masculinity and style. Music fills the MAC's galleries as well as the Gesù theatre for five concerts performed by local musicians, concentrating

on five pivotal Cohen albums, one for each of the five months of the show. Other public programs such as round-table discussions, interviews, artist-led gallery talks and a more academic conference event at the end of the exhibition further enhance and contextualize the show

Orbiting around *Leonard Cohen: Une brèche en toute chose / A Crack in Everything* is an exhibition of paintings from the collection, called *That's How the Light Gets In*, an appropriate response whose title is of course also the conclusion of Cohen's line from the song "Anthem." Finally, *The Gaze Listens* is another visually engaging and related collection display featuring large-scale photographic images by Pascal Grandmaison of drum skins showing the visual evidence of their use, powerfully evoking the beats and sounds they produced, while the works themselves rhythmically and insistently line three of the gallery's walls.

By the time you read this, it is likely that Taryn Simon's *Paperwork and the Will of Capital* will have already closed, as it overlaps with the Leonard Cohen show for just a week. In this brilliant research-based photographic project, she reconstructs, with the help of botanists, floral centrepieces that adorned the signings of historical treaties and contracts. While powerful men in suits determine the fate of the world, the fragile and ephemeral floral arrangements bear silent witness to the new economic and political order, offering a poignant counter-history, and a reflection on the formality of power and the instability of fact.

However, Taryn Simon is also present in the Leonard Cohen exhibition, with a work consisting of a found object, *The New York Times* dated November 11, 2016, floating in a glass box. Its disconsolate front page displays the epoch-changing, tectonic shifts then at work in the world: President-elect Donald Trump visiting President Obama in the White House for the first time after the election, and Leonard Cohen's obituary.



Photo: John Landoña

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Cover
Photo: Barry Marsden

LEONARD COHEN

UNE BRÈCHE EN TOUTE CHOSE / A CRACK IN EVERYTHING

To mark Montréal's 375th anniversary with a truly exceptional project, we could think of no better cultural figure to honour with a large-scale, wide-ranging exhibition than the local genius and planetary icon, Leonard Cohen. The exhibition began as an ardent celebration of a universally acclaimed Montrealer, but has evolved into a more solemn and commemorative experience, as it now opens exactly one year after Cohen's passing.

Awed by the legend and respectful of his fiercely guarded privacy, we initially wrote to him with some anxiety: would he object to the MAC's devoting six large galleries to an exhibition about him for a five-month period? How would he respond to visual artists, filmmakers, performers and other musicians revisiting his words and songs with new inflections, drawing from his themes of love and desire, loss and redemption, while breathing new and alternative life into them? To our delight and relief, he agreed. Very generously, he also agreed to make his entire artistic output available to us, and to the many participating artists.

Leonard Cohen's thinking, writing and music are a thing of beauty and despair. For decades, the novelist, poet and singer/songwriter tenaciously supplied the world with melancholy but urgent observations on the state of the human heart. With equal parts gravitas and grace, he teased out a startlingly inventive and singular language, depicting both an exalted spirituality and an earthly sexuality. He set the blunt but brilliant instrument of his famous voice—a "velour foghorn" so deep and cavernous or, more recently, his raspy chant-like whispers—to beautiful melodies and simple arrangements that belied a great musical intelligence. His interweaving of the sacred and the profane, of mystery and accessibility, was such a compelling combination it became seared into memory.

Our exhibition explores how this vastly important achievement affected and inspired artists, how it entered the cultural conversation, how it cut deep into the marrow of the body politic. Celebrating and reflecting upon a much-loved and complex Montrealer who was also a planetary star posed a daunting challenge. Cohen himself seemed unclassifiable and unafraid to be out of step, making defiantly unfashionable music which people had to, paradoxically, catch up to. He was also strategically out of place: a poised, courtly

gentleman and an unabashed hedonist, a novelist and poet in the music racket and a pop musician in literary circles, a Buddhist in the synagogue and a Jew at Mount Baldy's Zen retreat (where, among other things, he learned that "whining was the least appropriate response to suffering").

"Now I greet you from the other side of sorrow and despair, with a love so vast And so shattered, it will reach you everywhere."

For all of Cohen's reputation as a gloomy, depressive figure, he had levity, a wry humour, a lightness of touch. Cohen charted the darkest byways of emotion, he saw the prayer in the carnal and seemed to acknowledge, at every turn, the inevitability of pain and disappointment: "There is a crack in everything," he memorably wrote. For Cohen, this was a demonstrable fact supported by widespread evidence, both personal and social, something we need always factor in. But there was also the redemptive counter-argument concluding that line: "That's how the light gets in."

Although Cohen's own Olivetti Lettera 22 manual typewriter makes an appearance in the show—it was miraculously located, bought and used by artist Michael Rakowitz to type Cohen a beautiful letter of appreciation and political entreaty—there was never an interest in displaying objects or artifacts from Cohen's life, nor engaging in an uncritically sycophantic or hagiographic exercise. In keeping with the MAC's mandate, we commissioned a variety of conceptual responses and other reflections on various aspects of Leonard Cohen's songs, poems and biography. All the invited artists bring to bear different perspectives on Cohen's art, transforming and interpreting his work while struggling with the weight of admiration and revision, not to mention Cohen's enormous reputation, crushing profundity, enduring relevance and playful riddling. Bertolt Brecht's dictum seems to apply everywhere: "Art is not a mirror held up to reality but a hammer with which to shape it."

Obligated by financial circumstance, but propelled by sheer will, Cohen mounted late in life one of the greatest, most euphoric and successful comebacks in music history, delighting fans, old and new, in large arenas well into his seventies. He had, after all, been present (and for some, unavoidable) in the culture for five decades: a career culminating in the release at age eighty-two of his fourteenth studio album just days before his death. "A million candles burning for the love that never came/You want it darker/We kill the flame," he sings somberly from the prescient, moving and widely acclaimed *You Want It Darker*. That title track in particular seemed to announce, with the force of indignation and disgust, the sinister travesty taking over the country—and indeed, Cohen died the day before the US election. Although he never seemed to take himself too seriously, Cohen was nonetheless an oracle, a voice of chilling premonition and occasional fear, of joy and complication, with murmurings and pronouncements resonating far and wide. At their centre was always an imperious if disarming poetry of brokenness. Cohen will never pass into nothingness.

