

Magazine of the
Musée d'art contemporain
de Montréal

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MAC





EDITORIAL

John Zeppetelli
Director and Chief Curator

I'm very proud of the multiple, varied and extraordinary artistic proposals on offer for the fall at the Musée. They range from large-scale, anthropologically-driven video installations to ravishingly stylized painting experiments, to thematically organized collection displays to contemporary performance practices. Much of it is contextualized, enriched or explained by a series of talks, workshops, an international symposium and other ongoing educational activities, including one directed at specific and more vulnerable groups called *Inclusion in Action*.



Photo: John Londono

Two very different forms of portraiture overlap in two major shows probing both interior psychological states and larger geopolitical contexts:

Mexico City-based Belgian artist Francis Alÿs's ongoing, decades-long immersive video installation *Children's Games* scours the earth for ways in which children playfully improvise with everyday objects, conjuring magical yet ordinary games as essential ways of being in the world. Despite the many economic difficulties or social realities the kids may be facing, their imaginations are centre-stage and beautifully celebrated, while a touching poetry also transpires. Shown on eighteen suspended screens playing simultaneously, the videos have each been filmed in a different location or country, but all are affirmations of resilience and of life.

Montréal painter Janet Werner offers a stunning array of chromatic and formal effects at the service of fictionalized portraits of women. Exploring gender representations, historical conditioning or vulnerability, the paintings summon fantasies of interiority sometimes informed by media images, cut-up techniques or art-historical references, as well as depictions of the artist's studio. On display, for the benefit of us all, is unmitigated joy in the many pleasures and heroic struggles of composition, paint handling and formal rhetoric.

Alain Païement's monumental public art intervention *Bleu de bleu*, set up along Highway 20 as it runs from Trudeau International airport toward downtown Montréal, will take a smaller, but no less important, form in an exhibition illustrating the conceptual underpinnings of this unprecedented project: a sustained and articulate blue gesture over several kilometres of road.

Finally, in November, *EMERGE* brings together European and Canadian live art and performance practices in an exciting junction of theatre, visual art and the artist's body—artworks which only fully come into being before a live audience. It will be a crucial opportunity to encounter some of the leading artists in the field from Italy, Germany, Spain, Norway, Switzerland and their Québec and Canadian counterparts in what is the most extensive gathering devoted to the art of performance ever staged at the Musée.

Janet Werner
Lucy, 2011
Oil on canvas
221.5 × 169 cm
Gift of Mr. Robert-Jean Chénier
Collection of the Musée national
des beaux-arts du Québec
2017.493
Photo: Guy L'Heureux

Cover
Francis Alÿs
Children's Game 10 / Papalote, 2011
Video, colour, sound, 4 min 13 s
© Francis Alÿs

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FRANCIS ALÿS

CHILDREN'S GAMES

María Wills Londoño
and Maude Johnson
Curators at MOMENTA | Biennale de l'image

Francis Alÿs addresses social realities through the poetics of action. His interest lies in everyday gestures and the political and symbolic potential that they contain. The narratives that he documents or captures on film or in photographs are informed by anthropological and geopolitical concerns. Imbued with a candid simplicity and a poignant, yet precarious, optimism, his stories touch on sensitive subjects and issues, such as the legitimacy of national borders, conflict zones and questions about community and progress as well as individual memory and collective mythologies. Alÿs's images reflect his humanist views and attitude toward the world around him and demonstrate a kind of resilience that sometimes imperceptibly disrupts the status quo and representational codes as a way of reassessing perceptions and prejudices.



Children's Game 12 / Sillas, 2012
Video, colour, sound, 5 min 5 s
In collaboration with Elena Pardo and Félix Blume
© Francis Alÿs

Children's Game 14 / Piedra, papel y tijeras, 2013
Video, colour, sound, 2 min 51 s
© Francis Alÿs



In the exhibition *Children's Games*, Alÿs presents his eponymous series of scenes of children at play around the world. Ongoing since 1999 and now comprising nearly twenty videos, this inventory of childhood activities offers a fresh perspective on real-life moments that are both banal and remarkable. By exploring public space and the everyday through the playful imagination of children, Alÿs presents an intimate yet political view of the universal and unifying nature of games. The images he has captured in Mexico, Afghanistan, Nepal, Belgium, Iraq, Venezuela, France, Morocco and Jordan show how children turn simple, ordinary things—chairs, coins, sand, stones, plastic bottles—into the foundation of unlikely and fantastical universes. Transformed by imagination and a fraternal spirit that is both tacit and spontaneous, these objects lose their usual prosaicism to find new symbolic potential. With each gesture, the children reinvent the world, the tensions that organize it and the converging forces that travel through it.

Alÿs's *mises en scène* blur the boundary between fiction and documentary to highlight the various mechanisms behind every action—mechanisms that are freed from the notions of efficiency or productivity that generally dictate adult behaviour. Children's games operate on an entirely different logic: that of imagination. This creativity stands in contrast to the usual perceptions and a priori assumptions to offer unconventional representations that are actually closer to reality than the supposedly objective images that punctuate the media. Through a succession of playgrounds, Alÿs presents a renewed relationship with objects and, more broadly, with daily life, giving hope to the socio-political circumstances under which these very objects obtain meaning. Regardless of the context, this inventiveness is indicative of a life-affirming unity and an implicit and valuable social cohesion. Although the current state of the world prevents us from imagining globalization as a positive form of togetherness, this praxis of imagination might express the very essence of humanism, reinvented.

