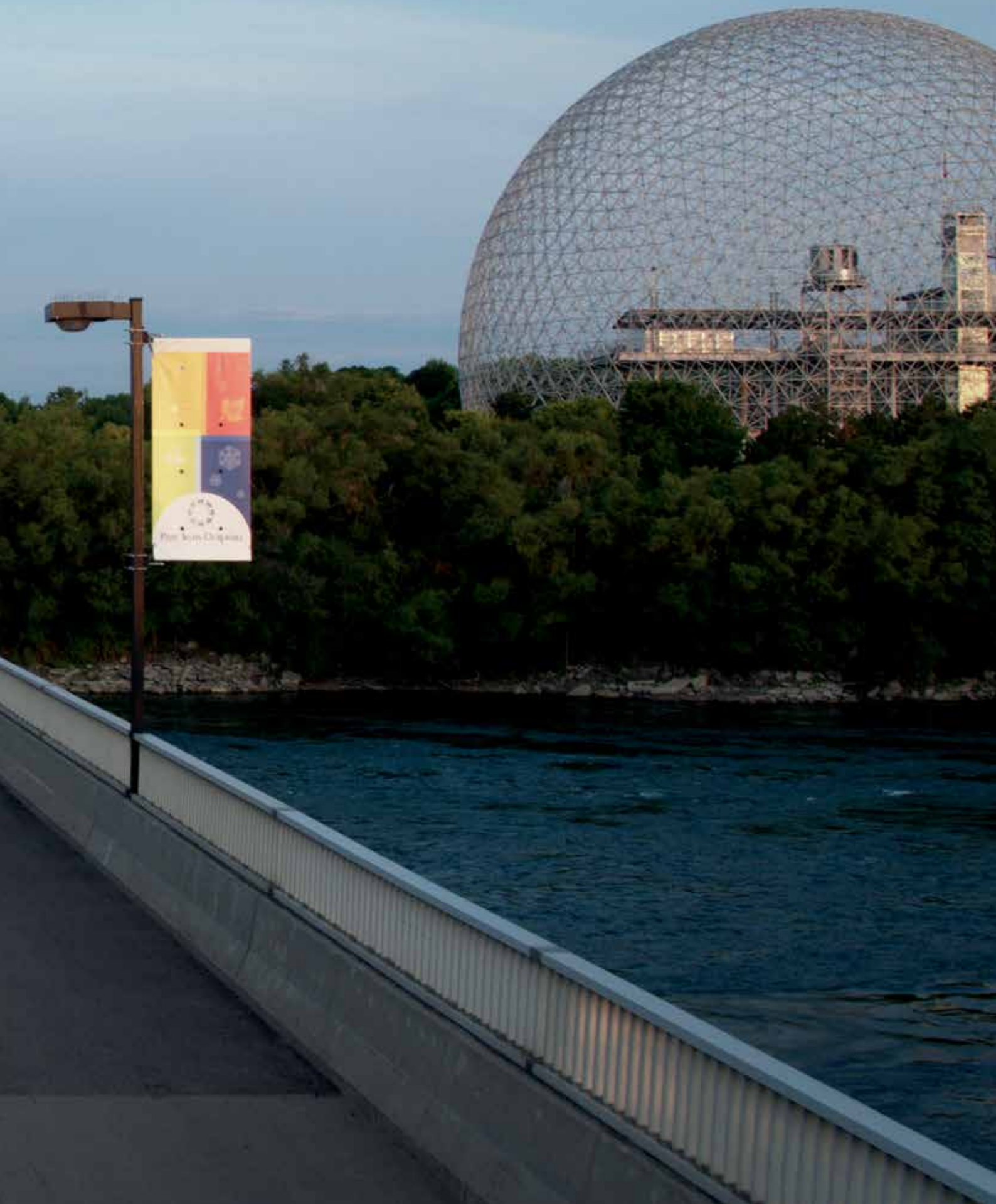
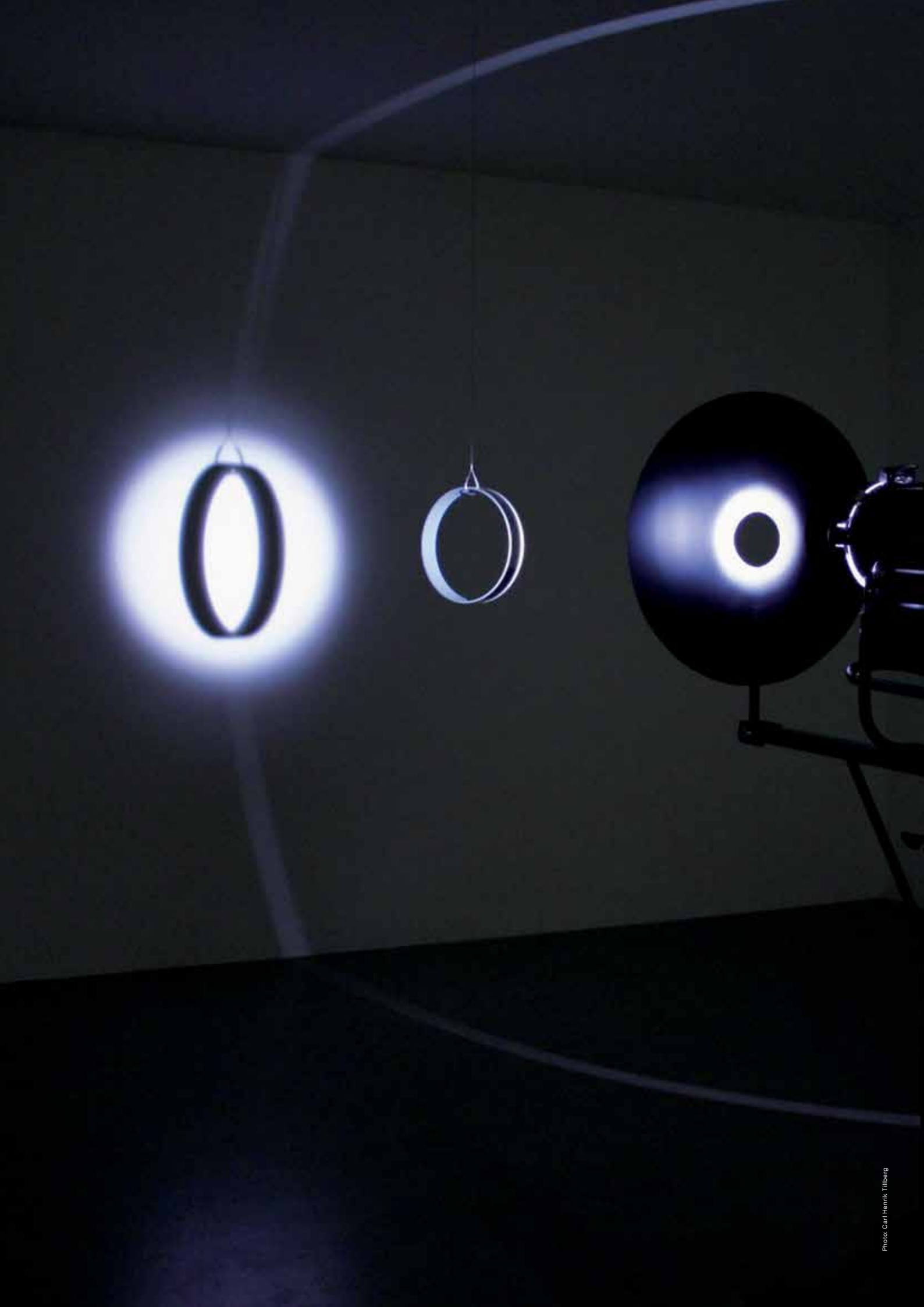


