

# The Québec Triennial 2011 The Work Ahead of Us Program SéminArts Gift Les Printemps du MAC

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# Exposition de groupe

27 août au 1<sup>er</sup> octobre 2011

## *25<sup>e</sup> anniversaire de la galerie*

27 septembre 2011

# François Lacasse

8 octobre au 12 novembre 2011

## Galerie René Blouin

NOUVEL ESPACE 2020, rue William, Montréal H3J 1R8 514.393.9969 télécopieur 514.393.4571 [www.galeriereneblouin.com](http://www.galeriereneblouin.com)



## HYATT REGENCY MONTRÉAL. AT THE CENTER OF THE ARTS.

Hyatt Regency Montréal has undergone a metamorphosis. Located at the crossroads of art and design in the heart of Quartier des spectacles, the new Hyatt Regency Montréal embodies the creative energy the area is known for. Once you have feasted your eyes on all the museum has to offer, stop by the new SIX resto lounge for cocktails or for a leisurely dinner. Our menu is as inspiring as our Hy-Wall, a multi-screen visual innovation that will tempt you to return again and again. Discover the new Hyatt Regency Montréal. 514.982.1234 [montreal.hyatt.com](http://montreal.hyatt.com)





Photo: Nat Gorrry

### The Québec Triennial, and Much More

Something important is happening, and it's vital that we keep up. *The Québec Triennial 2011*, an outstanding platform for showcasing the diversity of the art being produced here and now, is distinguished from the usual forms of presenting artworks in that the event takes place both interactively and multilaterally. How could it be otherwise when, in a way, everything in *The Work Ahead of Us* offers food for thought, elicits questioning and provides the public with an opportunity to step off the beaten path through brand-new experiences. Our program this fall is consequently given over entirely to this second *Québec Triennial*, whose title *The Work Ahead of Us* invites us not just to take a look at these pieces, but also to tackle their content. And just what is this work that lies ahead of us?

The works of some fifty artists are being shown in all of the Musée's exhibition spaces, in the Espace culturel Georges-Émile-Lapalme at Place des Arts and on place des Festivals. In addition to the pieces on display—some of them created expressly for the event, others on view for the very first time—we have set aside our Wednesday evenings for a program of live performances. The Musée is working closely with the Quartier des spectacles Partnership in the creative process for this edition of the *Triennial* by presenting, outside the museum, a major piece by Rafael Lozano-Hemmer produced specifically for place des Festivals. The works proposed are sure to be surprisingly topical and will afford a fresh look at the creative output of our artists.

This highly anticipated major event of the season is a unique opportunity to discover the vitality of current Québec art, laid out here as a compelling, comprehensive whole. Like a journey to the centre of the Québec creative world, it will enable the public to personally experience the work of all these artists, whose goal is to whet our perception through their actions. The *Triennial* is also the product of the efforts of a team of curators: Marie Fraser, Lesley Johnstone, Mark Lanctôt, François LeTourneux and Louise Simard describe, in *The Work Ahead of Us*, the innovative approaches that have emerged largely from the young generation of Québec artists. The exhibition is accompanied by a comprehensive publication—an autonomous project in its own right—containing essays by a number of authors. I wish to extend special thanks to the principal partner and presenter of *The Québec Triennial*, Collection Loto-Québec, as well as Hydro-Québec, also a presenter of the *Triennial*, and the Quartier des spectacles Partnership.

October 20 is the date set for our fifth Collectors Symposium, sponsored by National Bank Private Wealth 1859. This unique event, chaired once again by Diane Vachon and organized by the Musée Foundation, gives collectors a chance to share their passion by discussing a selection of works and choosing one of them for the museum's Collection. We warmly invite you to join in this benefit evening so that you, too, can share the passion of the collector.

**Paulette Gagnon**  
Director

Cover:  
Jacynthe Carrier  
*Rites* (production still), 2010–2011  
Three-channel video installation, sound,  
approximately 12 min  
Collection of Loto-Québec



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# www.macm.org



## Exhibitions

### **The Québec Triennial 2011 The Work Ahead of Us**

October 7, 2011 to January 3, 2012

Fifty artists and collectives throughout the Musée

#### **Rafael Lozano-Hemmer**

October 7 to November 6,

Sunday to Wednesday from 6:30 to 11 p.m.;

Thursday to Saturday from 6:30 p.m.

to midnight

Place des Festivals, Quartier des spectacles

#### **Lynne Marsh**

October 7, 2011 to January 3, 2012

Espace culturel Georges-Émile-Lapalme,

Place des Arts

#### **Live**

October 12: PME-ART

October 19: 2boys.tv

October 26: L'Orchestre d'hommes-orchestres

November 2: Karl Lemieux

November 9: Tim Hecker

November 16: Dominique Pétrin and

Georges Rebboh

November 23 to 25: Sylvie Cotton

November 30: Martin Tétreault and his

Quatuor de tourne-disques

## Nocturnes

From 5 to 9 p.m.