Exhibition presented as part of MOMENTA | Biennale de l'image and produced in collaboration with the Musée d'art contemporain de Montréal

Under the heading *The Life of Things*, the sixteenth edition of MOMENTA brings together thirty-nine artists around socio-cultural, political and economic concerns related to current issues in image-based practices. It examines how these practices offer new perspectives regarding our relationships with objects; explores the universes that are constructed between individuals and their environment; and probes the character, or even personality, assumed by the object conveyed by the image.

María Wills Londoño, with the collaboration of Audrey Genois and Maude Johnson
Curators at MOMENTA | Biennale de l'image

Mark Lancôt
Curator in charge of the exhibition at the MAC

REBECCA BELMORE

FACING THE MONUMENTAL

Lesley Johnstone
Head of Exhibitions and Education

Rebecca Belmore (Anishinaabe, born in 1960) began working as a performance artist in the late 1980s. This medium of immediacy and presence continues to influence her diverse practice. *Facing the Monumental* offers a collection of visceral images that speak to the urgent issues of our time.

blood on the snow, 2002
Fabric dye, cotton, feathers,
chair, 107 x 610 x 610 cm
The Mendel Art Gallery
Collection at Remai Modern,
purchased with the support of
the Canada Council for the Arts
and the Mendel Art Gallery
Foundation, 2004
© Rebecca Belmore
Photo: Howard Ursuliak/Morris
and Helen Belkin Art Gallery



Facing the Monumental brings together a focused selection of sculptures, installations and photographs dating from 2001, as well as a compilation of ten video documents of her performances since 1991. It is the largest survey of her work to date, providing a sense of the breadth of her practice and the depth of her political engagement. Materially diverse and aesthetically compelling, Belmore's works are often grounded in specific stories, events or individuals, addressing issues that are central to the lives of Indigenous peoples. The immaculate white quilt of *blood on the snow*, for instance, with its chair tinged with red dye, evokes the winter massacre of hundreds of men, women and children by the American cavalry at Wounded Knee in 1890 or, perhaps, the infamous "starlight tours" of the Saskatoon police force. *1181* and *The Named and the Unnamed* pay homage to the thousands of missing and murdered Indigenous women, while *At Pelican Falls* recalls

the trauma of the residential school system. Employing distancing effects, Belmore transforms traumatic events into poetic, metaphorical and allegorical representations that go far beyond a literal recounting, eliciting a visceral engagement on the part of the viewer.

As Wanda Nanibush states, Rebecca Belmore "makes it clear that artists are meant to show us something about being human, to understand our condition as connected to the earth, to water, to all non-human living entities. Belmore's practice connects us to our fundamental vulnerability—something that is universal and yet irreducibly different. We experience this elemental openness in her work."

Facing the Monumental was curated by Wanda Nanibush, Curator of Indigenous Art at the Art Gallery of Ontario, where it was presented in 2018 to great acclaim. A member of Lac Seul First Nation (Anishinaabe), Rebecca Belmore is an internationally recognized multidisciplinary artist currently residing in Toronto. Her exhibitions include: *Biinjiya'iing Onji (From Inside)*, documenta 14 (2017); *KWE: The Work of Rebecca Belmore*, Justina M. Barnicke Gallery (2011); *Rebecca Belmore: Rising to the Occasion*, Vancouver Art Gallery (2008); and *Fountain*, Venice Biennale (2005). Belmore created three site-specific sculptures entitled *Wave Sound* (2017) for three Canadian National Parks; *Trace* (2014) for the Canadian Museum for Human Rights; and *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, a series of performances presented at various locations across Canada in 1991, 1992, 1996 and 2008.



GISELE AMANTEA

FAUX SITES

Lesley Johnstone

Faux Site, Museum (after Piranesi), 2017

Archival pigmented ink-jet print

109 × 144 cm

Courtesy the artist

Montréal-based artist Gisele Amantea creates large-scale site-specific installations that disrupt architectural spaces in order to examine how our lives are shaped by their cultural, political and social dynamics. In this series of ink-jet prints, Amantea combines photographic documentation of the MAC Rotunda with drawings inspired by Giovanni Battista Piranesi's mid-eighteenth-century etchings. Her stated intent is “a personal critique of the museum and a musing both on its power dynamics and on the position I have in relation to it as an artist.” The architectural space of the Rotunda, with its soaring pillars, which seems to promise an uplifting experience, is in fact awkward and defies spatial logic. As visitors to the MAC well know, navigating the space to access the galleries on the floor above can be a challenge.

In these fantastical works, exuberant foliage transforms the space into an overgrown jungle, a water-fall cascades over the balcony and decay and deterioration eat away at architecture, thereby depicting the MAC as a contemporary ruin.

In the largest work, Amantea overlays a digital reproduction of a print from Piranesi's portfolio *Views of Rome* with a photograph of the MAC, creating an anachronistic vision of the museum. Just as Piranesi introduced fictive elements and incongruous human figures, so Amantea inserts a dog, contemporary museum visitors and, in the foreground, Maurizio Cattelan's infamous sculpture *La Nona Hora* (1999) depicting Pope John Paul II struck by a meteorite, among other images. These discordant insertions, which in other works in the series include a sleeping male figure, an elderly female guard, an elephant hide, as well as art-works by such artists as Pablo Picasso, Kerry James Marshall and Pipilotti Rist, serve to destabilize the images and heighten their emotional and political impact.