Magazine of the
Musée d'art contemporain
de Montréal

Volume 28, Number 1
Summer 2017

≡ MAC





It must be said that fifty years ago this summer, Montréal was briefly the centre of the known universe. Initially mired in controversy, but ultimately dramatically staged on man-made islands in the St. Lawrence River, Expo 67 was the most successful international universal exposition ever concocted. Titled *Man and His World*, it unleashed creative freedoms and technological advances never before seen, while uniting artists, architects, visionaries, scientists and vast audiences in a global conversation seldom experienced on such a scale.



Photo: John Londrino

In Search of Expo 67 revisits this profound moment with contemporary artistic reflections on both its legacy and some of its most interesting achievements. Consisting of mostly commissioned works by Québec and Canadian artists, none of whom was even born in 1967, the exhibition is a fascinating celebration of archival research which the artists make manifest through film (David K. Ross, Emmanuelle Léonard, Marie-Claire Blais et Pascal Grandmaison); multimedia installations (Jean-Pierre Aubé, Geronimo Inutiq, Charles Stankieveh, Althea Thauberger); large-scale wall works (Duane Linklater, Leisure); and sound (Chris Salter, Kathleen and David Ritter, Cheryl Sim). Many of these artists critically engage with the underlying assumptions of either the world's fair or specific pavilions, while offering a multitude of fresh perspectives—both forward-looking and elegiac—on the tumultuous phenomenon that was Expo. The exhibition finds its most aerial and immaterial vision in a guided drone video that restages, from plans and maps, the exact itinerary of the iconic elevated monorail, tracing a stunning visual path through today's changed site.

The internationally acclaimed Berlin-based Danish/Icelandic artist Olafur Eliasson could not be in more appropriate company. He too takes us on a breathtaking perceptual journey, exploring our body's relation to space, light and movement through recurring themes of shadow play, water

and natural phenomena. Eliasson proposes immersive and participatory experiences for a viewer who is usually called upon to complete and activate the work. For this his first, much-anticipated museum solo in Canada, the Musée d'art contemporain de Montréal is thrilled to present a concise but important selection of works from 1993 to the present, highlighting the artist's signature alliance of design, engineering and scientific exploration. Drawn from the Musée's own collection, *Your space embracer*, from 2004, is a simple but highly effective sculptural installation: a focused spotlight on a rotating mirrored ring casts both a dark shadow and a sweeping arc of light across the darkened room to cosmic effect. *Big Bang Fountain* transforms a jet of water into an endlessly shifting sculptural mass when seen through the freeze-frame effects of a strobe light. The itinerary ends in wistful loveliness with *Beauty*, in which a veil of water descending from the ceiling is a misty screen for a shimmering rainbow achieved through the simple phenomenon of refraction.

Olafur Eliasson
Your space embracer, 2004
Glass mirror ring, wire, motor, lamp, tripod, 3/3
Variable dimensions
Collection of the Musée d'art contemporain de Montréal

Cover
David K. Ross
As Sovereign as Love, 2017
Film still
Courtesy the artist
© David K. Ross

Magazine of the Musée d'art contemporain de Montréal is published three times a year.

ISSN 1916-8675 (print)
ISSN 1927-8195 (online)

Head of Publications: Chantal Charbonneau
English translation and proofreading: Susan Le Pan
Design: Réjean Myette
Printing: Croze Inc.

The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the Ministère de la Culture et des Communications du Québec. The Musée receives additional funding from the Government of Canada and the Canada Council for the Arts.

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IN SEARCH OF EXPO 67

Lesley Johnstone and Monika Kin Gagnon
Co-curators

Expo 67 was the heart and highlight of the Canadian Centennial celebrations, and its impact on the Montréal, Québec and Canadian psyche is immense. Yet, while Expo 67 looms large in our collective memory, much of what made it so exceptional—the creative freedom offered to artists, architects and designers to experiment with new forms and technologies, and the incredible diversity of cultural productions—is less known.





In Search of Expo 67 brings together works by nineteen Québec and Canadian artists inspired by the most innovative, experimental and provocative dimensions of the original event, and its artistic, social and political context. Created in dialogue with the spirit of 1967, these works (sixteen of which are newly commissioned) challenge some of the underlying presumptions of Expo 67 while also highlighting its undeniable inventiveness.

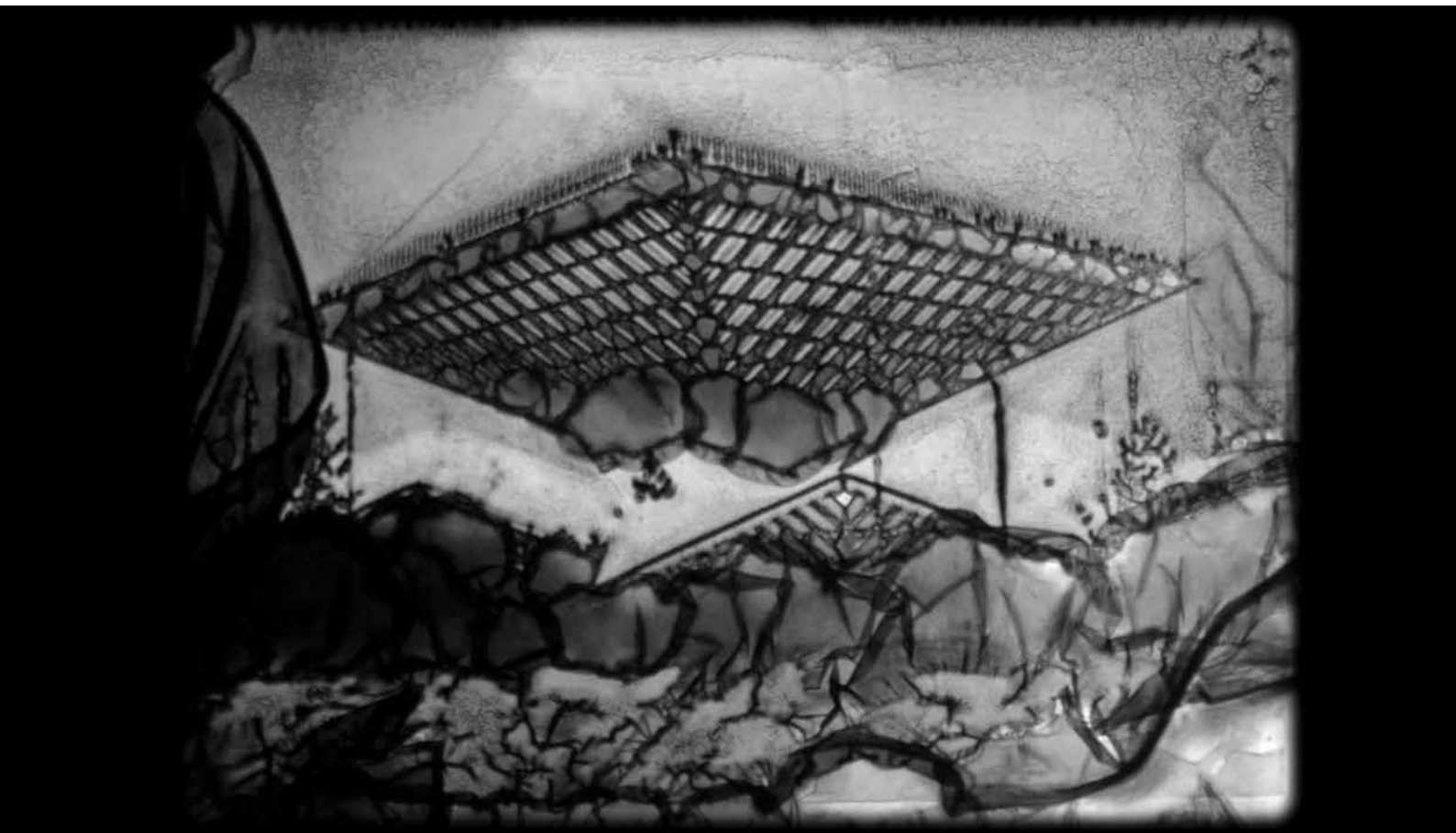
The exhibition has provided contemporary artists with the opportunity to delve into the archives and histories of the original event in order to create new works that offer a glimpse into the ways Expo 67 continues to resonate in the contemporary imagination. Revealing both the scale and ambition of some of the original projects, these works offer fresh perspectives on the legacy of Expo 67 as well as exploring the resonances between what Expo 67 was and what remains in 2017.