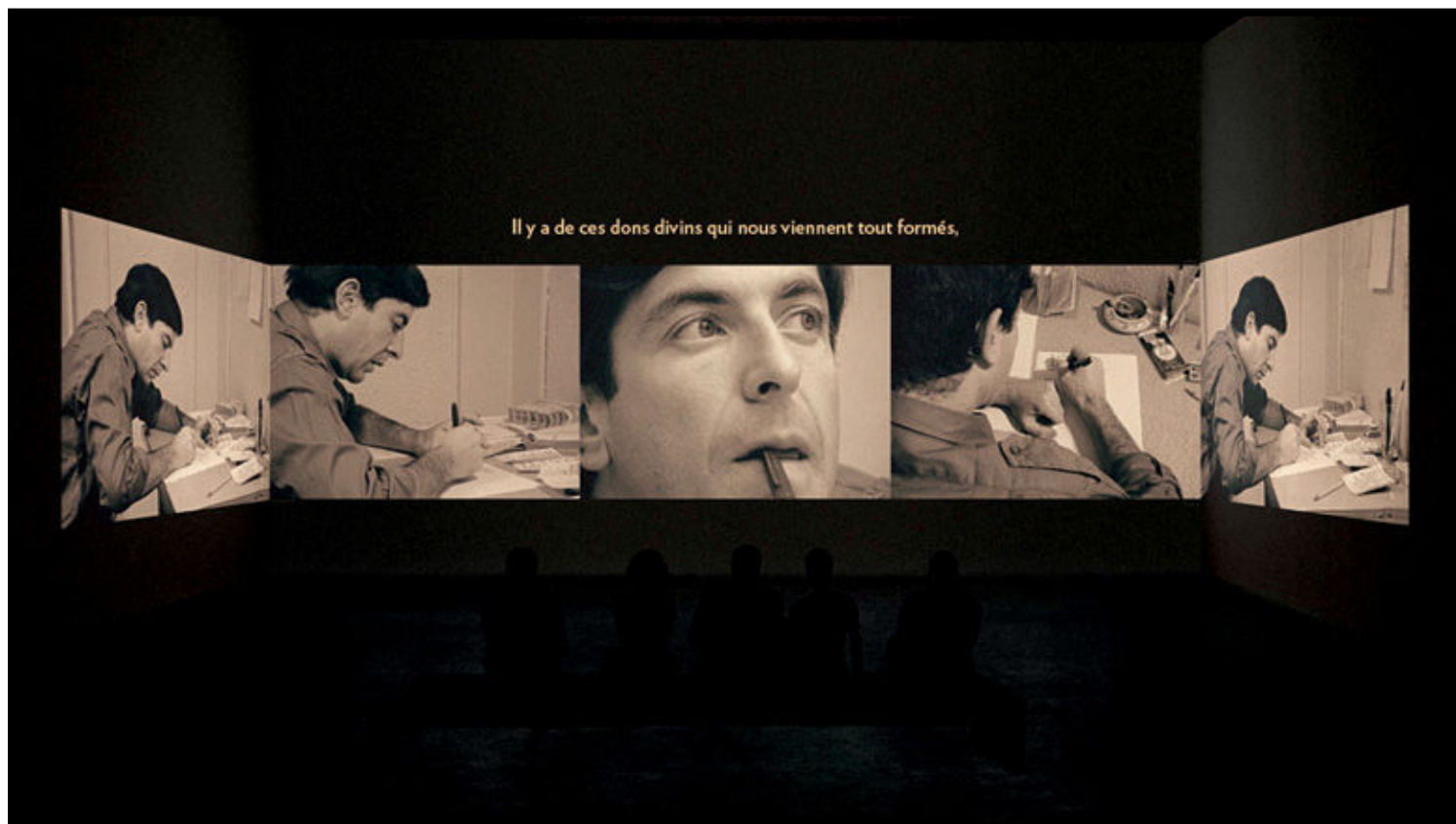
Photo: Leonard Cohen, Trouville, 1988, taken from a photograph by Claude Gassian

John Zeppetelli and Victor Shiffman
Curators



LEONARD COHEN

UNE BRÈCHE EN TOUTE CHOSE / A CRACK IN EVERYTHING

**Kara Blake***The Offerings*, 2017

5-channel video installation, 35 min

This multi-channel video projection forms an immersive environment in which Leonard Cohen's singular voice envelops and engages participants in an intimate conversation. Visitors commune with images of Cohen sourced from decades of archival material that construct a composite portrait of the artist as he muses on a variety of subjects ranging from his personal writing practice to universal themes of love, humility and spirituality. Issuing from a life of observation and introspection, these offerings present Cohen in his own words and invite visitors to spend time in his contemplative world.

Candice Breitz*I'm Your Man (A Portrait of Leonard Cohen)*, 2017

19-channel video installation, 40 min 43 s

I'm Your Man (A Portrait of Leonard Cohen) brings together a community of ardent Leonard Cohen fans to pay posthumous tribute to the late legend. Each of the eighteen individuals featured was offered the opportunity to perform and record his own version of Cohen's magnificent comeback album, *I'm Your Man* (1988), in a professional recording studio in Montréal. At Candice Breitz's invitation, the album's backing vocals have been sumptuously reinterpreted by the Shaar Hashomayim Synagogue Choir, an all-male choir representing the Westmount congregation that Cohen belonged to all his life. *I'm Your Man* is a tender farewell to a recently lost poet and musician, as well as a poignant celebration of late masculinity.

Janet Cardiff and George Bures Miller*The Poetry Machine*, 2017

Interactive audio/mixed-media installation

A vintage Wurlitzer organ from the 1950s, surrounded by old speakers and gramophone horns, offers visitors a unique, interactive portal into Leonard Cohen's *Book of Longing* (2006). By pressing a key on the organ, the visitor summons Cohen's beautiful, gravelly voice reading a poem from the book. The keys can be played one at a time, triggering a single excerpt from a poem, or all at once, inviting a wonderful cacophony of Cohen's voice to fill the room. *The Poetry Machine* enables visitors to create different linkages between Cohen's poems, discover uncanny juxtapositions and even create new poems from his words.

Christophe Chassol

Cuba in Cohen, 2017

Single-screen video installation, 20 min

Cuba in Cohen remixes, sets to melody and harmonizes an excerpt of Leonard Cohen reciting his poem "The only tourist in Havana turns his thoughts homeward" (*Flowers for Hitler*, 1964) from the National Film Board of Canada's 1965 short film, *Ladies and Gentlemen... Mr. Leonard Cohen*. During his residency at Xavier Veilhan's "Studio Venezia"—the French pavilion at the 57th Venice Biennale—French composer and pianist Christophe Chassol scored the poem and invited several singers to reinterpret this newly melodized work. Chassol created his "ultrascore" by applying speech-harmonizing techniques to the excerpt of Cohen's poetry reading. Isolating and synchronizing each syllable spoken by the poet, Chassol forms melodic arrangements, which are then harmonized with bass lines and drum beats.

Leonard Cohen

Self-Portraits, 2003–2016, 2017

Projection of self-portrait drawings by
Leonard Cohen

If there were no paintings in the world, mine would be very important. Same with the songs. Since this is not the case, let us make haste to get in line, well towards the back. Sometimes I would see a woman in a magazine humiliated in the technicolour glare. I would try to establish her in happier circumstances. Sometimes a man. Sometimes living persons sat for me. May I say to them again: Thank you for coming to my room. I also loved the objects on the table such as candlesticks and ashtrays and the table itself. From a mirror on my desk in the very early morning, I copied down hundreds of self-portraits, which reminded me of one thing or another. The Curator has called this exhibition Drawn to Words. I call my work Acceptable Decorations.