Exhibiting these prints in the Rotunda, we amplify their meaning as they create a *mise en abyme*, or double take for the viewer. We are also playfully participating in a critique of our own institution at a moment of anticipation before the transformation project begins, in which the Rotunda is slated to disappear.

JANET WERNER

François LeTourneux
Associate Curator

“Are you ready for extraction?” With these surprising words, addressed to one of his models prior to a sitting, Picasso summed up a key aspect of the practice of portrait painting as it had come to develop in the centuries preceding the advent of photomechanical reproduction: key signs (visual, psychological, ideological) had to be captured live, with all manner of sensory strategies and information compression, streaming swiftly between matter and bodies—a “transfer miracle” of sorts.¹



Since the 1990s, Janet Werner has been developing her own, distinct brand of fictional portraiture, moving progressively and almost programmatically from abstract shapes and ideograms to stylized, blocky figures, and in the early 2000s to larger, more colourful and realistic portraits. Since 2000, she's been using found, fashion photographs (mostly of women), which she routinely cuts up in the manner of *cadavre exquis*, before recombining parts and transforming the figures in paint via further stylistic operations.

The resulting, composite characters have been said to address issues of gender and representation, ideological conditioning and psychological vulnerability (beauty, or prettiness, being often pitted against destruction), while simultaneously appealing to humour, fantasy and seduction. Many of these figures do indeed appear to possess quasi-allegorical qualities that supersede any given individual's personal characteristics; their sum, however, also speaks of subjectivity's inherent, internal multiplicity and could be considered to constitute a kind of dialogical, or polyphonic, self-portrait.

Werner belongs to a generation of artists such as Karen Kilimnik, George Condo, Luc Tuymans, Lisa Yuskavage or John Currin (briefly her colleague in Yale's MFA program) that famously re-energized the portrait form during the late nineties' "return" to figurative painting, a moment that heralded the medium's current popularity. These artists were activating earlier uses of pictorial pastiche and mass media imagery by avant-garde artists such as Francis Picabia in the context of postmodernism's investigation of consumer culture and identity, in which kitsch, mash-up techniques and parody played a prominent role.

Over the last decade, such references to humour and the carnivalesque have tended to recede somewhat in Werner's production, in favour of a more measured approach. Since 2015, she has also been giving increased attention to the

Folding Woman, 2009

Oil on canvas
167.5 x 134.5 cm
Private collection
Photo: Paul Litherland

Studio (Miró), 2017

Oil on canvas
152.5 x 188 cm
Courtesy the artist and Parisian Laundry, Montréal
Photo: Guy L'Heureux



paintings' production context, representing the studio as work site, with source photographs and paintings cohabiting in a *mise en abyme* that even occasionally disposes of the figure altogether. The current exhibition is a compact survey of this later decade of production, and relates its contextual turn to the operative procedures used in constructing the portraits themselves. The familiar consideration of fashion and media culture as defining forces of subjective conditioning is cast anew, through a meditation on autographic, pictorial style as agent of plasticity and self-fashioning.

Janet Werner was born in Winnipeg in 1959. After earning a BFA from the Maryland Institute College of Art in 1985 and an MFA from the Yale University School of Art and Architecture in 1987, she returned to Canada, where she taught at the University of Saskatchewan from 1987 to 1999 and Concordia University from 1999 to 2019. Monographic exhibitions include *What Time Is It, Mr. Wolf?* (Art Gallery of Guelph, 2019), *Another Perfect Day* (Kenderdine Gallery, Saskatoon; Esker Foundation, Calgary; Galerie de l'UQAM, Montréal; MacIntosh Gallery, London, 2013) and *Is Anything Alright?* (Art Gallery of Windsor, 2009).

1 David Elliott, "Paint Person," *Canadian Art* (Summer 2002), p. 48.

ALAIN PAIEMENT

BLEU DE BLEU

Marie-Eve Beaupré
Curator of the Collection



Bleu de bleu horizontally frames a small concrete-and-asphalt stretch of the world along Highway 20 between Pierre Elliott Trudeau International Airport and downtown Montréal. The work acts like an urban poem, a chromatic filter on a piece of land we would like to see tinged with colour. The product of four years' research carried out with the support of many collaborators and partners, *Bleu de bleu*, as actualized, became an extraordinary unfolding of a colour permeable to whatever it encountered on its path.

Partition, 2018

Print on self-adhesive vinyl, 1/1

210 × 308 cm

In the process of acquisition

Photo: Courtesy the artist and Galerie Hugues Charbonneau

Contre-sens vers l'ouest, fin-de-jour, 2018

Ink-jet digital print on paper

68 × 102 cm

In the process of acquisition

Photo: Courtesy the artist and Galerie Hugues Charbonneau

Cadres intervalles, 2018

Ink-jet digital print on paper

41 × 56 cm

In the process of acquisition

Photo: Courtesy the artist and Galerie Hugues Charbonneau

Bleu de bleu turns a drive into a perceptual experience where topography and colour come together, a novel kind of drawing in Montréal's architectural and urban landscape. For a given period of time and on that specific stretch of highway, the artist introduced an act of scanning, that is, a twofold panoramic motion whose colour defines and outlines the cycles of day and night. Seated behind the windshield of our car—rather like sitting in front of a screen—we thus redefine the way we experience the work, by transforming our relationship to it in terms of distance, speed and framing.