Rendering archival research visually compelling is at the heart of many of the projects, offering visitors a glimpse into some of the lesser-known aspects of Expo 67. The installation by artist-collective Leisure pays tribute to the pioneering landscape architect Cornelia Hahn-Oberlander, who

challenged conventional notions of children's play in her unique Environment for Creative Play and Learning. Omaskêko Cree artist Duane Linklater and Krista Belle Stewart, a member of the Upper Nicola Band of the Okanagan Nation, both draw on research into the Indians of Canada Pavilion, which has been cited as being of pivotal importance to the history of contemporary Indigenous art in Canada. In her two-channel video installation, Althea Thauberger critically examines Canadian national identity in relation to the Canada Pavilion's *People Tree*, a social documentary photography project that was conceived by Lorraine Monk for the Still Photography Division of the National Film Board. Taking as her point of departure Charles Gagnon's 1967 film *The Eighth Day*, which was presented in the Christian Pavilion, Emmanuelle Léonard proposes a video montage of images of war from 1967 to 2017 culled from the Internet, while Simon Boudvin's photographic project offers an inventory of echoes of Expo 67 on the streets of contemporary Montréal, punctuated by quotations gleaned from the *General Report on the 1967 World Exhibition Montreal*.

Cheryl Sim
Un jour, One Day, 2017
Film still
Courtesy the artist
© Cheryl Sim

Philip Hoffman and Eva Kolcze
By the Time We Got to Expo, 2015
Film still
Courtesy the artists
© Philip Hoffman and Eva Kolcze



IN SEARCH OF EXPO 67

A number of the works are inspired by specific pavilions. In Jean-Pierre Aubé's video installation, for example, the time-lapse crystallization of chemicals is digitally magnified and transformed to create unexpected psychedelic effects, echoing the Kaleidoscope Pavilion, which was commissioned by six chemical companies and sought to place visitors within an abstract experience of pure colour. Katimavik, the Inuktitut word for "meeting place" and the name of the inverted pyramid structure that was part of the Canada Pavilion, inspired Inuit artist Geronimo Inutiq's multimedia, multi-sensory installation, which draws on archival film and sound footage from Expo 67 using analogue devices. Charles Stankieveh focuses on the United States Pavilion, engaging with an entanglement of contradictory ideologies including the architectural evolution of Buckminster Fuller's work, from military design in the Canadian Arctic to his counter-cultural turn of the late 1960s to today's legacy. Stéphane Gilot, for his part, explores the architectural vocabulary of Expo 67 through the world-building video game Minecraft, offering visitors the opportunity to participate in the construction of virtual worlds.

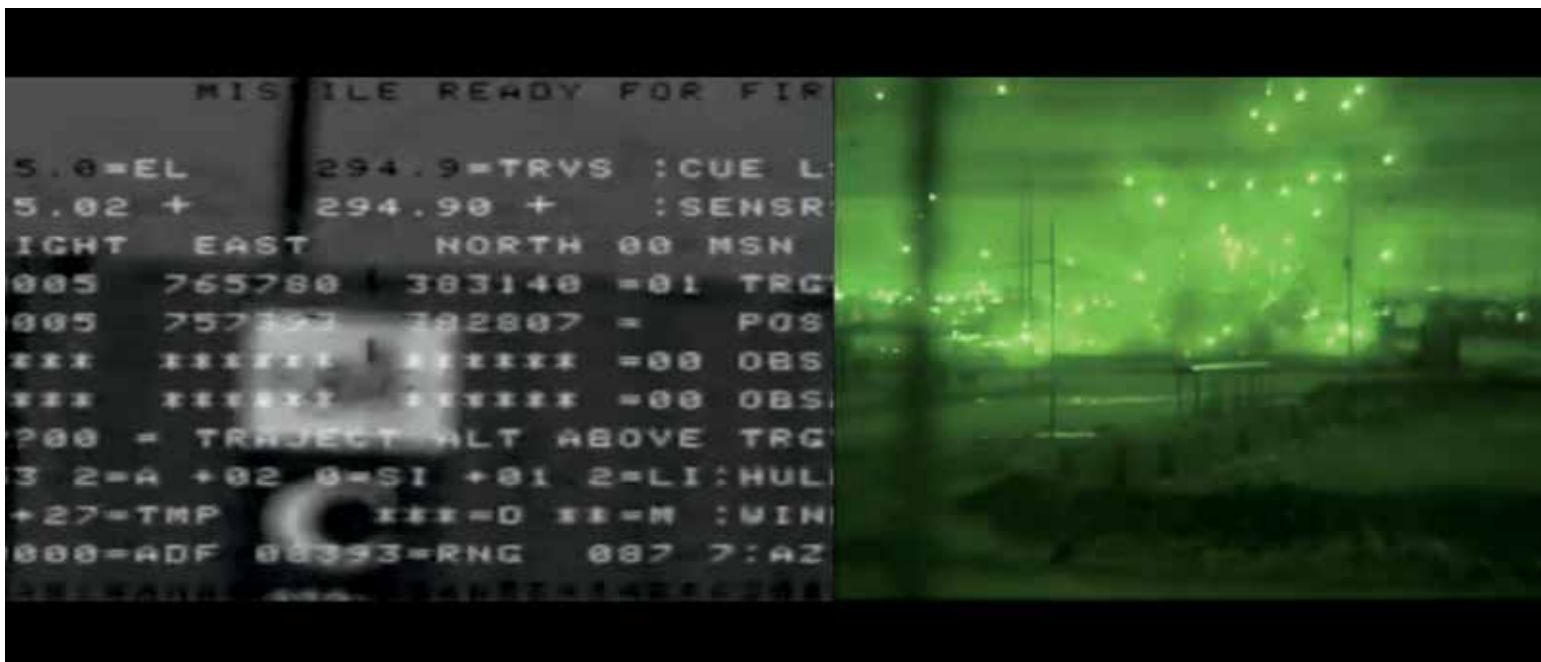
Artists who examine the history and current state of the Expo 67 site include David K. Ross,