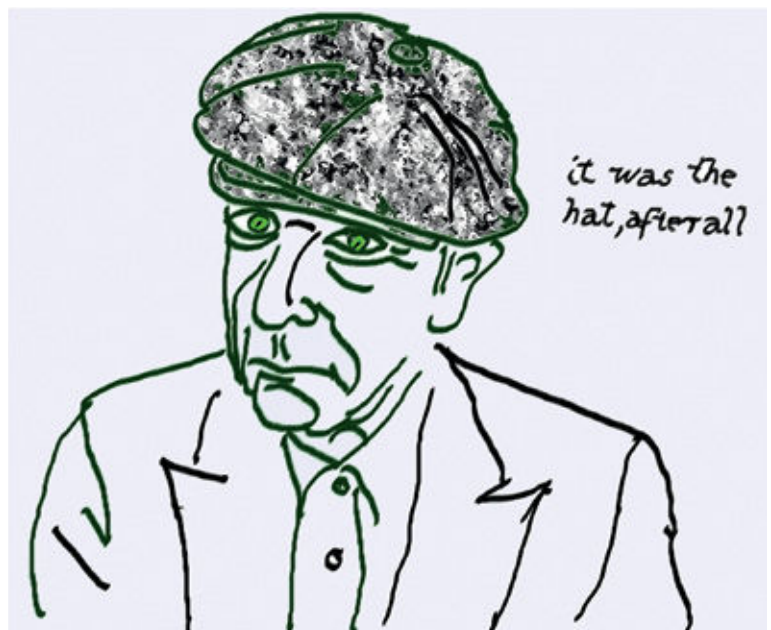
— *If There Were No Paintings*, Leonard Cohen, 2007

Daily tous les jours

I Heard There Was a Secret Chord, 2017

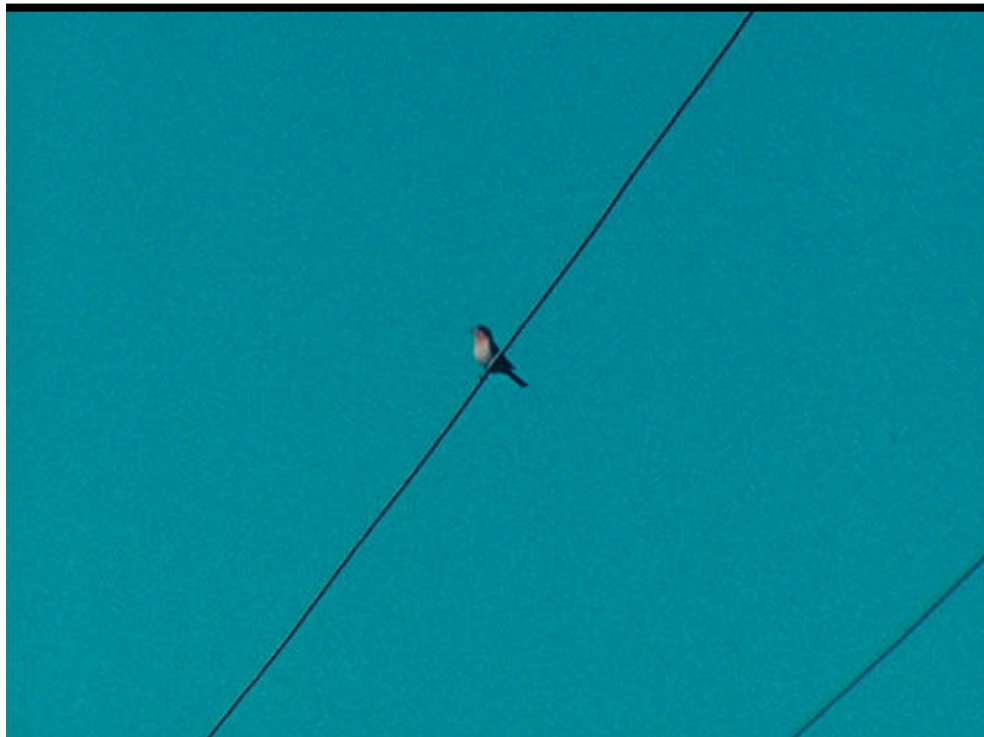
Participatory audio installation

I Heard There Was a Secret Chord is a participatory humming experience that reveals an invisible vibration uniting people around the world currently listening to Leonard Cohen's "Hallelujah." Real-time user data representing these listeners is transformed into a virtual choir of humming voices that participants can hum along with in order to feel a collective resonance. The octagon structural form contains a simple numerical display of current online listeners, each represented by a humming voice in the space. Underfoot, these humming sounds are transformed into low-frequency vibrations, which are amplified through a transducer as visitors start humming along, creating a fully embodied experience.



LEONARD COHEN

UNE BRÈCHE EN TOUTE CHOSE / A CRACK IN EVERYTHING

**Tacita Dean***Ear on a Worm*, 2017

16-mm film installation, 3 min 28 s

Turner prize nominee Tacita Dean creates art that is carried by a sense of history, time and place, light quality and the essence of film itself. *Ear on a Worm* is a 16-mm colour film, with sound, shown high up in the rafters of the museum. The title plays on the German expression "Ohrwurm" ("earworm"), which refers to a song that repeats in one's head. Earworms can be triggered aurally as well as associatively. The film shows a bird, projected in life-size proportions, sitting on a wire for 3 minutes and 28 seconds—incidentally, the exact duration of Cohen's beloved song "Bird on a Wire," composed in 1968.

**Thomas Demand***Ampel / Stoplight*, 2016

Multimedia video installation, 20 min

In Demand's video work, an animated sculptural rendition of a stoplight switches from red to green and then back to red. A pedestrian traffic light is amongst the most binary and self-evident directives of any city, an organizer of movement and, at the same time, a symbolic representation of an individual and a hand. These two signs are profoundly basic images that send clear and concise instructions to the pedestrian.

The close-up view of the stoplight is accompanied by a special cappella recording of Leonard Cohen's song "Everybody Knows," which Demand considers a piece of musical infrastructure. The song is both wickedly funny and bleakly pessimistic, an endless litany of notable observations and dystopian predictions where the title is repeated dozens of times, echoing the relentless stop and go of the stoplight. Tyondai Braxton composed a soundtrack that embeds Cohen's vocal track with abstract but urban signals and humming tunes. The timed animation follows the song's recurring refrains and stanzas.

Tacita Dean, *Ear on a Worm*, 2017 (still)
Photo: Courtesy the artist and Marian Goodman Gallery, New York

Thomas Demand, *Ampel / Stoplight*, 2016 (still)
© Thomas Demand. Courtesy VG Bild-Kunst, Bonn / SODRAC, Montréal