October 7: AIDS Wolf

November 4: Jérôme Minière

December 2: Steve Bates

A different way to visit the Musée and its exhibitions. The first Friday of every month, entertaining evenings featuring exhibitions, live music, bar service, and more.

Open to all. No reservation necessary.

Admission with regular Musée ticket or our \$20

Wired card, valid for one year.

## Tours, Meetings, Talks

### **Meet the artists in *The Québec Triennial 2011***

Saturdays at 2 p.m., from October 8

to December 10, 2011

In French and English

In the exhibition galleries

## Art Videos

Gazoduc-TQM Room

**Free admission—An excellent way to round out your visit to *The Québec Triennial 2011*!**

#### **Schedule**

October 4, 2011 to January 3, 2012

Tuesday to Sunday at 11:30 a.m., 1:30 p.m. and 3:30 p.m., plus Wednesdays at 6:30 p.m., and including holiday Mondays: October 10 and December 26, 2011

**Nocturne Fridays: October 7, November 4 and December 2, 2011, at 5:30 and 7:30 p.m.**

Throughout the month of October, visitors will have another chance to see the series of interviews conducted by the Musée with twenty or so artists and collectives in *The Québec Triennial 2008*. On the program:

Nicolas Baier, Julie Doucet, Doyon-Rivest, Stéphane Gilot, Cynthia Girard, Romeo Gongora, Raphaëlle de Groot, Adad Hannah, Bettina Hoffmann, Jon Knowles, Emanuel Licha, Michael Merrill, Tricia Middleton, Adrian Norvid, Jonathan Plante, Jocelyn Robert, David K. Ross, Carlos and Jason Sanchez, Chih-Chien Wang, WWKA (Women with Kitchen Appliances), Etienne Zack

This will be followed in November and December by interviews conducted with artists in *The Québec Triennial 2011*.

## SéminArts

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

October 19 to December 14, 2011

In French

October 12 to December 7, 2011

In English

Cost: \$175 per series

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

Registration period: September 7 to 28, 2011

**For information and registration: 514 847-6244  
seminarts@macm.org**

## Art Workshops

Main floor

In the invention-friendly surroundings of the Musée's art workshops, participants give free rein to their imaginations by creating their own artworks inspired by a piece on display at the museum, while trying out different techniques, media and materials.

#### **Sunday combo**

For all, with family or friends, every Sunday at 1:30 p.m. or 2:30 p.m.

To provide inspiration before you start creating, a 30-minute tour is given prior to the workshop activity. Free for children under 12 (must be accompanied by an adult).

No reservation necessary.

#### **Workshop/tour combo for groups**

Tuesday to Friday at 9, 9:30, 10:30 and 11 a.m., and 12:30, 1 and 2 p.m.

Consult the *Practical Guide for Teachers*:

[www.macm.org/education](http://www.macm.org/education)

**Information/reservations: 514 847-6253**



## Art Workshops (continued)

### Pillars of Strength

**September 9 to October 2, 2011**

October 2, 2011, Journées de la culture\*: 1 p.m., 2 p.m. and 3 p.m.

\*Free activities

What do Egyptian figures, Montréal buildings and Place des Arts have in common? In his work entitled *Comme si le temps... de la rue*, Pierre Granche skilfully combines a variety of subjects, objects and symbols. In the activity Pillars of Strength, participants will be asked to create a collage made up of visual elements borrowed from Egyptian culture, urban design, Montréal architecture and botany.

### Walls Awash

**October 7 to November 27, 2011**

Inspired by the installation by Jim Holyoak and Matt Shane on view in the exhibition *The Québec Triennial 2011*, we will paint a huge mural in India ink and wash: the workshop walls will be filled with a vast array of lines, graphics and forms evoking an immense, phantasmagorical landscape. Be prepared for fun, discovery and experimentation. Bring your camera so you can document your participation in this mega-project!

### Folds of Watercolour

**December 2, 2011, to January 29, 2012**

December 28 and 29, 2011, Combo for all, with family or friends, at 1:30 p.m. or 2:30 p.m.

More amazement is in store in this watercolour painting activity that ties in with a group of works by Stéphane La Rue presented in the exhibition *The Québec Triennial 2011*.

## Creative Tuesdays

1:30 to 4 p.m.

Art workshops for adults looking for a creative diversion. On the day of the activity, come to the museum a little earlier and you can visit the exhibitions free of charge (just show your workshop admission ticket). By way of introduction, each series of activities starts off with a guided tour—only on dates marked with an asterisk\*. Cost: \$14 per workshop. Space is limited.