whose film follows the original path of the minirail across the islands. Using data from Expo 67 site plans and drawings, a guided drone reanimates the gentle sweeps, curves, rises, falls, starts and stops of the forty-foot-high train as it makes its way across today's landscape. Marie-Claire Blais and Pascal Grandmaison's video projection involves a meandering walk on the Expo islands, revealing the visible and invisible traces of their transformation and rearrangement over fifty years, and exploring phenomena of presence and erasure that have shaped the site.

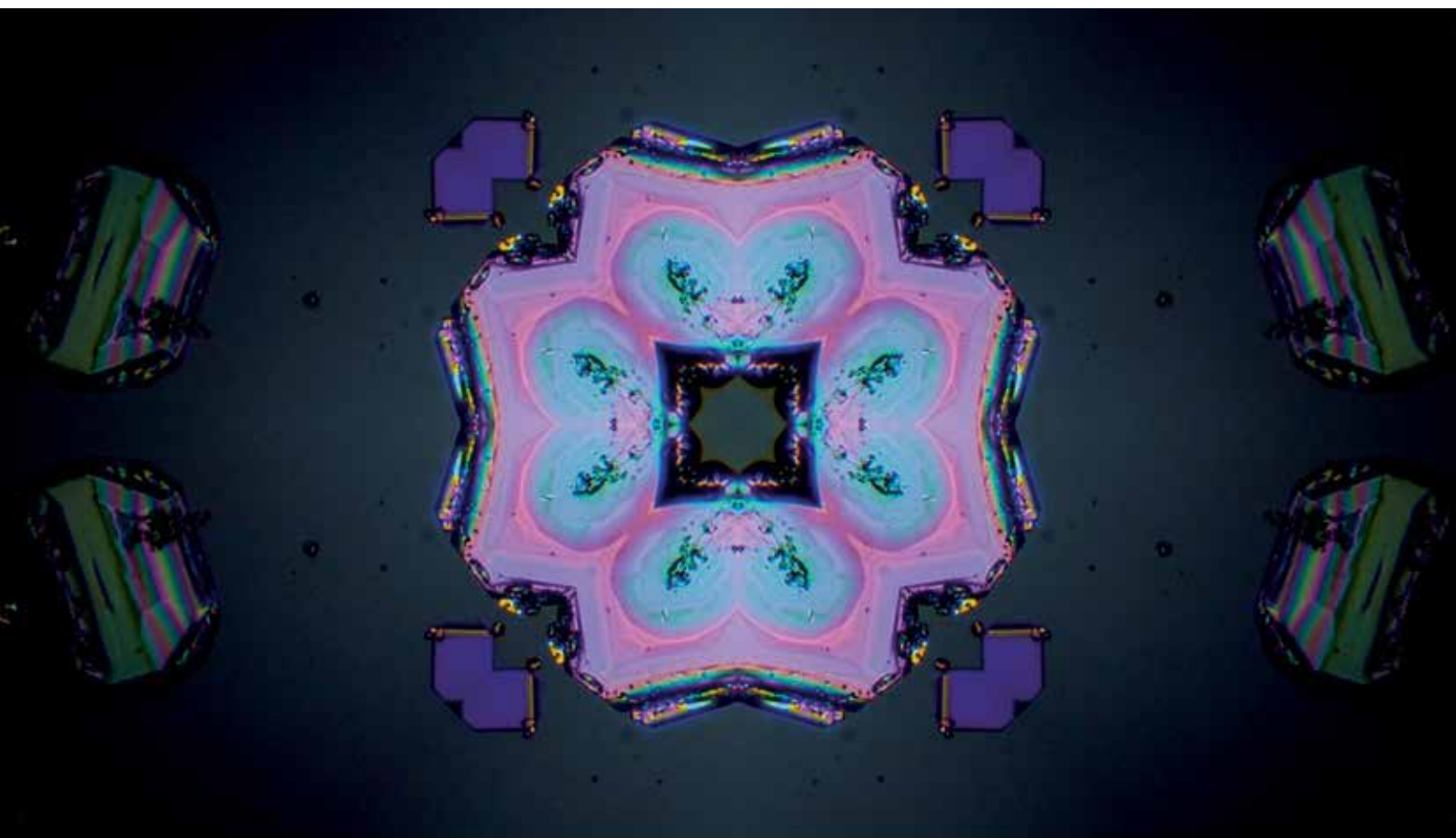
The sounds of Expo 67 permeate the exhibition—from the installation by Chris Salter that references Iannis Xenakis's radical 1960s–1970s *Polytopes*, which premiered at Expo 67 in the Pavilion of France; to Kathleen and David Ritter's audio piece, which examines the auditory spaces of Expo 67, especially instances of sampling and repetition, viewing them as foundational moments that presaged the rise of DJ culture, hip hop and the remix; to Cheryl Sim's cover version of the theme song "Un jour, un jour"; to Caroline Martel's montage of moving image archives from the interactive, multimedia and multi-screen films presented at Expo.

Also included are existing works by Jacqueline Hoàng Nguyễn, Mark Ruwedel, and Philip Hoffman and Eva Kolcze, as well as a spectacular re-creation of *Polar Life*, the film directed by Graeme Ferguson for the Man the Explorer Pavilion, originally projected in a circular eleven-screen theatre with a rotating audience. Other original large-format and multi-screen films will also be presented throughout the exhibition, demonstrating the inventive ways in which cinema was screened and experienced at Expo 67.

Listen to conversations with some of the artists on the *In Search of Expo 67* podcasts at Concordia.ca/tol



Jean-Pierre Aubé
Kaléidoscope, 2017
Film still
Courtesy the artist
© Jean-Pierre Aubé



Emmanuelle Léonard
The Eighth Day, 1967–2017, 2017
Film still
Courtesy the artist
© Emmanuelle Léonard

In Search of Expo 67 is a curatorial collaboration between MAC curator Lesley Johnstone and Monika Kin Gagnon, Concordia University professor and co-director of the research group CINEMAexpo67.

The exhibition is organized with the support of CINEMAexpo67, Concordia University, Milieux Institute for Arts, Culture and Technology, Hexagram, the Cinémathèque québécoise, Place des Arts, the Archives of the City of Montréal, the National Film Board of Canada, the National Gallery of Canada, Library and Archives Canada, and Social Sciences and Humanities Research Council of Canada.