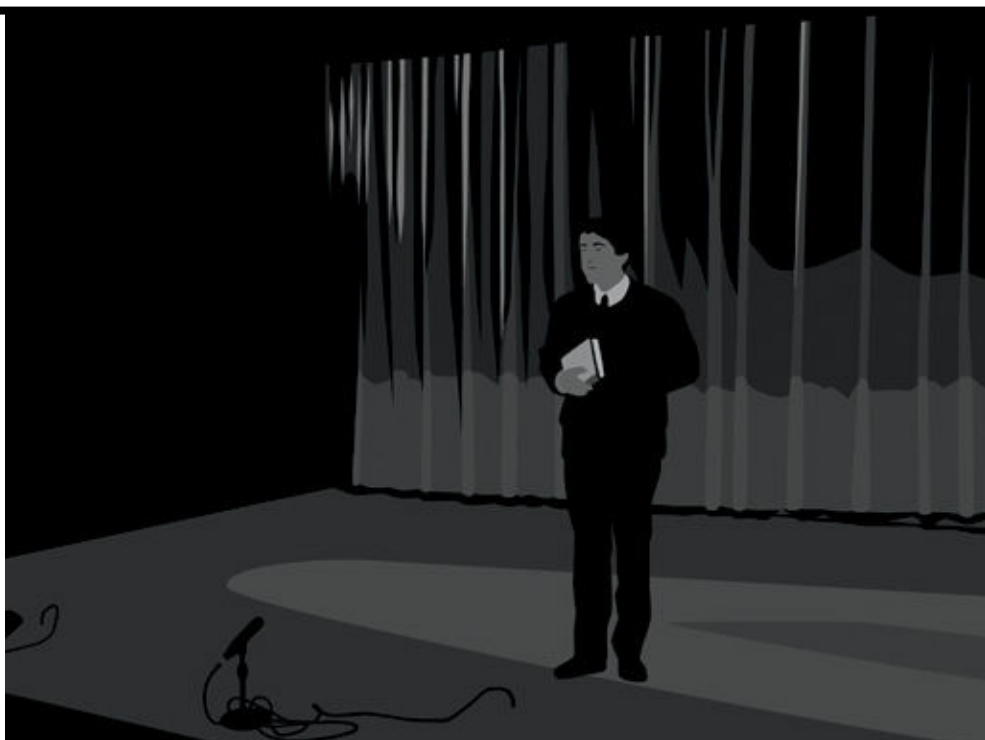
Kota Ezawa, *Cohen 21*, 2017 (still)
Photo: Courtesy the artist

Kota Ezawa

Cohen 21, 2017

16-mm animated film installation, 2 min 30 s

Kota Ezawa's art explores the appropriation and mediation of events and images. His new cinematic work, *Cohen 21*, reanimates the opening two and a half minutes of the National Film Board of Canada's 1965 short film, *Ladies and Gentlemen... Mr. Leonard Cohen*. This recreated black-and-white scene portrays Cohen at age thirty on a visit to his hometown of Montréal, where he comes "to renew his neurotic affiliations." Ezawa has created a derivative work, painstakingly animated frame by frame and overlaid with semi-transparent geometric forms inspired by Hans Richter's 1921 silent abstract film *Rhythm 21*.



George Fok

Passing Through, 2017

Multi-channel video installation, 56 min 15 s

Passing Through, an immersive 360-degree video work, celebrates Leonard Cohen's singular voice, his music, his charismatic persona and his inimitable stage presence. Drawing on a vast archive of audiovisual material, George Fok pays tribute to Leonard Cohen's monumental, five-decade-long career as a singer/songwriter and performer. This composite portrait of the artist recalls and reconstructs various pivotal stages in Cohen's career—from his early years in bohemian, 1960s Montréal to his recognition as a heavyweight global cultural icon later in life. Visitors experience an extraordinary time-travel journey through a collage of collective memories, musical moments and emotions that have enchanted generations of fans around the world.

Ari Folman

Depression Chamber, 2017

Immersive multimedia installation, 5 min 10 s

Addressing the debilitating nature of loss, suffering, depression and mental deprivation, Israeli filmmaker Ari Folman (*Waltz With Bashir*, 2008) has created a sensory "depression chamber." Visitors are invited, one at a time, to enter a sarcophagus-like environment and be plunged into an otherworldly experience. As Leonard Cohen's song "Famous Blue Raincoat" plays, the visitor's image appears on the ceiling of the box, while projected lyrics of the song begin to slowly morph, letter by letter, through animation, into icons that symbolize Cohen's multi-faceted thematic universe. These images flood the space, gradually shrouding the visitor's image, poetically underlining the influence of melancholia on the body.

Clara Furey (with a work by Marc Quinn)

When Even The, 2017

Dance performance in the presence of the sculpture *Coaxial Planck Density* (1999) by Marc Quinn, with music and sound design by Tomas Furey and light design by Alexandre Pilon-Guay, including a video installation by Kaveh Nabatian

When Even The is a cycle of performances choreographed and performed by Clara Furey and inspired by the eponymous poem by Leonard Cohen. In this ninety-minute work, which will be performed for ninety days in the presence of the Marc Quinn sculpture *Coaxial Planck Density*, Furey engages in an existential reflection on memory, the passage of time and death—all major themes in Cohen's work.

In this, her first solo choreographed work, Furey abandons traditional performance spaces in favour of the space of the museum gallery. Exploring the sensuality of the dead and the living, of non-permanence and non-existence, of the memory of physicality and touch, and the absence of the self, Furey places a mirror in front of our own human condition, one bound by ultimate mortality and the perishable state of being, offering us incarnations of our own finality, our own relationship to existence and disappearance.

LEONARD COHEN

UNE BRÈCHE EN TOUTE CHOSE / A CRACK IN EVERYTHING

**Jenny Holzer**

For Leonard Cohen, 2017

Large-scale text projections on Silo No. 5, in the Old Port of Montréal

Jenny Holzer has projected light onto buildings and landscapes since the early 1990s, creating large-scale installations that seek to illuminate and reveal. Holzer presents a new work titled *For Leonard Cohen*, a series of mammoth projections on Silo No. 5, one of Montréal's most iconic architectural structures. The installation features phrases and selected texts from Cohen's poems and songs, projected in both French and English. The integration of Cohen's writing into Holzer's monumental work offers an alternative perspective on the author's words, a new way of experiencing his meanings and messages. In manifesting the relationship between the image and the written word, the language of Holzer's projections becomes, in the words of poet Henri Cole, "direct, open, unselfconscious, precise and human."

Jon Rafman

Legendary Reality, 2017

Single-screen video installation, 20 min

Legendary Reality is a science-fiction essay film that portrays the recollections of a solitary narrator imprisoned in his own mind. Using a non-linear structure that weaves together dreams and memory, Jon Rafman creates a stream-of-consciousness meditation on art, identity and time that draws on the work of Leonard Cohen. The film intercuts digitally processed found photos and 3D landscapes sourced from video games to tell the enigmatic voyage of one man's soul.

Michael Rakowitz

I'm Good at Love, I'm Good at Hate,

It's in Between I Freeze, 2015–2017

Multimedia installation, featuring 2-channel video, archival artifacts and objects

Michael Rakowitz's multidisciplinary practice engages the senses as a means of sparking discourse around pressing political, social and historical issues. This work meditates on the iconic figure of Leonard Cohen and the ethical crisis of the post-Holocaust Jew in relation to Israel, Palestine and the greater Middle East. Rakowitz presents various relevant objects and artifacts, as well as letters and contextualized fragments that weave together a compelling and moving narrative.

The piece also includes a video projection, filmed at the Alhambra Palace Hotel in Ramallah, Palestine—which, like the Hotel Chelsea in New York City, hosted many musicians and movie stars passing through the area—reconstructing the period during which Cohen travelled to Israel to perform for troops fighting in the Yom Kippur War. The project's culmination is an event that may or may not happen: the reincarnation of a 2009 Cohen concert in Ramallah, which was cancelled because of the Palestinian Academic and Cultural Boycott of Israel, to be played by Rakowitz and local musicians at the Ramallah Cultural Palace.