**Registration required: 514 847-6266**

### Pillars of Strength

**September 27, 2012**

What do Egyptian figures, Montréal buildings and Place des Arts have in common? In his work entitled *Comme si le temps... de la rue*, Pierre Granche skilfully combines a variety of subjects, objects and symbols.

In the activity Pillars of Strength, participants will be asked to create a collage made up of visual elements borrowed from Egyptian culture, urban design, Montréal architecture and botany.

### Triennial Trends

**October 18\* and 25; November 1, 8, 15\* and 22; December 6 and 13, 2011**

In these activities, you will have a chance to observe striking new works and original artistic approaches. You will also discover and try out, from a new angle, the many creative possibilities opened up by the diversity of techniques, media and materials found in the works on display in *The Québec Triennial 2011*.

## Practical Information

### Hours

Tuesday to Sunday: 11 a.m. to 6 p.m.

Wednesday: 11 a.m. to 9 p.m. (free admission from 5 to 9 p.m.).

The Musée will be open on October 10. It will be closed December 25 and January 1.

### Admission

\$12 adults

\$10 seniors (age 60 and over)

\$8 students (age 30 and under with valid I.D.)

\$24 family (maximum 4 persons including at least 1 adult)

Free admission for children under 12 and members of the Musée Foundation

### Guided Tours without Reservation

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

Saturdays and Sundays at 1 p.m. in English and 3 p.m. in French

### Guides in the Galleries

Educator/guides are on hand in the galleries to answer your questions and discuss the current exhibitions with you, on Saturdays and Sundays from 1 to 4 p.m.

### Subscribe to the Musée's E-mail Newsletter at [www.macm.org](http://www.macm.org)

Simply enter your contact details in the "e-mail newsletter" window on our website's home page.

### Wired to the MAC Card \$20

Enjoy unlimited admission to all our exhibitions for one year. Also valid for access to Friday Nocturnes. Available at the museum ticket counter.

### Media Centre

Second floor

One of Canada's largest reference centres devoted to contemporary art. An ideal place for multimedia research and consultation, open to the public, free of charge, Tuesday to Friday from 11 a.m. to 4:30 p.m. and Wednesdays till 8:30 p.m.

<http://media.macm.org>

October 7, 2011 to January 3, 2012

# The Québec Triennial 2011

Introduced by Marie Fraser,  
Chief Curator

## The Work Ahead of Us

To follow up the unprecedented success of *The Québec Triennial 2008*, the Musée d'art contemporain de Montréal is presenting the second edition, titled *The Work Ahead of Us*. This even larger gathering of works by Québec artists fills the entire museum, with some forty artists featured in the eight exhibition galleries and indoor public spaces, in addition to spilling over into place des Festivals in the Quartier des spectacles and the Espace culturel Georges-Émile-Lapalme exhibition space at Place des Arts. A series of live performances on Wednesday evenings and the Nocturnes on the first Friday of every month round out the program. In all, more than fifty artists and collectives—a majority of them young—will be taking part.

*The Work Ahead of Us* is the result of a collaborative effort by five curators: Marie Fraser, Lesley Johnstone, Mark Lanctôt, François LeTourneux and Louise Simard, and coordinator Marjolaine Labelle. Pursuing the same objectives as in 2008, this *Triennial* arises out of the Musée's commitment to its community and is an opportunity to demonstrate to a broad public the exuberance and vitality of the Québec art scene.

The title *The Work Ahead of Us* is borrowed from an exhibition of work by Grier Edmundson, who took it from an essay by the Russian Constructivist artist Vladimir Tatlin published in 1920.<sup>1</sup> It came to us like a bolt from the blue as we were discussing Edmundson's singular, eclectic manner of juxtaposing disparate aspects of art and history—what better way to describe this *Triennial* and the vast range of artists, approaches, media and ideas that make up such an event!

1. *The Work Ahead of Us* was presented at Battat Contemporary from November 5 to 19, 2009. We thank Grier Edmundson for allowing us to use the title of his exhibition. Originally published in Russian in 1920, the essay is actually signed by Vladimir Tatlin, T. Shapiro, I. Meyerzon and Pavel Vinogradov.