It is part of the official programming for Montréal's 375th anniversary and for Expo 67 – 50 years later.

Big Bang Fountain, 2014

Installation view at Moderna Museet, Stockholm, 2015
© 2014 Olafur Eliasson
Courtesy the artist; Tanya Bonakdar Gallery, New York;
neugerriemschneider, Berlin

Beauty, 1993

Installation view at PinchukArtCentre, Kiev, 2011
© 1993 Olafur Eliasson
Courtesy the artist; Tanya Bonakdar Gallery, New York;
neugerriemschneider, Berlin

MULTIPLE SHADOW HOUSE

OLAFUR ELIASSON

Mark Lanctôt
Curator

Since the mid-1990s, Olafur Eliasson has developed a practice based on scientific principles, design and engineering strategies in order to explore our ever-changing relationship to time and space. Over the years, within the collaboration-driven context of the Olafur Eliasson Studio in Berlin, he's produced iconic works that call upon the basic human capacity to perceive light and natural phenomena. These multidisciplinary works present themselves as immersive experiences that investigate the connections between body, movement and perception of self within an environment. Many of his installations guide our attention not only to what we see, but also to the way in which we look, creating what the artist calls situations of "seeing yourself seeing."





OLAFUR ELIASSON

Multiple shadow house, 2010

Installation view at Tanya Bonakdar Gallery, New York, 2010
© 2010 Olafur Eliasson
Courtesy the artist; Tanya Bonakdar Gallery, New York;
neugerriemschneider, Berlin

Your space embracer installation view, 2004

Glass mirror ring, wire, motor, lamp, tripod, 3/3
Variable dimensions
Collection of the Musée d'art contemporain de Montréal

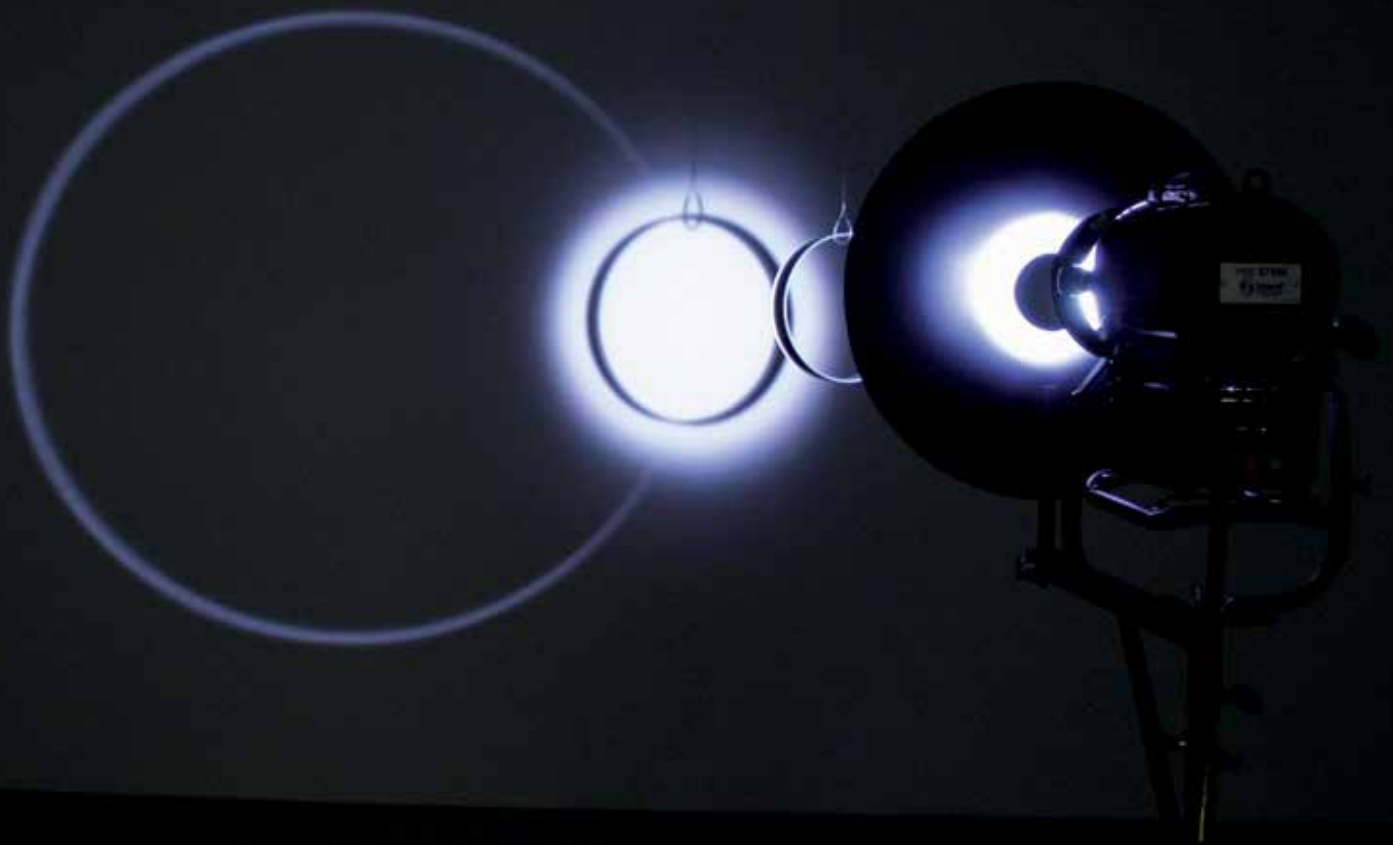




Photo: Jean Wong

Following the basic principles and concerns that underlie Eliasson's practice, this exhibition, titled *Multiple shadow house*, features a selection of important works that exemplify the artist's process. At once spare and ambitious, the pieces on view offer an experience in which the viewer is immersed in an architecturally rarefied and fundamental space that emphasizes both light and movement.

Water and light are the two major "elements" at play in the selection of works on view. Indeed, the exhibition is bookended by two works that use water to convey light effects that in turn evoke opposing temporalities: *Big Bang Fountain*, 2014, uses a strobe light to transform a spurt of water into a momentary sculpture; *Beauty*, 1993, presents a light spectrum—a sort of wobbly rainbow—that emerges from a continuously lit curtain of watery mist. The former offers a seemingly never-ending and ever-changing sequence of fleeting compositions, whereas the latter consists of an ongoing, if fleeting, phenomenon that only reveals itself once the viewer is standing in the optical "sweet spot."

Other installations selected for the exhibition highlight the relationship between reflection and transparency at play in the artist's works. A series of three installations entitled *Mirror door (spectator, visitor and user)*, all from 2008, creates a variety of virtual spaces in front of and behind door-sized mirrors that are each lit by a different spotlight set atop a tripod. The illusion of the works' transparency may be quickly demystified, but viewers are,

more importantly, made aware of how these spatial phenomena affect their own perception of the gallery's sparse architecture.