However, the particular strength of this creation extends beyond it: in its vast conceptual scope, which is harder to measure because of the flood of computer files it generated. *Bleu de bleu*, as it has been integrated into the Musée collection, is an installation made up of thirty-two videographic, photographic and sculptural elements, whose conceptual nature is intrinsically linked to its monumental, eponymous *in situ* placement. The work at the museum remains an experience of time and space, but one revealed through layers of data: it comprises a near-inextricable, labyrinthine series of documents and images, of plans, drawings, surveys and projections, all interconnected in the same way as elements of a universe. What makes the work is the process through which the artist weaves the connections between them.

A linear geographic reality underlies the basic structure of *Bleu de bleu*. It traces a rhythmic, musical sinusoidal line. Its digital reality is entirely different though—more rhizomatic. While the complete digital corpus can, on its own, illustrate the inspiration behind the artist's research, a selection that crystallizes the project outline has been made from the technical drawings, photo-montages, photo shots, maquettes and models produced by Paiement and his collaborators as part of its conception.

With *Bleu de bleu*, Paiement continues to explore the attributes of a cartographer who sees colour as a construct that is both conceptual and material. He maintains his interest in examining places—their identity as much as their topography. However, the need to locate has shifted from the personal to the monumental register of urban space. Ultimately, the questions have remained the same, but formulated on a different scale, in the city as work site.



Alain Paiement is a Québec artist and professor at the Université du Québec à Montréal's School of Visual and Media Arts. His practice encompasses painting, installation, photography and video. The notion of spatiality—that is, in his case, new responses to the question “how are we to occupy a space?”—has always been identified as a cornerstone of his thinking.

**Exhibition presented as part of the series
*Pictures for an Exhibition.***

JE VOIS CE QUE TU REGARDES

LUIS JACOB AND SERGE TOUSIGNANT

Mark Lanctôt
Curator

This exhibition features a selection of sculptures by Serge Tousignant (born in 1942 in Montréal, where he continues to live and work) and an album of images by Luis Jacob (born in Lima, Peru, in 1971; lives and works in Toronto). At first glance, these works in different media by artists from different generations would seem to have little in common. However, a closer look brings out certain affinities.



Luis Jacob's albums (he has made fourteen since 2000) present images cut out from books, magazines and other printed publications. These "image banks" are organized thematically into albums in which the heterogeneous nature of the collected material and the lack of descriptive legends or photo credits create a context where the viewer is free to come up with unexpected associations and connections, despite their linear arrangement.

Album X is made up of eighty pages containing one to five images each, including views of installations, blank movie screens, empty frames, monochrome paintings, minimalist works, etc. At various points, the way a photograph reframes the space is repeated in the very subject of the images, and the exhibition space (including the presence of visitors/viewers)—a *mise en abyme*—underscores, with a hint of humour, how the visitor's eye and body respond to the space they occupy.

Luis Jacob
Album X, 2010
Image montage in plastic laminate, 80 panels
44.5 x 29 cm (each)
Purchased with the financial support of the Canada
Council for the Arts Acquisitions Assistance Program
Collection of the Musée d'art contemporain de Montréal

Serge Tousignant
Gémination, 1967
Painted steel and stainless steel
53.3 x 110.8 x 61 cm
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay



Multidisciplinary artist Serge Tousignant first made his name in the mid-1960s as a printmaker. Early in the next decade, he shifted his optical experiments in sculpture toward conceptual photography.

The factory-made polychromatic sculptures he had produced in the late 1960s do indeed reveal coloured forms with geometric shapes energized by plays of transparency and reflection. This strategy has the effect of opening up a more direct relationship with the viewer. As was observed by the critic and curator Normand Thériault in his 1968 review of the exhibition of these works at Galerie Godard-Lefort in Montréal, "[the] work's actual dimension lies in the space which contains it and which the viewers enter into by moving around physically or with their eyes."¹

The scale of these sculptures in painted steel and polished stainless steel is closer to that of household furniture than to the monumental sculpture produced by some of Tousignant's contemporaries. The presence of mirror effects gives the

impression that the works are embedded in the floor and enlivens the juxtapositions of shapes and colours. These characteristics minimize the sculptures' objecthood in favour of the effects they have on our experience of the space.

This unprecedented pairing lets us see how a field of artistic inquiry can take on different forms, depending on the context. While Jacob has explained how his albums and the way they are arranged invite a "democratization" of possible readings,² Tousignant contributed to the emergence, in the late 1960s, of an art that would henceforth attach greater importance to the viewer's experience than to expressing the artist's subjectivity.³ More than thirty years later, Jacob's recontextualization of images would take up the call to participation issued by the artists who were part of the counter-culture in the late sixties.

**Exhibition presented as part of the series
*Pictures for an Exhibition.***

1 Normand Thériault, "Dialoguer avec le spectateur," *La Presse* [Montréal], November 23, 1968, p. 38. (our translation)

2 "For me it is significant that the Albums allow radically different perspectives and 'readings,' which nonetheless can come together (or not come together) in moments of mutual yet always partial 'completion.'" Meike Behm and Luis Jacob, "Reality is Essentially Ambiguous," in *Luis Jacob. Towards a Theory of Impressionist and Expressionist Spectatorship* (Cologne: Verlag der Buchhandlung Walther König, 2009), p. 48.