Steve Bates  
*Concertina*, 2011  
Sculptural and sound installation  
Variable dimensions  
Photo: Thomas Kneubühler



Numa Amun  
Jean-Pierre Aubé  
Magali Babin  
Dean Baldwin  
Steve Bates  
Lorna Bauer  
Sylvain Baumann and  
Florine Leoni  
Mathieu Beauséjour  
Sophie Bélair Clément  
Matthew Biederman  
Olivia Boudreau  
Jacynthe Carrier

Marie-Andrée Cormier  
Alexandre David  
Jessica Eaton  
Grier Edmundson  
Julie Favreau  
Claudie Gagnon  
Massimo Guerrera  
Nelson Henricks  
Jim Holyoak and Matt Shane  
Mark Iglooliorte  
Chris Kline  
Thomas Kneubühler  
Valérie Kolakis  
Stéphane La Rue  
Fabienne Lasserre  
Mathieu Latulippe

Frédéric Lavoie  
François Lemieux  
Emmanuelle Léonard  
Rafael Lozano-Hemmer  
Lynne Marsh  
Thérèse Mastroiacovo  
jake moore  
François Morelli  
Séripop  
Charles Stankieveh  
Justin Stephens  
[The User]  
Ève K. Tremblay  
Myriam Yates

*Live*  
zboys.tv  
Sylvie Cotton  
Tim Hecker  
Karl Lemieux  
L'orchestre  
d'hommes-orchestres  
PME-ART  
Dominique Pétrin and  
Georges Rebboh  
Martin Tétreault





Although a century separates us from Tatlin's works and Russian Constructivism's utopias, the appropriated title reflects the renewed interest of many artists in the history of twentieth-century art and ideas and, especially, the precepts of the historical avant-gardes, from Constructivism to Modernism and conceptual art. If artists are still fascinated by these pioneering movements, it may be because, over time, the venerable ambition to align art with the promise of a new social vision has produced a wealth of practices that continue to enrich contemporary language forms. Where does this promise stand today? The question remains unanswered, but certain features of the fascination can be identified.

Concretely, the notion of work occurs in many pieces, whether in terms of exploration, information or data gathering, archiving, pictorial, architectural or sound space construction, transformation, translation or transition from one state to another. There is also the work ahead with respect to ideas that challenge us and impel us toward physical, psychological, visual or conceptual engagement. We find a heightened awareness of presentation and exhibition devices in the works of several artists, including Sylvain Baumann and Florine Leoni, Grier Edmundson, Mark Igloliorte, Justin Stephens, Valérie Kolakis, Fabienne Lasserre, Mathieu Latulippe, François Lemieux and Jake Moore. Also noticeable are the blurred boundaries between studio and exhibition spaces in the practices of Alexandre David, Jim Holyoak and Matt Shane, and Séripop, as well as other artists, such as Massimo Guerrera or Dean Baldwin, who could be associated more specifically with a relational type of art. A wide-ranging critical reassessment of history and modernity has led a number of artists to revisit certain works, forms, trends of thought or ideologies. This is true of Numa Amun, Lorna Bauer, Mathieu Beauséjour, Sophie Bélair Clément, Matthew Biederman, Jessica Eaton, Chris Kline, Stéphane La Rue and Thérèse Mastroiacovo. Some artists also exemplify the renewed interest in performance that we are seeing today: François Morelli continues to take his walks; Claudie Gagnon offers *tableaux vivants*; Ève K. Tremblay memorizes lengthy passages from novels; Emmanuelle Léonard asks young girls to perform in front of the camera. This performativeness is similarly evident in other types of practices and media: installation, as in the work of Julie Favreau; video, for Olivia Boudreau, Jacynthe Carrier, Marie-Andrée Cormier, Lynne Marsh, Frédéric Lavoie and Myriam Yates; new sound territories, as with Jean-Pierre Aubé, Magali Babin, Steve Bates, Nelson Henricks and the collective [The User]; as well as the public art of Rafael Lozano-Hemmer. Prompted by a remarkable, fresh deliberation on space and time, some works are taking a more political, even sombre, look at landscape, the North and occupation of the land; such is the case with Thomas Kneubühler and Charles Stankieveh, for example. Knowing that every action we take in our present day is decisive for the future, what is this work that lies ahead of us?



Mathieu Beauséjour  
*Icarus*, 2010  
 Installation comprising furniture,  
 vertical blinds, metal, turntable, 33-rpm  
 vinyl disc, ink-jet print on polypropylene  
 banner and drawing  
 Variable dimensions  
 Photo: David Barbour