The viewer's relationship to architecture and light is underlined on a grander scale in the central work of the exhibition: *Multiple shadow house*, 2010, a pavilion composed of walls made from front- and rear-projection screens on which are cast visitors' shadows in varying colours and angles. Contrary to a work like *Your space embracer*, 2004, where a vertical ring of light is projected indirectly on the walls and ceiling of the gallery, *Multiple shadow house* is a device in and of itself. It replicates the minimalism of standard gallery spaces, while allowing visitors to see an incidental shadow play of other gallery visitors that lies beyond the walls' seemingly opaque surfaces.

Born in 1967, Olafur Eliasson grew up in Denmark and Iceland. After studies at the Royal Danish Academy of Fine Arts, in 1995 he moved to Berlin, where he founded Studio Olafur Eliasson, which today comprises about ninety craftsmen, artists, specialized technicians, computer specialists, architects, archivists, administrators, graphic designers, filmmakers and cooks. In 2003, Eliasson represented Denmark at the 50th Venice Biennale and presented *The weather project* at the Tate Modern in London. *Take your time: Olafur Eliasson*, a survey show organized in 2007 by the San Francisco

Museum of Modern Art (SF MOMA), travelled until 2010 to various venues, including the Museum of Modern Art, New York. In 2014, *Contact* was the inaugural exhibition at the Fondation Louis Vuitton in Paris. In 2016, Eliasson created a series of interventions for the palace and gardens of Versailles, including an enormous artificial waterfall that cascaded into the Grand Canal.

Eliasson's projects in public space include the crystalline facades for Harpa Reykjavik Concert Hall and Conference Centre (2011); *Cirkelbroen* (The circle bridge), Copenhagen, Denmark, 2015; and *Ice Watch*, for which Eliasson brought melting icebergs from Greenland to Paris on the occasion of the COP21 Climate Conference in 2015.

Together with engineer Frederik Ottesen, Eliasson founded the social business Little Sun in 2012. The global project produces solar lamps and mobile chargers for use in off-grid communities and spreads awareness about the need to expand access to sustainable energy to all. In 2014, Eliasson and long-time collaborator Sebastian Behmann founded an international office for art and architecture, Studio Other Spaces, to focus on interdisciplinary and experimental building projects and works in public space.

PICTURES FOR AN EXHIBITION

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

STATE OF THE WORLD

In a fast-changing international landscape, continually shaped by economic power relations and geopolitical issues that entail new challenges, the question of power seems more opaque than ever. This complex subject addressed in 2017 in *L'état du monde*, a global economic and political yearbook, inspired the title of this section of the exhibition, which raises questions also tackled by artists producing works that are receptive to the world in which they operate. If art as a barometer of a society is a well-established trope, it is because artists' interest in creating images that reflect the state of the world has been a recurring reality throughout the history of art. Relevant works by artists who favour this approach have been acquired by the Musée Collection. In the first part of the exhibition, the pieces by Taryn Simon, Jean Arp, Robert Longo and Claude-Philippe Benoit ponder, each in their own way, the state of the world: its institutions, the economy and citizenship. The second part of the itinerary, which is punctuated by Marcel Dzama's superb diorama, presents works by Abbas Akhavan, Anthony Burnham, Grier Edmundson, Angela Grauerholz, Marcel Lemyre, Liz Magor, Justin Stephens and Bill Viola.

View of the exhibition *Pictures for an Exhibition – State of the World* presented at the Musée d'art contemporain de Montréal.



Marie-Eve Beaupré
Curator of the Collection

BETWEEN SELF AND OTHER

Self-representation is a very widespread tradition that began taking on heightened importance in the 1970s, at a time when artists were focusing more on their own individuality. Since then, this interest has continued to grow and the ways of expressing it have proliferated in society. Between identity and representation, forms and appearances, perception and reality, self and other, the self-portrait constitutes an exquisite paradox: it is a projection both outside the self and of the self. The works of David Altmejd, Valérie Blass, Shary Boyle, Cozic, Raphaëlle de Groot, Gilbert & George, General Idea, Suzy Lake, Rober Racine, Jon Rafman, Tony Oursler and Robert Walker enter the space between the singular and the generic, the portrait and the question of the double as well as *self-sculpture*, a space that also offers an opening for otherness.

HAJRA WAHEED

Hajra Waheed takes a critical look at issues related to the workings of power, mass surveillance and the traumas that stem from mass migration. The visual language she has developed reflects her early years in Saudi Arabia, where she experienced uprootedness, censorship, travel restrictions and the first Gulf War. Recently acquired, *The Video Installation Project 1-10* is a video work consisting of ten short vignettes produced in various places where photographic and video documentation is prohibited. These micro-narratives, developed like discreet observation exercises, arise out of a lengthy process of image gathering. In them, the artist captures beauty in the mundane, surprises in everyday routine, cultural distortion and the constraints of censorship. Nothing is staged. The events filmed form a series of "magic moments," like so many pages of a private diary in which the spectacular and the banal collide.

WOMAN AND HER WORLD

In this year of celebration of the fiftieth anniversary of Expo 67, which revolved around the theme *Terre des Hommes / Man and His World*, it seems timely and relevant to reread a literary work that lay at the heart of that universal exposition, the magnificent *Terre des hommes* published in 1939 by Antoine de Saint-Exupéry, and to reflect on the principles underlying his humanism. In a presentation titled *Woman and Her World*, which sets up a dialogue between two powerful works by two Québec artists, Dominique Blain and Sylvia Safdie, thoughts on spirituality, power, diversity and togetherness are shared—thoughts which seem more essential than ever, in a world where ideologies are splitting apart what would form a single whole, seen from the sky.

View of the exhibition *Pictures for an Exhibition – Between Self and Other* presented at the Musée d'art contemporain de Montréal.



Photos: Richard-Max Tremblay

ACQUISITION OF A WORK BY SHANNON BOOL THANKS TO THE PAULE POIRIER BEQUEST

Marie-Eve Beaupré

The Collection of the Musée d'art contemporain de Montréal recently gained a new acquisition thanks to the bequest of Paule Poirier, a visionary patron who offered the Musée a major gift totalling over \$2 million and dedicated to art purchases. A crowd favourite when it was shown at the Musée in fall 2016, *Michaelerplatz 3*, by Canadian artist Shannon Bool, is the first work acquired through the generosity of Paule Poirier.

A Canadian figure with a well-established international reputation, Bool works in a variety of media, such as drawing, painting, sculpture and photography. As is evident in *Michaelerplatz 3*, which incorporates photography into the tapestry-making process, the artist's technical explorations blur the boundaries between conventional categories. Influenced by art history, literature, psychology and the decorative arts, she demonstrates a pronounced interest in formal considerations in the production of her pieces, at the same time as she addresses political, sociological and cultural issues, including those of a colonial and postcolonial nature.

Michaelerplatz 3 is a textile piece that references the address of a famous building: the *Looshaus*, built in Vienna in 1909 by the modernist architect Adolf Loos, who was known for his radical rejection of ornamentation. The artist produced a collage of a chrome-plated mannequin, set in the marble entrance, whose reflection seems to go on to infinity in the nearby mirrors. This headless, naked female body, surrounded by reflective surfaces, may recall the device of a store window being dressed. However, its enigmatic presence in these opulent surroundings generates a tension that catches our eye. Bool's recent tapestry work is considered a cornerstone and a signature representative of her current practice. *Michaelerplatz 3* gives us a sense of its entire rigour and scope.