3 Cf. Jean-Pierre Latour, "L'atelier redéfini. Étude de la sculpture d'Ulysse Comtois, Jean Noël, Henry Saxe et Serge Tousignant," in Francine Couture, ed., *Les arts visuels au Québec dans les années soixante*, Vol. II, *L'éclatement du modernisme* (Montréal: VLB éditeur, 1997), p. 254.

PAINTING NATURE WITH A MIRROR

Mark Lanctôt

This selective portrait of 1980s painting in Canada showcases twenty or so paintings and drawings from the collection of the Musée d'art contemporain de Montréal, some on display here for the first time since they were acquired.



While the preceding decade was dominated by conceptual art, the eighties saw the return of a style of painting that, rather than attempting to follow the course of modernist abstraction inherited from the mid-century avant-gardes, adopted a sometimes disconcerting heterogeneity, simultaneously deploying figuration and abstraction. Between the immediacy of the application of paint seen in the work of Lynne Hughes, Wanda Koop and Harold Klunder, and the cinematic compositions of Joanne Tod and Susan G. Scott, not to mention Sandra Meigs's nod to naïve painting and Medrie MacPhee's evocation of a Mediterranean historicism, we can say it was a decade marked by a great diversity of aesthetic explorations, but above all by a desire to be free of the previous generation of artists' conceptual rigour. For example, Ron Moppett, from whom we've borrowed the title of this exhibition, spoke eloquently of his reticence to apply discourse to his works: "When we use words, we have correspondences

so firmly lodged in our brains but images have to be much more open. Not meaningless or arbitrary but generous."¹

In a manner typical of postmodernism, 1980s painting drew on both pop culture and a vaguely historical, archetypal or mythological narrative, while preserving an evocative ambivalence. Consequently, even though abstraction remains present, it steps away somewhat from concerns specific to painting as a medium and replaces them with hybrid approaches in which the pictorial space, freed of the obligation to maintain its surfaceness, becomes more descriptive and/or closer to collage. The use of repetitive motifs and the insertion of textual elements are also characteristics of the time. For example, we observe the former strategy in the works of Carol Wainio (*Plural Possibilities*, 1982) and François Morelli (*Untitled*, 1987), while in Robert Houle's works it takes on a more striking meaning. The repeated hatching in his *Untitled*, 1981, goes beyond a mode of

¹ Ron Moppett, "Letter to Mayo Graham," in Katherine Ylitalo, *Ron Moppett. Painting Nature with a Mirror 1974-1979* (Calgary: Glenbow Museum, 1990), p. 28.

Carol Wainio
***Plural Possibilities*, 1982**
Acrylic on fibreboard
122 x 244 cm
Collection of the Musée d'art contemporain de Montréal
Photo: Denis Farley

Ron Moppett
***Painting Nature with a Mirror*, 1985**
Oil on canvas
182.5 x 162 cm (each)
Lavalin Collection of the Musée d'art contemporain de Montréal
Photo: M. N. Hutchinson, courtesy the Art Gallery of Alberta

composition: it replicates the quillwork ornamentation found in some First Nations cultures.

Looking back at this period today, we are able to establish a number of parallels with recent developments in painting. Beyond stylistic references, however, we should ask ourselves why the pictorial aesthetics developed in the 1980s resonate with a younger generation of Canadian artists, such as Amberra Wellmann, Dominique Pétrin, Darby Milbrath or Sojourner Truth Parsons.

What is there in the climate of this second decade of the twenty-first century that draws us back to the works gathered here? Despite the diversity of styles adopted at the time, we can nonetheless identify points of convergence that may form a basis for an answer to that question. On the one hand, the centrality of the issues surrounding the rhetorical properties of images shaded all forms of political and social engagement, which was so present in the art of the 1970s. The revolutionary potential previously ascribed to art thus seems to have been re-examined from a desire to imbue practices with an ambivalence that can veer

between irony and lyricism, depending on the artist. Furthermore, this elasticity of images is put to the test in our current socio-political context, which is henceforth more sensitive to power dynamics and the place that is, or is not, given over to artists from racialized and/or marginalized groups. And so, how are we to reconcile the universalist claims of an "art for art's sake" with the need to overhaul the canons of the history of recent art from an identity-based perspective? What lessons could we learn by examining the way this question has been explored in painting by some of the artists in this exhibition, such as Robert Houle, Martha Fleming and Lyne Lapointe, and Joanne Tod?

Exhibition presented as part of the series
Pictures for an Exhibition.

Artists: Sylvie Bouchard, Joseph Branco, Gathie Falk, Betty Goodwin, Kathleen Graham, John Heward, Robert Houle, Lynn Hughes, Harold Klunder, Wanda Koop, Medrie MacPhee, Martha Fleming and Lyne Lapointe, Sandra Meigs, Ron Moppett, François Morelli, Leopold Plotek, Leslie Reid, Susan G. Scott, Joanne Tod, Carol Wainio, Shirley Wiitasalo.