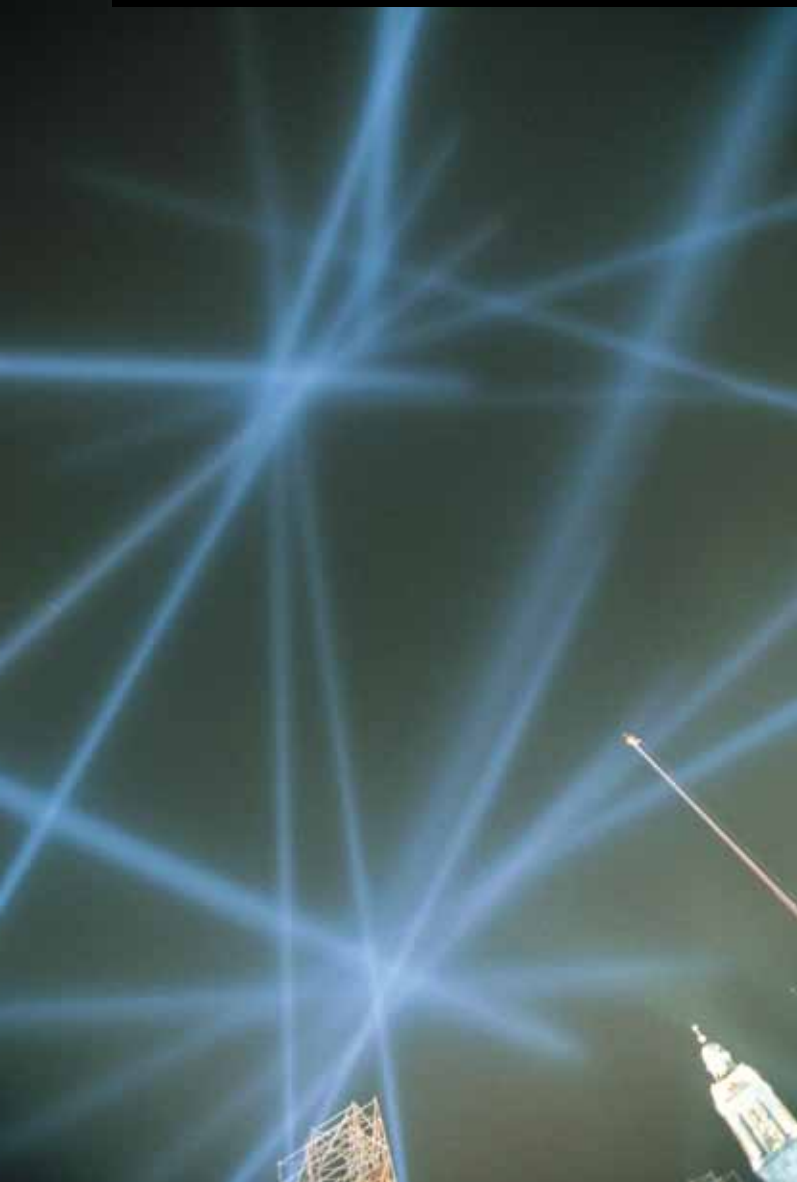




Lynne Marsh  
*The Philharmonie Project (Bruckner:  
 Symphony No. 5, movements 1 & 4)*, 2011  
 Video installation  
 Video, sound, approximately 50 min

Charles Stankieveh  
*LOVELAND* (video still), 2009–2011  
 Video installation

François Morelli  
*Moon Flag – Lune frioulane*, 2011  
 (documentation of a walk from the  
*Moon Walks* series)  
 Udine to Trieste, Italy, April 27 to May 2,  
 2011  
 Photo: Juliana Pivato



October 7 to November 6, 2011

# Rafael Lozano-Hemmer

*Intersection articulée. Architecture relationnelle 18, 2011,* is an interactive, site-specific installation—part of the **Collection of the Musée d'art contemporain de Montréal—produced in cooperation with the Quartier des spectacles and presented on place des Festivals.**

As part of *The Québec Triennial 2011*, the Musée d'art contemporain de Montréal, in cooperation with the Quartier des spectacles Partnership, is presenting *Intersection articulée*, a major work by Rafael Lozano-Hemmer conceived especially for place des Festivals. This is the first time the artist known worldwide for his relational architectures has produced such a large-scale public work in Montréal. Lozano-Hemmer has developed an architectural concept using technology to generate an experience that interacts with the public and with the space in which it takes form and life. Employing the same lighting device as his famous *Vectorial Elevations* (presented, most notably, in Mexico for the city's millennium celebrations), *Intersection articulée* introduces an interactive system that the public can activate physically within the space, in real time. Through the public's participation, the projectors set up in the square, equipped with powerful light beams that can be seen over a radius of fifteen kilometres, interact and produce sculptures of light in the Montréal sky.

Rafael Lozano-Hemmer  
*Vectorial Elevation. Relational Architecture*  
Interactive site-specific installation

In terms of scholarly input, this second edition of *The Québec Triennial* is accompanied by a 500-page publication. Intended as a reference work on contemporary art in Québec, it takes stock of artistic practices that have developed in recent years and demonstrates the contribution made by authors who have studied these practices and are now producing an important critical discourse. The first part is devoted to introducing the *Triennial* and the artists. It comprises more than 200 pages of visual documentation, together with essays by the curators. Lesley Johnstone examines works by artists who transform the exhibition space into a site where a host of activities can happen; Marie Fraser ponders the performative dimension of media-based and sound pieces; Mark Lanctôt explores the links between modernity and collective identity; François LeTourneau identifies a series of devices related to the notions of “coldness” and “restraint”; and Louise Simard presents the live event program, which includes a dozen performances.