Documentation photo from Jenny Holzer's project *For Leonard Cohen*, 2017. Rehearsal presentation at Silo No. 5, Old Port of Montréal, November 2016
© Jenny Holzer. Photo: George Fok

Documentation photo from Taryn Simon's project *The New York Times*, Friday, November 11, 2016, 2017
Photo: Courtesy the artist

Zach Richter

Hallelujah, 2017

Virtual reality experience

Hallelujah is a virtual reality music experience that reimagines Leonard Cohen's universally acclaimed composition. The work is centred around a five-part a cappella arrangement, with each part sung in different vocal ranges by the arranger/composer, Dr. Bobby Halvorson. The experience is both composed and performed in the round with the viewer positioned in the centre. As the VR experience has been recorded using highly spatialized 360-degree binaural audio and video, visitors can experience and interact with the song in different ways by being able to physically move around the space and change their proximity to the performer.

Sharon Robinson

Goodbye Stranger, 2017

Video-recorded musical performance, 5 min

Sharon Robinson and Leonard Cohen shared a deep and extensive creative collaboration that lasted over thirty-five years. After Cohen passed away in November 2016, Robinson wrote "Goodbye Stranger," a moving composition dedicated to her long-time artistic partner and friend.

"In loss, music becomes a way of breathing, of saying things that can be said in no other way. It was in this breath that the song, 'Goodbye Stranger' came to me. I wrote this composition, songwriter to songwriter, friend to friend, but feeling and hoping that I was also writing it for everyone with whom I share a love of Leonard's words."
— Sharon Robinson, October 2017

The Sanchez Brothers

I Think I Will Follow You Very Soon, 2017

Holographic and mixed-media installation

Inspired by a photograph of Leonard Cohen taken by his long-time friend Dominique Issermann, the Sanchez brothers harness holographic spatial technology to enable visitors to share an intimate, reflective, meditative moment with Cohen. Entering a recreation of an unadorned room in the poet's Los Angeles home and peering through a living room window, the visitor glimpses Cohen sitting quietly alone on his veranda, overlooking the view beyond his home. Drawing inspiration from "Pepper's ghost," a fairground illusion technique popularized by John Henry Pepper in 1862 and modernized by the Sanchez brothers with state-of-the-art video projection technology, the installation offers visitors a brief, if not fleeting, moment in the presence of Montréal's beloved poet.



Taryn Simon

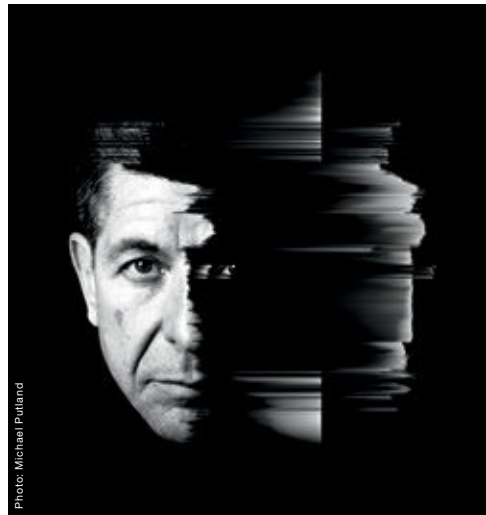
The New York Times, Friday, November 11, 2016, 2017

Mixed-media installation

Leonard Cohen died on Monday, November 7, 2016, one day before Donald Trump was elected the forty-fifth President of the United States. *The New York Times* published his obituary on the front page of the newspaper on Friday, November 11, 2016, below an article and photograph describing the first face-to-face meeting between Barack Obama and then President-elect Trump. In the picture that accompanies his obituary, Cohen lifts his hat in a gesture of greeting or farewell.

LEONARD COHEN

UNE BRÈCHE EN TOUTE CHOSE / A CRACK IN EVERYTHING



***Listening to Leonard*, 2017**
Multimedia audio environment

In celebration of Leonard Cohen as a songwriter and recording artist, and in recognition of his vast music catalogue of timeless compositions produced over the past half-century, *Listening to Leonard* invites visitors to experience eighteen newly recorded covers of Cohen songs, produced and arranged by a carefully selected group of musicians and vocalists, both local and international. This listening room, an immersive environment designed with optimum audio playback, offers visitors a comfortable, meditative space in which to be completely enveloped by these exclusively produced new recordings of classic Cohen compositions.

Ariane Moffatt with the Orchestre symphonique de Montréal – “Famous Blue Raincoat”

Aurora – “The Partisan”

Basia Bulat – “Dance Me to the End of Love”

Brad Barr – “Tower of Song”

Chilly Gonzales and Jarvis Cocker with Kaiser

Quartett – “Paper Thin Hotel”

Dear Criminals – “Anthem”

Douglas Dare – “Dance Me to the End of Love”

Feist – “Hey, That’s No Way to Say Goodbye”

Half Moon Run – “Suzanne”

Julia Holter – “Take This Waltz”

Leif Vollebakk – “Hey, That’s No Way to Say Goodbye”

Li’l Andy & Joe Grass – “Democracy”

Little Scream – “I Can’t Forget”

Lou Doillon – “Famous Blue Raincoat”

Mélanie De Biasio – “There For You”

Moby – “Suzanne”

Socalled – “I’m Your Man”

The National with Sufjan Stevens, Ragnar Kjartansson and Richard Reed Parry – “Memories”

EVENTS

Jenny Holzer
***For Leonard Cohen*, 2017**
November 8 to 11, from 5 to 11 p.m.



Opening event
Tuesday, November 7
from 6 p.m. to midnight
Silo No. 5

For Leonard Cohen is a series of large-scale light projections on one of Montréal’s most iconic architectural structures. The installation features phrases from Cohen’s poems and songs, projected in both French and English.

This unique and ephemeral work will be visible for five nights only, starting on November 7, the first anniversary of Cohen’s death, and going until November 11.

Montrealers are invited to commemorate and celebrate Leonard Cohen at this free event.

Jenny Holzer is an American artist. She has projected light onto buildings and landscapes since the early 1990s, creating large-scale, text-based installations that seek to illuminate and reveal.

Join us at the corner of McGill and de la Commune in the Old Port of Montréal.

ROUND TABLES

Round tables with curators and artists
BWR Hall

Wednesday, November 8

2:00 p.m.

Artists: Kota Ezawa, Janet Cardiff, George Bures Miller, Tacita Dean

Moderators: John Zeppetelli and Victor Shiffman

3:30 p.m.

Artists: Michael Rakowitz, Christophe Chassol, Candice Breitz, Ari Folman, Sharon Robinson

Moderator: Stephen Schofield

Thursday, November 9

2:30 p.m.

Artists: Daily tous les jours, Jon Rafman, Zach Richter

Moderator: Carl Therrien

3:30 p.m.

Artists: The Sanchez Brothers, Kara Blake, George Fok, Clara Furey, Sylvie Simmons

Moderator: Chantal Ringuet

CONCERTS

Leonard Cohen:
Five concerts – Five albums

As part of the exhibition, the Musée, in association with Pop Montréal, is presenting a series of five live shows covering five pivotal Cohen albums, performed over the five months of the exhibition period. Each concert will feature an eclectic selection of Montréal musicians and vocalists who will perform an album in its entirety from beginning to end, thus respecting the original intention and integrity of Cohen’s progression of songs composed for each album.