EMERGE

Mehdi Brit
Guest Curator

EMERGE is an event dedicated to contemporary performance, featuring a dozen European and Canadian artists and participants invited to present recent works that, in some way, address the multidisciplinary direction taken by some of today's most engaging practices.



In a recent interview, Spanish artist Esther Ferrer, a pioneer in performance art, stated: "Since I was continually being asked what performance was, in my view, and I was tired of looking for something intelligent to say, one day I answered: it's the art of time, space and presence. A definition that doesn't mean much and yet contains some truth."¹

How much truth can be found in the definition of a practice that eludes us? While performance produces a poetry of transgressive forms in which the body is the raw material of the work and the artist's instrument, it is also part of a history where the performing arts, writing and image-based practices intersect.

This kind of paradigm raises a host of questions about the forms that belong to the wide-ranging field of performance. Embarking on such a reflection within the context of an artistic gathering does not so much underscore the diversity of approaches as it highlights the obvious, underlying existence of a cross-disciplinary reality: performance art has been conducted in recent years by a new generation of artists working on stage and within the framework of live art as well as in exhibitions and the visual arts world.

EMERGE does not attempt to cover the entire question of performance. Here, performance is experienced as an enchantment of encounters, a small space for experiences and a hub for creative

emulation that offers an opportunity to celebrate new and original works.

Punctuating the performance program, a series of discussions and talks will address the issues present in the works. Local and international art critics, curators and theorists will share their thoughts on the current state of performance.

¹ Mehdi Brit and Sandrine Meats, *Interviewer la Performance. Regards sur la scène française depuis 1960* (Paris: Manuella Editions, 2014), p. 184 (our translation).

Uriel Barthélémi & Entissar Al Hamdany
Souls' Landscapes, 2015
© Sharjah Art Foundation

Marinella Senatore
Palermo Procession 6 (production still), 2018
Public performance
Photo: Courtesy the artist



EMERGE is a co-production of the Musée d'art contemporain de Montréal, Goethe-Institut Montréal and the Consulat Général de France à Québec as members of the Montréal cluster of cultural institutes of member countries in the European National Institutes for Culture (EUNIC), along with the Istituto Italiano di Cultura Montreal and the Embassy of Spain in Ottawa. The project received generous support from the Franco-German Fund, the Conseil des arts et des lettres du Québec, the Consulate General of Switzerland and the Royal Norwegian Embassy.

Artists: Daina Ashbee (Canada), Uriel Barthélémi & Entissar Al Hamdany (France), Marie-Caroline Hominal (Switzerland), Dana Michel (Canada), Didier Morelli (Canada), Bridget Moser (Canada), Marthe Ramm Fortun (Norway), Maria Salgado (Spain), PPKK (Sarah Anelle Schoenfeld and Louis-Philippe Scoufaras) (Germany), Marinella Senatore (Italy)

Mehdi Brit and Mark Lanctôt

Curators

Anne-Léonie Auer

Coordinator

INCLUSION IN ACTION

Luc Guillemette
Head of Art Workshops

Under the action plan associated with Québec's new cultural policy,¹ the Ministère de la Culture et des Communications has awarded financial assistance to the Musée d'art contemporain de Montréal for a second time. This will allow the museum to continue its social mission and expand its offer of educational activities for Indigenous people as well as people with disabilities, immigrants and those in a vulnerable situation.

The activities of the program *Inclusion in Action* got under way in September 2018 and will run until March 2020. During this time, the MAC's education department will offer free, innovative activities on a continuous basis. Various groups of visitors will thus have a chance to discover a cultural venue and engage with it in a unique and highly creative way.

The educational program will comprise six activity segments.

Forging Links

In connection with the powerful exhibitions by Rebecca Belmore and Nadia Myre, we will offer several programs of activities promoting discussion, thought and creativity, and enabling us to forge links with Indigenous young people and adults from different First Nations.

Another Way of Playing

This segment is designed for new arrivals (reached through community groups, French-immersion classes and welcoming classes). Inspired by the universal and unifying nature of play and by the authenticity that emanates from the *Children's Games* video series, 1999–2018, by Francis Alÿs, participants will be invited to discuss the work observed and present a typical game from their community of origin.

Another Way of Seeing

This program is intended for people who are visually impaired, a group that is sometimes hard to reach for a museum of visual arts. Specifically, it will allow participants to familiarize themselves with contemporary art and will spark their curiosity about the inventive practices of artists; through artistic expression, they will have a chance to extend their artistic experience. Inspired by a wall sculpture by Micah Lexier titled *Debby Lexier's Tulip Drawing*, 2008, which is in the Musée collection, they will produce three creative projects (a painting, a bas-relief and a sculpture in the round) on the tulip theme.

Another Way of Hearing

Deaf or hearing-impaired children, teens and adults will have the opportunity to take part in exhibition tours and art workshops tailored to their particular needs. On several occasions, during the upcoming exhibitions, we will call upon the services of professional interpreters using Québec sign language (LSQ) (see pages 20–21).

Another Way of Visiting

This program will be designed for people with disabilities. Throughout the year, we will offer exhibition tours and art workshops tailored to individual needs.

Continuing the Adventure

This segment is intended for visitors of all ages from schools in disadvantaged neighbourhoods and from community organizations that work with marginalized groups, as well as for Indigenous people, immigrants, French-immersion students, people with mental-health issues, people going through social reintegration and any other group of vulnerable individuals. Its goal is to offer these groups free access to all our regular educational activities (interactive tours and art workshops) associated with the museum's programming.