Parts two and three are the product of a collaborative undertaking with *Esse arts + opinions* magazine and the efforts of a scholarly committee. The idea was to provide an overall picture and contextualize the *Triennial* by inviting four authors to draw on their research to reflect on what they consider to be the issues of contemporary art in Québec. Johanne Sloan addresses the “material turn” in contemporary art; Patrice Loubier discusses various intervention art strategies; Eduardo Ralickas questions the figure of the modern artist, envisaging it as a performative “posture”; Bernard Schütze tackles the notion of waiting. The publication concludes with a glossary of some thirty common contemporary art terms, along with a thematic bibliography and a list of Québec artists we deem most representative of the various approaches and practices current today.

# Publication

*The Québec Triennial 2011*  
*The Work Ahead of Us*  
 500 pages, 24 × 19 cm, 233 colour plates  
 Texts in French and English  
 ISBN 978-2-551-25074-5  
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 Graphic design: Épicentre  
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[www.artbookscanada.com](http://www.artbookscanada.com)



# Live

To illustrate the vitality and diversity of contemporary artistic practices, the second edition of *The Québec Triennial* is presenting a series of performances in Beverley Webster Rolph Hall, every Wednesday evening from October 12 to November 30, 2011. Over the past ten years, performative action has become a pervasive element in artistic processes. This program of live events speaks of the renewed interest in performance and the many interconnections between music and the visual arts, film and experimentation with sound.

**Wednesday, October 12, starting at 6 p.m.**

**PME-ART: *Le DJ qui donnait trop d'information* – HOSPITALITÉ 5**

Since 2008, the three artists in the collective PME-ART (Caroline Dubois, Claudia Fancello and Jacob Wren) have investigated the idea of hospitality through different strategies: controlled improvisation, casual attitude, friendly exchanges. With a turntable, a stack of vinyl records and, for each album, a story ready to be told, *Le DJ qui donnait trop d'information* explores the way music infiltrates our personal lives and our conception of love.

Running time: 3 hours. The audience is free to come and go at will.

PME-ART  
*Le DJ qui donnait trop d'information* –  
 HOSPITALITÉ 5, 2011  
 Photo: David Jacques





**Wednesday, October 19, starting at 6 p.m.**  
**2boys.tv: *La Corde raide*, in collaboration with Alexis O'Hara and musician Radwan Ghazi Moumneh**

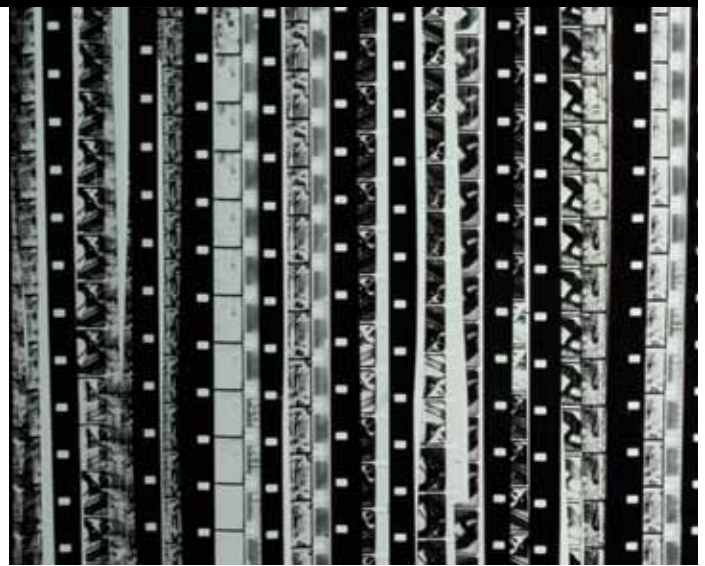
Since 2002, 2boys.tv (Stephen Lawson and Aaron Pollard) have created transdisciplinary pieces that lie at the intersection of a variety of forms. Accompanied by a choir of singers, musicians and drag queens, the duo arrange parts of a stage set in a poetically fragmented installation; this is where the performative actions take place continuously throughout the evening.

Running time: 20 to 40 minutes. The audience can wander through the installation and among the performers.

**Wednesday, October 26, starting at 7:30 p.m.**  
**L'orchestre d'hommes-orchestres: *LODHO au MACM***

L'orchestre d'hommes-orchestres (LODHO) is a collective of artists (Bruno Bouchard, Gabrielle Bouthillier, Jasmin Cloutier, Simon Drouin, Simon Elmaleh and Danya Ortmann) formed in Québec City in 2002. The figure of the one-man-band defines a practice and an aesthetic fascinated by "the truth of the musician struggling with his instrument" to make "music you can see." In recent projects, LODHO has taken an interest in cabaret singing and has reworked pieces from the popular song repertoire of Berlin in a series of poetic tableaux.