Shannon Bool***Michaelerplatz 3*, 2016**

Wool and cotton fibres, Trevira CS fibres, 1/2

288.3 × 188 cm

Purchased, with the generous funds of Paule Poirier

Collection of the Musée d'art contemporain de Montréal

Photo: Courtesy the artist and the Daniel Faria Gallery, Toronto



THINKING DIGITAL

While there is no shortage of inspiring ideas and initiatives for displaying and reinventing art and culture, their success lies in part in their simplified organization and dissemination of the data, images and multi-format contents associated with them. Since the launch of Québec's digital cultural plan (PCNQ) by the Ministère de la Culture et des Communications in 2014, that is precisely where the Musée's major projects for digitizing and preserving collections come into play, as well as those for consolidating and upgrading collection-related data. Today these projects are well on the way to completion. Copyright management in a digital-dissemination environment and, very importantly, in an institution dedicated to contemporary art, is just as fundamental. Accordingly, the Musée established a new copyright management policy in 2015 that includes digital dissemination. Adopting digital technology

and integrating it coherently into the Musée's product offering and ecosystem require a broader change in culture that involves our procedures and ways of revitalizing them. Developing a digital strategy will also help in designing a digital architecture within the Musée itself, based on its main functions. Clearly, thinking digital entails a host of considerations beforehand, and a long-term effort to successfully produce the desired results, namely digital tools and experiences that are enriching and that also promote opportunities for dialogue with our different publics. One other achievement of the PCNQ is the digitization of the archives of the artist Paul-Émile Borduas—a major figure in the history of Québec and Canadian art, father of the Automatist movement and lead author of the *Refus global* manifesto—which will contribute to the archives' preservation and expanded access.

Archives of artist Paul-Émile Borduas

In 1972, with the assistance of the emergency fund provided for by the National Museum Policy,¹ National Museums of Canada purchased an important body of works and personal papers of the painter Paul-Émile Borduas. Acquired directly from the Borduas family, the works (46 paintings, 4 watercolours, 3 gouaches, 1 charcoal and 21 small ink drawings) and the extensive archives (4.9 m of textual documents, 886 iconographic documents, 20 technical or architectural drawings and 5 objects) had to be preserved in a single collection, as per the family's wishes. Because of its mission and location—in “the very city where Borduas, a major proponent in the revival of painting, played a leading role in launching the Automatist movement in the 1940s”²—the Musée would become the depository of the archives in 1973.

The first private archives to join the Musée collection, and an essential complement to the 116 works by the painter that it houses today, the Paul-Émile Borduas fonds was the perfect candidate for launching a digitization project. Borduas's correspondence, writings, numerous photographs and other documents that make up the archives have all been catalogued and a new module was developed in order to integrate the archives into the Musée's collections database. The resulting 1,697 descriptions, which further research may continue to enhance, associated with more than 1,500 items that underwent digitization, are now accessible to Musée employees and to researchers, and will play a part in expanding access to this outstanding collection.

To follow the progress of our digital projects, visit the Musée website at: www.macm.org/en/the-museum/major-digital-projects



1. Invitation to the exhibition presented at 75 Sherbrooke Street West, Montréal, 1947.

2. Notebook with class preparation and notes by Paul-Émile Borduas, [193-].

3. Borduas exhibition presented at the Dominion Gallery in Montréal from October 2 to 13, 1943. Paul-Émile Borduas, Émile-Charles Hamel and Roger Duhamel. Photo: Henri Paul

4. Letter of protest against the suspension of Paul-Émile Borduas as a professor at the École du meuble, 16 signatures, [1948?].

5. Letter from Ozias Leduc to Paul-Émile Borduas, May 9, 1922.

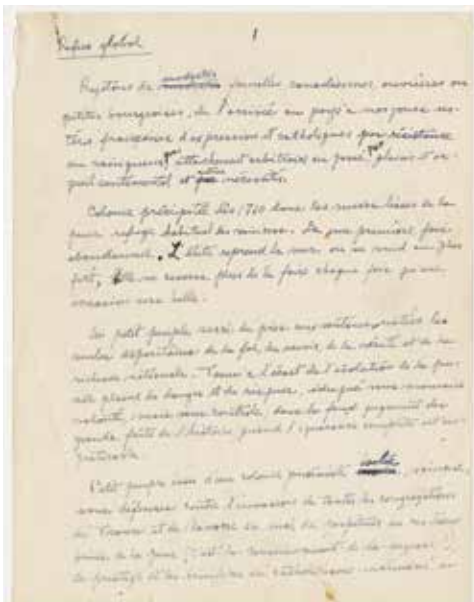
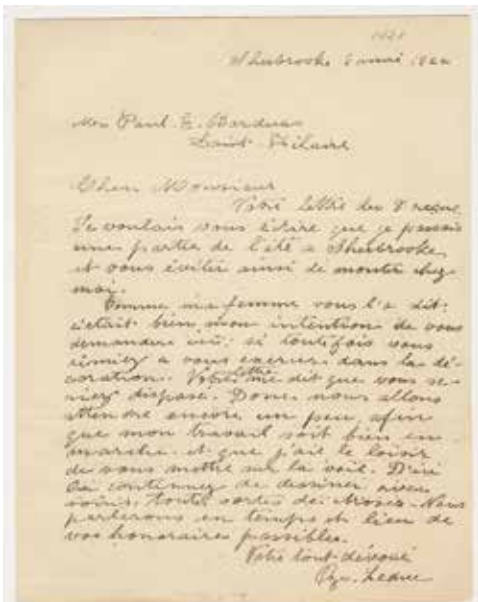
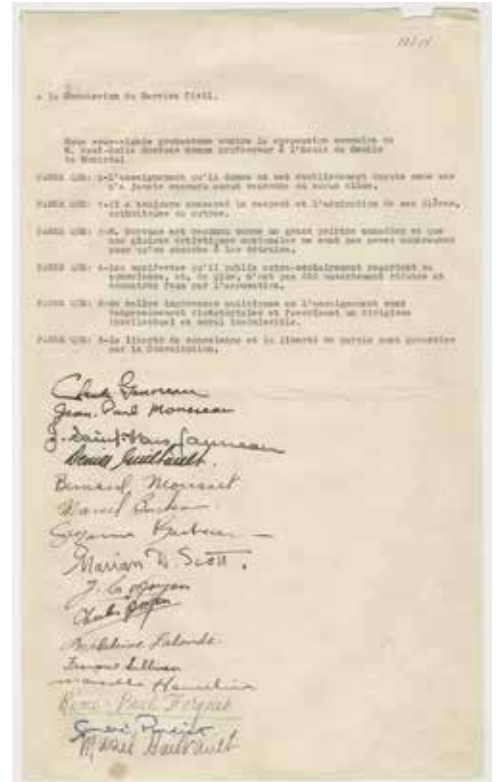
6. Manuscript of *Refus global* [about 1948].