Concert series program

November 30, 2017 – *I’m Your Man*

Martha Wainwright, Little Scream, Thus Owls

December 14, 2017 – *New Skin for the Old Ceremony*

Pierre Kwenders, Katie Moore

January 18, 2018 – *Songs from a Room*

Laura Sauvage, Marie-Pierre Arthur

February 15, 2018 – *The Future*

Dear Criminals, Un Blonde

28 March 2018 – *Songs of Leonard Cohen*

Cœur de pirate, Ariane Moffatt

Music directors: Li’l Andy & Joe Grass
House musicians: Joe Grass (from the Patrick Watson band) on pedal-steel, mandolin, electric guitar; Jason Rosenblatt (from Shtreiml, founder of the Montreal Jewish Music Festival) on piano, organ, harmonica; Erika Angell (lead vocalist for Thus Owls) on backing vocals; Jamie Thompson (from Esmerine and The Unicorns) on drums; Jérémie Roy (from Esmerine) on upright and electric bass; Robbie Kuster (from the Patrick Watson band) on drums; Josh Toal (from The Keylites and Plants & Animals) on guitar; Morgan Moore (from Blood & Glass and The Barr Brothers) on bass.

LE GESÙ

1200, rue De Bleury, Montréal, QC H3B 3J3

Place-des-Arts metro (Bleury exit)

Box office: 514 861-4036

www.legesu.com

Tickets

MAC members: \$30 (including taxes)

Non-members: \$35 (including taxes)



Photo: Richard-Max Tremblay

TARYN SIMON

PAPERWORK AND THE WILL OF CAPITAL

Presented as part of MOMENTA | Biennale de l'image
in collaboration with the Musée d'art contemporain de Montréal

Guided by an interest in systems of categorization and classification, American artist Taryn Simon explores themes of security, religion, politics, science and nature in her work, revealing the imperceptible space between language and the visual world. Through extensive research and investigation, she shatters the illusion of an objective image and renders visible the constructedness of power.

Source: Ami Barak, ed., *What Does the Image Stand For?*, Montréal: MOMENTA | Biennale de l'image; Berlin: Kerberg Verlag, 2017, p. 108.

Exhibition view, Musée d'art contemporain de Montréal

Paperwork and the Will of Capital, 2015, is composed of a dozen sculptures and thirty-six photographs of floral centrepieces. These are faithful reproductions of floral arrangements that decorated the tables at the signings of major international treaties, involving the nations present at the United Nations Monetary and Financial Conference at Bretton Woods in 1944. Embedded in each frame is a text explaining the political and economic contexts of the documents, from nuclear armament to oil negotiations and the diamond market. The carefully composed photographs of the bouquets, together with their stories, suggest the ways that power is created and orchestrated. Simon's recreations also reference the concept of the "impossible bouquet," a popular subject of Dutch still-life painting during Holland's seventeenth-century economic boom, which ushered in the development of modern capitalism.

Ephemeral witnesses to the crucial historic moments in which politicians attempt to control the world, these centrepieces thus become symbols of the formalities of government, the instability of fact and the precarious nature of survival.

PICTURES FOR AN EXHIBITION

Pictures for an Exhibition is an evolving cycle of presentations based on works from the Musée collection and intended to generate new connections between earlier works and recent acquisitions, between the different media and artists of various generations.

The Gaze Listens

“Silence is significant only where there is also the possibility of sound.”

Béla Balázs

This exhibition is laid out like a conversation that commands your auditory attention, even though most of the works gathered in this new portrait of the collection are invisible to the ear, but audible to the eye. It showcases pieces by Yves Gaucher, Pascal Grandmaison, Barbara Steinman and Takis that attach obvious importance to the optic and haptic implications of the verb “listen.”

At the gallery entrance, we are greeted by a photographic diptych by Barbara Steinman: two open palms signal the role of the body as a vector of thought that transcends the inner world and the surrounding space. By assigning the image of the hand a central role in the listening process, the work reintroduces an element of the sacred into the symbolism of this representation. This same gallery is punctuated by Pascal Grandmaison's photographic series *Manner*, which consists of drum skins that bear the marks of time and their repeated beating. Silent vestiges revealing the effort it takes for a musical performance, these images offer an abstract portrait of a percussionist.

The aesthetic explorations of Yves Gaucher transport us to spaces of silence that are not spaces of contemplation, but form a part of his unique grammar made up of visual rhythms: lines, colours, spaces and silences. The artist made the print *Sono* after his life-changing experience of the music of Austrian composer and conductor Anton Webern. Imbued with the affect that remained fixed in Gaucher's auditory memory, the piece illustrates his interest in Webern's music, which had shown him a new way of working. In his search to give concrete expression to the presence of invisible energy through audible objects, Takis has developed a kinetic and electroacoustic body of work that probes the possibilities of magnetism and electromagnetism. His use of magnets and electromagnets makes apparent the natural energy found in materials.

Viewing rhythm as an essential property of form, and viewing both sound and silence as belonging to space, this exhibition constitutes a gesture designed to investigate these territories.



Pascal Grandmaison

Manner, 2003

24 ink-jet prints on polypropylene base, 2/2
184.6 x 152.4 cm (each)

Purchased with the financial support of the Canada Council
for the Arts Acquisition Assistance Program
Collection of the Musée d'art contemporain de Montréal

Marie-Eve Beaupré
Curator of the Collection

That's How the Light Gets In

**"There is a crack in everything.
That's how the light gets in."**

Leonard Cohen

The question of light as both subject and material is vast, and compels us to rethink art in its most fundamental aspects. Without light, there is no visibility. An essential condition for our eyes to perceive anything, light quite logically lies at the core of artists' practices and techniques. The various challenges it involves underwent profound changes in the history of art in the nineteenth and twentieth centuries, particularly after the invention of photography. While light in classical painting was mimetic and metaphorical, as a contemporary material light has become an autonomous medium that shapes and alters the materials it touches, strikes or penetrates. Addressing the issues underlying the notion of light also calls for a look at the role of shadow and opacity. The object of reflection and representation, and a condition for the perception of any work, light is a meaningful parameter in the practice of some artists, and one that should be examined.

This portrait of the collection brings together works by Québec and Canadian artists—painters, for the most part—around a set of questions they were asked: How does light come into your work? How does it infuse your practice? Marie-Claire Blais, Jérôme Bouchard, Olivia Boudreau, Michel Daigneault, Elizabeth McIntosh, Nicolas Lachance, Stéphane La Rue, Rita Letendre, Yann Pocreau, Leopold Plotek, Monique Régimbald-Zeiber, Marc Séguin, Claude Tousignant and Janet Werner all gave thought to these questions. Their responses, which are displayed along the route through the exhibition, provide insight into their highly individual approaches. Making their words a presence in the galleries offers their work new readings that are seldom accessible outside the privileged space of their studios. Documenting the thoughts behind the choices made by practitioners also fulfils the curatorial requirements of a museum of contemporary art. We believe that a loquacious collection, brought to life through the artists' own words, comes alive for today's generations and is highly relevant for the history that is being built now.