Running time: Approximately 90 minutes.



**Wednesday, November 2, starting at 7:30 p.m.**  
**Karl Lemieux: *Hiss Tracts*, with David Bryant, Jonathan Parant and Kevin Doria**

Since 2003, while continuing to make experimental films, Karl Lemieux has staged performances that involve the projection and live manipulation of films, and incorporate improvised sound or musical performance. Working with four 16-mm projectors, Lemieux pummels, perforates and lacerates the film, plays with the beam of light and reacts to what the musicians are doing, just as the musicians respond to what is going on.

Running time: Approximately 60 minutes.

**Wednesday, November 9, starting at 7:30 p.m.**  
**Tim Hecker: *Fog Works***

A composer and sound artist who has developed a neo-electronic aesthetic, Tim Hecker produces a hybrid music often described as "cathedral electronic music." He likes to play in the dark. His performance *Fog Works* lets the music take over the whole space and offers an experience of total listening. The amplified sound unfurls its power in the darkened room.

Running time: Approximately 45 minutes.

Karl Lemieux  
*Hiss Tracts*, 2011

Tim Hecker  
*Fog Works*, 2011  
 Photo: Jeff Barbeau

2boys.tv  
*La Corde raide*, 2011  
 Photo: Shari Hatt



**Wednesday, November 16, starting at 7:30 p.m.**  
**Dominique Pétrin and Georges Rebboh: *Sans titre***

Visual and performing artist Dominique Pétrin first entered the public eye as a member of the experimental rock group Les Georges Leningrad, well known for its extravagant sets. Since 2008, she has collaborated with Georges Rebboh. Together they have developed a practice of performance under hypnosis, which places us in a situation of “pure expectation.”

Running time: Variable and indefinite.



Dominique Pétrin and Georges Rebboh  
*Sans titre*, 2011  
 Photo: Alexis Bellavance



Sylvie Cotton  
*Ronde*, 2009  
 (documentation of a performance)  
 Photo: Samuel Pinel-Roy

**Wednesday, November 23, Thursday,  
 November 24 and Friday, November 25**  
**Sylvie Cotton: *C'est maintenant ! Life Is Now!***  
**A trilogy of performances: group, duo and solo**

Sylvie Cotton's approach is shaped by her desire to establish a certain type of exchange, an intimate moment. Her performances create situations where there is a *risk* that something could happen. For the *Triennial*, she is presenting a trilogy of the main forms her practice takes, starting with a series of group actions involving public participation and followed by a performance in a duo and a solo performance. Running time on Wednesday, November 23: Four performances of 1 hour each, starting at 2 p.m.

**Wednesday, November 30, starting at 7:30 p.m.**  
**Martin Tétreault and his Quatuor de tourne-  
 disques: Magali Babin, Nicolas Bernier, David  
 Lafrance and Nancy Tobin: *Points, lignes avec  
 haut-parleurs***

Turntablist, improviser and composer with a background in the visual arts, Martin Tétreault has made the record player his primary instrument since 1995 and, since 2006, has directed and composed for a quartet. Inspired by Kandinsky's theories, he has devised a system of scoring that can be read and played by turntablists. His performance *Points, lignes avec haut-parleurs* does not use traditional vinyl discs, but sound media he himself has made.

Running time: Approximately 45 minutes.





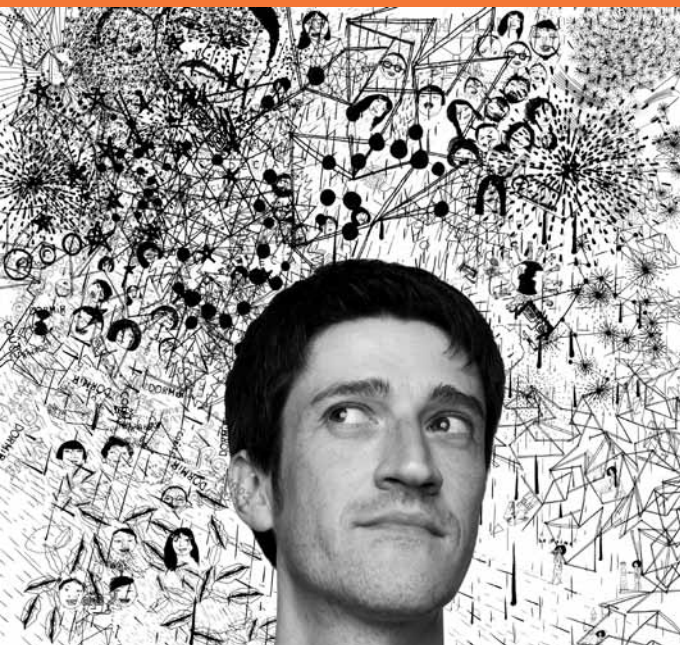
For fall 2011, the Friday Nocturnes are in tune with the spirit of the *Triennial* and feature artists and musicians whose practices encompass two scenes: the visual arts and music. On Friday, October 7—the day after the official opening, in the wake of the inaugural events—our first Nocturne of the *Triennial* presents AIDS Wolf: an experimental rock group with disjunctive, disconcerting compositions, founded in 2003 by Yannick Desranleau and Chloe Lum, the two members of the artist collective Séripop. Since 2008, AIDS Wolf has worked in a trio format with Alexander Moskos. They have invited the band The Pink Noise to open this Nocturne evening, which coincides with the release of the fourth album by AIDS Wolf, *Ma vie banale avant-garde*.