1 The National Museum Policy “aims to preserve the national heritage, as well as to make the cultural expressions that the wide variety of art objects represents much more accessible to all Canadians.” [Translation] (“Les Musées nationaux achètent une importante collection d’œuvres de Borduas,” press release issued by the Secretary of State, May 25, 1972).

2 Excerpt from a speech given at the Musée by The Honourable J. Hugh Faulkner, Secretary of State, on October 4, 1973. [Translation]

Cindy Veilleux
Coordinator, Collections Data Management –
Digital Cultural Plan

Camille Lanthier
Research Assistant –
Digital Cultural Plan



5

6

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

\$15 – Adults
 \$12 – Seniors (age 60 and over)
 \$10 – Students (age 18 and over with valid I.D.)
 \$5 – Youth (age 13 to 17)
 Free admission for children under 12 and MACarte cardholders
 \$30 – Families (2 adults with children)
 Half-price Wednesday evenings from 5 p.m.



Archives and Media Centre (second floor)

A place for multimedia research and consultation, open to specialized professionals and researchers by 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

In Search of Expo 67

June 21 to October 9, 2017



Multiple shadow house
Olafur Eliasson

June 21 to October 9, 2017



Pictures – Between Self and Other

Until August 20, 2017



Pictures – Harja Waheed

Until August 20, 2017

Pictures – State of the World

Until November 19, 2017



Pictures – Woman and Her World

Until November 19, 2017

ARTIST AND CURATOR TALKS

Meet Olafur Eliasson

Monday, June 19, 2017, at 6 p.m. (in English)
 D.B. Clarke Theatre, Concordia University. Free admission

Meet Mark Lanctôt, curator of the exhibition
Olafur Eliasson

Wednesday, June 28, 2017, at 6 p.m. (in French) and 7 p.m. (in English)

Meet Lesley Johnstone, co-curator of the exhibition
In Search of Expo 67

Wednesday, July 19, 2017, at 6 p.m. (in French)
 Thursday, July 20, 2017, at 6 p.m. (in English)

Meet Monika Kin Gagnon, co-curator of the exhibition
In Search of Expo 67

Thursday, September 14, 2017 at 6 p.m. (in English)

Meet the artists in the exhibition
In Search of Expo 67

(details available on the Musée website)

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.

NOCTURNES

Thursday, June 22, 2017
 Friday, September 15, 2017



CONCERTS

OSM Classical Spree

August 11 and 12, 2017
 Beverley Webster Rolph Hall
vireeclassique.osm.ca

MUTEK

August 23 to 27, 2017

FAMILY WORKSHOPS

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

The **Family Sundays** program consists of a 30-minute tour followed by a 1-hour workshop. Free for children under 12 (must be accompanied by an adult).

No reservation necessary.

No *Family Sundays* from June 25 to August 27, 2017.

Workshop related to the exhibition *Pictures – State of the World*

Life or Death Environment

May 14 and 21, and June 4, 11 and 18, 2017

May 28*, 2017 at 1, 2, 3 and 4 p.m., *Montréal Museums Day*

*Free

Conjuring the precariousness of life in general, and particularly that of animal species, Abbas Akhavan's *Fatigues*, 2014, on view in the exhibition *Pictures – State of the World*, will enable participants to imagine and paint, in watercolour, the environment in which these animals lived, then died.

Workshop related to the exhibitions *In Search of Expo 67 and Olafur Eliasson*

Dream Pavilions

September 3, 10, 17 and 24, and October 8 and 9*, 2017

*Monday: Sunday schedule

October 1*, 2017 at 1:30 or 2:30 p.m., *Journées de la culture*

*Free

Inspired by both the bold structures of the Expo 67 pavilions and the fascinating visual effects found in the works of Olafur Eliasson, participants will be invited to design original pavilions that may recall those of the past—or reflect those of the future.

SUMMER COMBO

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

Reservations and information:

reservation.education@macm.org or 514 847-6266

Workshop related to the exhibition *Olafur Eliasson*

"Surf Painting"

June 27 to August 18, 2017

From 10 a.m. to 12 p.m. and from 1 p.m. to 3 p.m.

This activity that ties in with Olafur Eliasson's stunning work titled *Big Bang Fountain*, 2014, will offer participants a chance to make coloured ink "surf" on great expanses of paper. Expect the unexpected, not to mention loads of fun!



ADULT WORKSHOPS

The **Creative Moments** program is offered on different days and at different times.

Dates marked with an asterisk* indicate that the workshop will be preceded by a tour of the exhibition.

Cost: \$16 per workshop.

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

Workshops related to the exhibitions *Pictures – State of the World and Between Self and Other*

A Voyage of Discovery: One Collection, Two Exhibitions, Five Works...

May 16, 23 and 30, and June 6 and 13, 2017,

from 1:30 to 4 p.m. *or*

May 17, 24 and 31, and June 7 and 14, 2017,

from 1:30 to 4 p.m. *or* from 6 to 8:30 p.m.

The many different visual notions expressed in the exhibitions *Pictures – State of the World* and *Between Self and Other*, showcasing works from the Collection, will provide us with inspiration from a wide variety of images. We will draw upon works by the following artists, in particular: Abbas Akhavan, David Altmejd, Hans Arp, Valérie Blass and Jon Rafman.

Workshops related to the exhibition *In Search of Expo 67*

'67 / 50th

September 19* and 26, and October 3, 2017,

from 1:30 to 4 p.m. *or*

September 20* and 27, and October 4, 2017,

from 1:30 to 4 p.m. *or* from 6 to 8:30 p.m.

The originality and universality of Expo 67 will take you on a journey to the past, transform the present and send you into the future. In this series of activities, you'll discover original works that will spark your creativity. Using a range of techniques—painting, printing, collage, assemblage—you'll explore various themes: architecture, design and model building.

MUSÉE DAY CAMP

Summer

For children age 6 to 15.

June 26 to August 18, 2017

Visit the website www.macm.org/camps

Information and registration: 514 847-6266



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

Workshop related to the exhibitions *In Search of Expo 67 and Olafur Eliasson*

Dream Pavilions

September 1 to October 6, 2017

Inspired by both the bold structures of the Expo 67 pavilions and the fascinating visual effects found in the works of Olafur Eliasson, participants will be invited to design original pavilions that may recall those of the past—or reflect those of the future.



SÉMINARTS

SéminArts series fall 2017

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

Two series are offered:

In French:

September 27, October 11, November 8 and 22, and December 6

In English:

October 4 and 18, November 15 and 29, and December 13

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 2017

An exclusive tour of the Toronto International Art Fair October 27 to 29, 2017

Cost: \$200

In English and French, depending on the number of participants, for SéminArts activities on the program. VIP *Art Toronto 2017* activities take place in English.

Information and registration:

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

seminarts@macm.org

514 847-6244



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**MACARTE
IS AVAILABLE
AT MACM.ORG,
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BENEFITS

Free admission to all our exhibitions

Free admission to all Nocturnes

Invitations to openings

15% off at the Musée Boutique

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

Free admission to the Family Sundays art workshops

PRIVILEGES

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