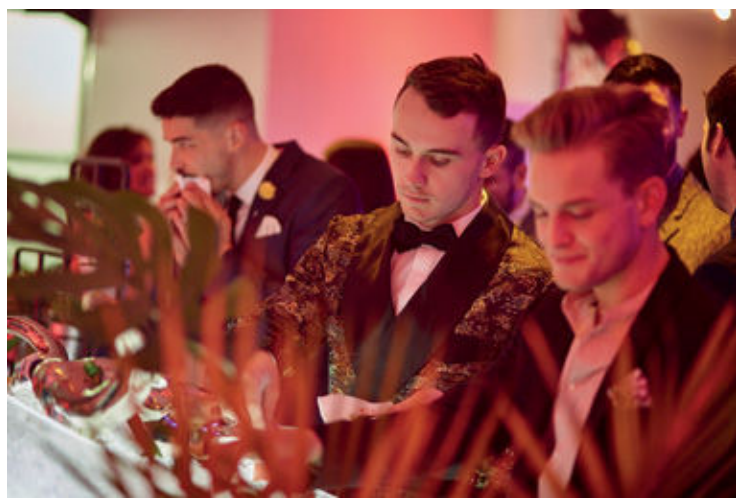
Pierre Dorion
Intérieur, 2008
Oil on canvas
182.9 x 137.2 cm
Purchased with the support of the 2008 National Bank
Collectors Symposium
Collection of the Musée d'art contemporain de Montréal

ANOTHER BIG SUCCESS FOR LES PRINTEMPS DU MAC!

Naila Del Cid
Coordinator

The eleventh edition of Les Printemps du MAC was held on Friday, April 21. Under the guidance of Honorary Chair Elaine Barsalou, Managing Director, National Bank Financial, the benefit evening raised nearly \$150,000 for the Fondation du Musée d'art contemporain de Montréal.

Jangala evening – Les Printemps du MAC 2017



Photos: Sylvain Granier and Bruno Guérin

Les Printemps du MAC 2017 Organizing Committee

Front row, left to right

Alexandra Mohsen, Elaine Barsalou, Stefanie Stergiotis

Middle row, left to right

Robert Alexander Quinn, Ariane Bisailon, Geneviève Sharp,

Effie Giannou, Lysandre Laferrière, Virginie Bourgeois,

Catherine Plourde, Marie-Josée Therrien, Alexandra De Roy,

Maude N. Béland, Marie-Ève Gingras

Back row

Shady Ahmad, Luana Ann Church, Marion-Isabelle Muszynski

Absent: Bisma Ansari

The goal of Les Printemps du MAC is to raise the Musée's profile among the up-and-coming generation and increase young professionals' awareness of today's art and the artistic endeavour. At this exclusive cocktail reception, some 1,000 attendees enjoyed cultural and gastronomic discoveries, live music and prizes offered courtesy of our partners.

Revolving around the theme of *Jangala*, this most original event took place in a Musée that had been turned into a tropical jungle. Throughout the evening, guests were welcome to visit the Emanuel Licha and Teresa Margolles exhibitions and view many works from the MAC collection.

The Musée Foundation is grateful to organizing committee co-chairs Alexandra Mohsen (National Bank) and Stefanie Stergiotis (Stingray), and all the committee members: Shady Ahmad (Budge Studio), Bisma Ansari (Mega Brands), Maude N. Béland (UQAM), Ariane Bisailon (Blakes), Virginie Bourgeois (Danone Waters), Luana Ann Church (Québecor Média), Alexandra De Roy (SNC Lavalin), Effie Giannou (EGS Group), Marie-Ève Gingras (Torys), Lysandre Laferrière (Gowling WLG), Marion-Isabelle Muszynski (Valtech), Catherine Plourde (De Grandpré Joli-Coeur), Robert Alexander Quinn (Bright Future), Geneviève Sharp (EGS Group) and Marie-Josée Therrien (BDC)



Photos: Mathieu / Agence BRUT

CONTINUING TO SPREAD THE CANDID CONVERSATION OF CONTEMPORARY ART

This past September 16, the Annual Ball of the Fondation du Musée d'art contemporain de Montréal brought together more than 700 guests at TOHU to celebrate today's art.

The most eagerly anticipated event of the fall season raised net proceeds of \$510,000. The Montréal business community's participation is invaluable and enables the museum to add to its collection, present outstanding exhibitions and boost its educational mission. As this new era of transformation gets under way, the Musée needs your support.

The Foundation extends its sincere thanks to the Ball committee—Sophie Banford, Anne-Marie Barnard, Ruby Brown, Violette Cohen, Nathalie Goyette, Stéphanie Larivière, Marie Samuel Levasseur, Danièle Patenaude, Jean-Philippe Shoiry, Marie-Josée Simard, Nicolas Urli and Debbie Zakaib—for organizing this festive event, its chair Josée Noiseux for her exceptional leadership and the honorary co-chairs of the evening, France Margaret Bélanger, Yanick Blanchard and Mitch Garber, for their very generous support.

Danièle Patenaude
Assistant Director, Events

Top left
Nic Urli, Debbie Zakaib, Ruby Brown, Marie-Josée Simard, Sophie Banford, Josée Noiseux, Stéphanie Larivière, Violette Cohen, Nathalie Goyette, Jean-Philippe Shoiry

Top right
John Zeppetelli, Alexandre Taillefer, Mitch Garber, France Margaret Bélanger, Josée Noiseux, François Dufresne, Yanick Blanchard

Bottom left
Alexandre Taillefer, Robert Kory, Mélanie Joly, Minister of Canadian Heritage, John Zeppetelli

Bottom right
Monica Navarro and Martin Coiteux, Minister responsible for the Montréal region

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

\$19 – Adults
\$14 – Seniors (age 60 and over)
\$12 – Students (age 18 and over with valid I.D.)
\$7 – Youth (age 13 to 17)
Free admission for children under 12 and
MACarte cardholders
\$38 – Families (2 adults with children)
Half-price Wednesday evenings from 5 p.m.



Photo: Sébastien Roy

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 Mondays

Subscribe to the Musée's e-newsletter at
www.macm.org

EXHIBITIONS

Leonard Cohen:
Une brèche en toute chose /
A Crack in Everything

November 9, 2017 to April 9, 2018

**Taryn Simon**

Until November 19, 2017

Pictures – State of the World

Until November 19, 2017

Pictures – The Gaze Listens

December 15, 2017 to March 25, 2018

**Pictures – That's How the Light Gets In**

December 15, 2017 to August 19, 2018

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
10 or more.