The physical and social inclusion that results from this mixing of audiences will certainly spark thought on respect for differences, as well as intercultural dialogue; it will also promote discussions and closer connections on the human, artistic and emotional levels.



1 Gouvernement du Québec. Ministère de la Culture et des Communications. *Partout, la culture* – Québec cultural policy, 2018, p. 18, Objective 1.2: Support broader, inclusive cultural participation. [mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Partoutlaculture_Polculturelle_Web.pdf]

FAMILY WORKSHOPS

Every Sunday at 1:30 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 REBECCA BELMORE EXHIBITION: *FACING THE MONUMENTAL*

LISTENING OUT

September 15 and 22, and October 6, 2019, at 1:30 or 3:30 p.m.
September 28* and 29*, 2019, *free, *Journées de la culture*

Inspired by Rebecca Belmore's works entitled *Wave Sound*, 2017, participants will be invited to create sculptures that, during a later outing in a forest or beside a body of water, will become sound amplifiers. Listening to ambient sounds will heighten your awareness of the fate of our planet and of your relationship with nature.

WORKSHOP RELATED TO THE GISELE AMANTEA EXHIBITION

METAMORPHOSES

October 13, 20 and 27 and November 3, 2019

Gisele Amantea's recent series of works titled *Faux Sites*, 2017, will definitely pique your curiosity and spark your imagination. Combining realism and fiction, you'll make drawings and collages that will propel you into fantastical worlds. One thing for sure, after this activity, you won't look at the four columns in the Musée rotunda the same way!

WORKSHOP RELATED TO THE JANET WERNER EXHIBITION

THE SUBJECT EFFECT

November 10, 17 and 24*, December 1, 8, 15, 22 and 29, 2019, and January 5, 2020
*On November 24, 2019, at 1:30 p.m., the activities will also be signed by Québec sign language (LSQ) interpreters.

In contemporary art, the portrait genre regularly changes in nature as different artistic approaches are employed. Depending on the artist's intention, the human face may be faithfully reproduced, radically altered or even transformed beyond recognition. The goal of representing the subject is set aside. The human face becomes a site of intervention, a vehicle for the imagination, for expression, just like any other real form. Janet Werner's paintings are no exception to this notion. In this workshop, we will paint portraits that are like no other.

HOLIDAY COMBO

December 28 and 29, 2019, and January 4 and 5, 2020, at 1:30 p.m. or 2:30 p.m. This combo for all, with family or friends, explores the theme ***Make a Striking Impression!***. 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 youngsters age 7 to 11, March 2 to 6, 2020

Summer: For youngsters age 6 to 15, June 22 to August 14, 2020



ADULT WORKSHOPS

The **Creative Moments** program is offered during the afternoon or in the evening. Dates marked with an asterisk* indicate that the workshop will be preceded by a brief tour of the exhibition. Cost: \$16 per workshop.

WORKSHOP RELATED TO THE REBECCA BELMORE EXHIBITION: *FACING THE MONUMENTAL*

LISTENING OUT

September 17* or 18*, 2019, from 1:30 to 4 p.m. or
September 18*, 2019, from 6 to 8:30 p.m.

See description opposite.

A GIANT... AT THE FOOT OF THE MILKY WAY

September 24 and October 1 and 15, 2019, from 1:30 to 4 p.m. or
September 25 and October 2 and 16, 2019, from 1:30 to 4 p.m. or
September 25 and October 2 and 16, 2019, from 6 to 8:30 p.m.

This fall, the artistic adventure continues. The public artworks on display near the Musée or on its roof will provide great inspiration for your imagination. We will head out to discover some intriguing works, including *Où boivent les loups*, by Stephen Schofield. We will also look at a work in the museum's collection—*La Voie lactée*, by Geneviève Cadieux—from a new angle. A whole array of activities will be on the program: drawing, painting, sculpture and pigment transfer.



WORKSHOP RELATED TO THE GISELE AMANTEA EXHIBITION

INSPIRATIONS

October 22* and 29, 2019, from 1:30 to 4 p.m. or
October 23* and 30, 2019, from 1:30 to 4 p.m. or
October 23* and 30, 2019, from 6 to 8:30 p.m.

Gisele Amantea's recent series of works titled *Faux Sites*, 2017, will definitely pique your curiosity and spark your imagination. Combining realism and fiction, you'll make drawings and collages that will propel you into fantastical worlds. One thing for sure, after this activity, you won't look at the four columns in the Musée rotunda the same way!

WORKSHOP RELATED TO THE JANET WERNER EXHIBITION

MAKE A STRIKING IMPRESSION!

November 12*, 19 and 26, and December 3 and 10, 2019, from 1:30 to 4 p.m. or
November 13*, 20 and 27, and December 4 and 11, 2019, from 1:30 to 4 p.m. or
November 13*, 20 and 27, and December 4 and 11, 2019, from 6 to 8:30 p.m.

You can't remain indifferent to Janet Werner's paintings. You'll soon be drawn in by the striking effect of the transformed figures and by the often unusual context surrounding them. Subjects and contexts will consequently be the elements inspiring this series of painting workshops in which you'll have the opportunity to reinvent the portrait genre from a new angle every week. Enjoy your experimenting!