Reservations and information: 514 847-6253

SÉMINARTS

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

SéminArts winter 2018

Series in French: February 14, February 28, March 14,
March 28, April 11

Advanced series in French: February 7, February 21,
March 7, March 21, April 4

SéminArts spring 2018

Series in English: April 18, May 2, May 16, May 30,
June 13

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/seminarts

seminarts@macm.org

514 847-6244

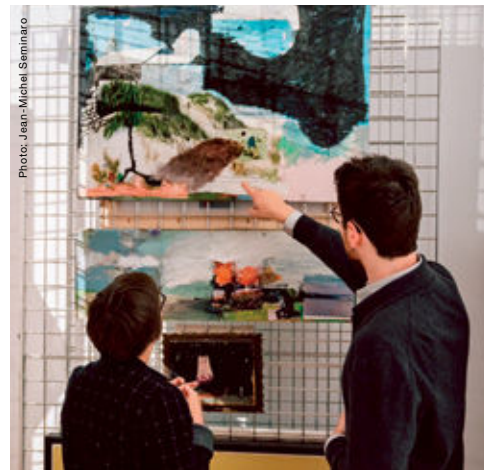


Photo: Jean-Michel Seminaro

NOCTURNE

Friday, December 1, 2017



Photo: Sébastien Roy

FAMILY WORKSHOPS

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

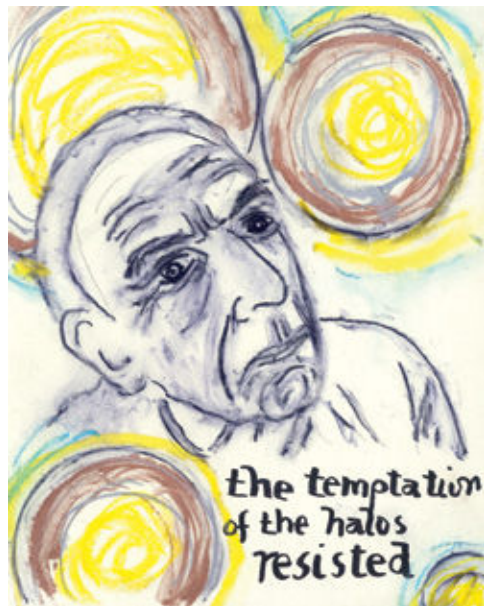
The **Family Sundays** program consists of a 30-minute tour followed by a 1-hour workshop. Free for children under 12 (must be accompanied by an adult). No reservation necessary.

Workshop related to the exhibition
Pictures – State of the World

Random Trajectory

November 5, 12 and 19, 2017

Justin Stephens's painting *Histories*, 2011, on display in the exhibition *Pictures for an Exhibition – State of the World*, will prompt participants to make acrylic paintings of abstract images that emerge from their exploration of many surprising and original strategies of execution. Acrylic, roller, staples, oil pastel, contrasts and textures will all enhance the joy of discovery.



Workshop related to the exhibition
Leonard Cohen: Une brèche en toute chose / A Crack in Everything

A Face, Plus Words

November 26, December 3, 10 and 17, 2017, and January 7, 2018

Throughout the ages and in every culture, the subject of the human face has provided inspiration for countless artists. Leonard Cohen was no exception to this artistic tendency, as is eloquently illustrated by the extensive series of self-portraits he produced. Visitors to this presentation of works, being shown for the first time, will notice that the subject of the artist's face comes to take precedence over its visual expression; it becomes the scene of constant variation and fuels his fertile imagination. In this workshop, participants will each be invited to try out the wide range of artistic approaches used by Cohen as they produce a series of self-portraits made up of lines, combined with shapes, set off by colours and accompanied by words with a poetic quality. A selection of the self-portraits and poems will be digitized and posted on Facebook.

FAMILY WORKSHOPS

Workshops related to the exhibition
Pictures – That's How the Light Gets In

Circles of Light

January 14, 21 and 28, and February 4, 11 and 18, 2018

After observing Marie-Claire Blais's dazzling painting titled *Brûler les yeux fermés*, 2012, part of the newest presentation of *Pictures for an Exhibition*, you will paint abstract images covered with successive delicate, transparent layers revealing luminous, circular forms.

Nebulous Rectangles

February 25 and March 4, 11, 18 and 25, 2018

The intriguing painting titled *Winter Blue Log 4*, 2015, on display in the current presentation of *Pictures for an Exhibition*, by Nicolas Lachance, will encourage participants to experiment: is it a new way of painting, transferring or printing? That's the question we will attempt to elucidate in this workshop on abstract painting. Try to capture the un-capturable!

Playful Constructions

April 8, 15, 22 and 29, and May 6, 13 and 20, 2018

The multifaceted installation *The Prophets*, 2013-2015, by Richard Ibghy and Marilou Lemmens, on view in the latest presentation of *Pictures for an Exhibition*, will offer participants a chance to create playful and unusual assemblages while considering notions related to the economy, consumption, production, work and the time we devote to it.

Workshop related to the exhibition
Leonard Cohen: Une brèche en toute chose / A Crack in Everything

LabO TechnO: Digital Self-portraits

Visual and digital arts laboratory in a Mac environment, for the whole family (age 10 and up).

February 17 and 24, 2018, from 1:30 to 4 p.m. or March 17 and 24, 2018, from 1:30 to 4 p.m.
Maximum 10 participants.

Cost: \$16 per session.
Registration required: reservation.education@macm.org or 514 847-6266

In connection with the exhibition *Leonard Cohen – Une brèche en toute chose / A Crack in Everything*, this series of digital arts workshops will let you explore and experiment with new image processing technologies. You'll have a chance to get acquainted with Cohen's artistic approach and make your own series of self-portraits using both visual and sound art techniques.

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**
reservation.education@macm.org

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

Workshop related to the exhibition
Leonard Cohen: Une brèche en toute chose / A Crack in Everything

A Face, Plus Words

November 28* and 29, and December 5, 6, 12 and 13, 2017 from 1:30 to 4 p.m. or November 29* and December 6 and 13, 2017 from 6 to 8:30 p.m.

Workshops related to
Pictures for an Exhibition – That's How the Light Gets In

Circles of Light

February 13 and 14, 2018 from 1:30 to 4 p.m. or February 14, 2018 from 6 to 8:30 p.m.

Nebulous Rectangles

February 27 and 28, 2018 from 1:30 to 4 p.m. or February 28, 2018 from 6 to 8:30 p.m.

Introduction to Silkscreen

March 13, 14, 20, 21, 27 and 28, 2018 from 1:30 to 4 p.m. or March 14, 21 and 28, 2018 from 6 to 9 p.m. Space is limited. Make a good impression... by taking part in this series of activities focusing on silkscreen printing. Please note that you must sign up for three consecutive Tuesdays or Wednesdays.

Playful Constructions

April 10 and 11, 2018 from 1:30 to 4 p.m. or April 11, 2018, from 6 to 9 p.m.

HOLIDAY COMBO

December 27 and 28, 2017, and January 3 and 4, 2018, at 1:30 p.m. or 2:30 p.m.

This combo for all, with family or friends, explores the theme: *A Face, Plus Words*. To provide inspiration before you start creating, a 30-minute tour is given prior to the workshop activity. No reservation necessary.

MUSÉE DAY CAMPS

March Break: For children age 7 to 11, March 5 to 9, 2018

Summer: For children age 6 to 15, June 26 to August 17, 2018

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



Photo: Alexandra Perreault



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including free admission to all
exhibitions and Nocturnes, invitations to
openings and so much more at macm.org.

THE MAC WOULD LIKE TO THANK ALL ITS PARTNERS FOR HELPING
THEM CELEBRATE THE LIFE AND WORK OF LEONARD COHEN.

PRESENTING PARTNERS



OFFICIAL PROGRAM



ASSOCIATE PARTNERS



OFFICIAL SUPPLIER



GRAND PATRONS OF THE EXHIBITION



The MAC would like to thank the Stephen and Lillian Vineberg Family Foundation, Dale and Nick Tedeschi, Diane and Salvatore Guerrens, the Goethe Institut and the Consulate General of Israel in Montreal for their generous support.

CONTENT PARTNERS



MAC PARTNERS



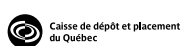
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