INTERACTIVE TOURS FOR ALL



The interactive tours allow visitors to discover the current exhibitions. They provide information on the works, but they are also meant to be an opportunity for meeting and discussion between the public and art mediators.

Without reservation, included in the price of admission

Until October 6

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

and 6:30 p.m. in English

Fridays, Saturdays and Sundays at 1:30 p.m. in English and 3 p.m. in French

Starting October 9

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

Please note that the November 13 tour at 6 p.m. will also be signed by Québec sign language (LSQ) interpreters.

Tours are also offered, by reservation, for any group of 10 or more.

ART MEDIATORS IN THE GALLERIES PICTURES FOR AN EXHIBITION

Starting October 31, art mediators will be on hand in the galleries to answer your questions and discuss the exhibitions with you on Wednesdays from 5 to 8 p.m. and on Saturdays and Sundays from 1 to 4 p.m.



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.

BLOG

Visit the MAC blog (available in French only) to discover interviews and new content about the works and to find out more about our different educational projects. This communication tool is meant to be a space for deliberation about contemporary art inspired by dialogue with visitors. Use it to share your impressions and visiting experiences or to ask questions.

SÉMINARTS

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

SéminArts fall 2019 series

In French: September 25, October 9, November 6, November 20, December 4

In English: October 2, October 16, November 13, November 27, December 11

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

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

SéminArts at Art Toronto 2019

A program of exclusive activities during Canada's international fair for modern and contemporary art

October 25 to 27, 2019

Cost: \$200

In English and French, depending on registration

Information and registration: 514 847-6244

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

seminarts@macm.org



Photos: François Maisonneuve

ARTIST AND CURATOR TALKS

Tour of *Rebecca Belmore: Facing the Monumental* with Émilie Monnet, artist
Thursday, August 29, 2019, at 6 p.m. (in French)

Tour of *Francis Alÿs: Children's Games* with María Wills Londoño, curator
Friday, September 6, 2019, at 12:30 p.m. (in English)

Tour of *Janet Werner* with the artist and François LeTourneux, curator
Thursday, October 31, 2019, at 6 p.m. (in English)

Tour of *Alain Pâlement: Bleu de bleu* with the artist, Marie-Eve Beaupré, curator, and Christine Bernier, art historian
Thursday, November 7, 2019, at 6 p.m. (in French)

Tour of *Je vois ce que tu regardes* with Serge Tousignant, artist, and Mark Lanctôt, curator
Thursday, December 5, 2019, at 6 p.m. (in French)

READINGS

Launch of the book *zéro douze* by Marie Chouinard
Wednesday, September 18, 2019, at 5 p.m., followed by a reading of excerpts at 7 p.m., and on Saturday, September 21 and 28 at 2 p.m.

Readings organized by the Festival international de littérature and the Journées de la culture. Writers Joséphine Bacon, Natasha Kanapé Fontaine and Émilie Monnet look at the work of Rebecca Belmore.

Friday, September 27, 2019, from 5 to 7 p.m. (in French)

SYMPOSIUMS AND LECTURES

13th Max and Iris Stern International Symposium, *Indigenous Women, Embodiment and Sovereignty*

Friday, October 4 and Saturday, October 5, 2019

SUPPORT YOUR MUSÉE

For more than thirty-five years, with the invaluable support of its donors, the Musée Foundation has played an active role in the Musée d'art contemporain de Montréal's mission to preserve, promote and educate.

Help sustain a contemporary art museum that is alive and vibrant, and that contributes to the cultural and artistic enrichment of our society as a whole. And help the Musée offer all its audiences experiences that are continually changing and new, and often surprising and compelling.

Take part in our benefit evenings—such as Les Printemps du MAC, the National Bank Private Banking 1859 Collectors Symposium and the Bal du MAC—which are highlights of Montréal's social calendar and offer a unique and unforgettable experience.

Become a member of the Cercle du MAC and discover the world behind the scenes of contemporary art.

Contribute to our annual fundraising campaign and have a tangible impact on the development of the museum's artistic and educational programs, for the greater enjoyment of all our audiences, young and old alike.



COME JOIN THE CERCLE DU MAC

Enjoy access to a whole range of activities that provide a broader vision of the Musée d'art contemporain de Montréal. Become better acquainted with the museum and play a part in its development. Discover contemporary art and deepen your understanding through conversations with artists, exhibition curators and other major players involved in the MAC. Come together with other philanthropists who share an interest in art practices that spark thought and discussion.

When you join the Cercle, you make the museum your home. You bring to it that little part of you that says: this is *my* MAC.

Information and registration:
macm.org/en/cercle or 514 847-6273

Fondation du Musée d'art contemporain de Montréal
514 847-6268 | fondation.mac@macm.org
Charitable organization registration number:
101835544 RR001

ARE YOU CREATIVE PASSIONATE CURIOUS?

Support the acquisition and preservation
of works for the MAC's collection.

Contribute to the exhibition and promotion of contemporary art
by Québec, Canadian and international artists.

Encourage the development of creative
and educational activities for society as a whole.

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→ macm.org/en/online-donation



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THE MAC WOULD LIKE TO THANK ALL ITS PARTNERS FOR CONTRIBUTING TO THE REALIZATION OF THE EXHIBITION *FRANCIS ALÿS: CHILDREN'S GAMES*.

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