The Nocturne on Friday, November 4 will feature singer/songwriter Jérôme Minière, who wins us over with the subtlety of his intelligent, poetic lyrics. A dynamic presence in the visual arts world, Minière also creates for the theatre, dance and film. His latest album *Le vrai le faux*, which came out in October 2010, was hailed by public and critics alike: considered one of the best albums of the year, it earned him the Québec/Belgium Prix Rapsat-Lelièvre 2011. For the Nocturne, his songs will be accompanied by DIY video projections that will make this electro-pop concert a unique event, à la Jérôme Minière!

On December 2, sound artist and musician Steve Bates, whose *Concertina* is on display in the exhibition section of the *Triennial*, will offer us a *Black White Red* Nocturne. A graduate of the punk rock scene and founder of the Winnipeg sound art festival Send+Receive, Bates takes the stage with distinctive electro-pop energy and is proposing a performative nocturne of electronic noise music, with Jake Moore singing a cappella, The Lanterner (Steve's noise duo) and Marc-Alexandre Reinhardt, as well as a projection by Karl Lemieux and a solo set by Bruno Julian.

More than ever, our Nocturne evenings, when the Musée stays open until 9 p.m., promise a very special experience!

# Triennial Nocturnes



AIDS Wolf

Jérôme Minière  
Photo: Grandmaison / Bouchard

Steve Bates  
Photo: Thomas Kneubühler



# SéminArts

## Discovering the Art of Collecting

Giverny Capital, interior view.  
SéminArts participants had a chance  
to visit this firm's collection in  
January 2011.  
Photo: François Rochon

In fall 2010, the Musée d'art contemporain de Montréal, in cooperation with the Claudine and Stephen Bronfman Family Foundation, embarked on a most stimulating learning experience with the launch of the SéminArts program, offering an introduction to the art of collecting contemporary art. Through this initiative, the Claudine and Stephen Bronfman Family Foundation aims to spark interest in the artistic community and promote the art market. The project's strong educational potential is what motivated the Musée's involvement. For indeed, helping a growing audience discover contemporary art is a top priority in our mission and objectives.

The approach adopted for the program consists of a series of five gatherings with various players in the art market. In the first year, nearly a hundred participants enjoyed the privilege of conversing with artists in their studios, being welcomed by dealers, discovering corporate collections and being received at the homes of private collectors. To cover the subject of museum collections, the program also included a visit to the Musée vaults, accompanied by the Chief Curator, the Curator of the Collection and the Collection Archivist.

Building on this success, the Musée is continuing its collaboration with the Claudine and Stephen Bronfman Family Foundation. Two series of five gatherings are once again scheduled for fall 2011 (one in French and the other in English) as well as in spring 2012. A program of complementary activities, such as visits to contemporary art fairs, will also be initiated and networking will be facilitated.

**Sylvie Pelletier, Head of Tours**



Since the early 1990s, Montréal artist Nicolas Baier, born in 1967, has created photographic works in which the everyday and the unusual appear side by side in a singular vision that is somehow related to painting. The Musée was quick to take an interest in his work, including it in the group show *De fougue et de passion* in 1997, and presenting a solo exhibition, *Scènes de genre*, in 2003. The Collection contains ten works by Baier, produced between 2000 and 2007 and acquired between 2002 and 2011.

The spectacular polyptych *Vanités 2*, 2007, first exhibited at *The Québec Triennial 2008 – Nothing Is Lost, Nothing Is Created, Everything Is Transformed*, and generously donated to the museum by Christian Mailhot, arises out of a juxtaposition of fifty or so images of mirrors—sought out or found by chance—whose reflective property has been altered in the digitization process. The visual polyphony of the monumental assemblage is based on the surfaces' opaqueness and the many irregularities that mark them, as well as the infinite symbolic power of everything these surfaces have previously reflected (including, potentially, the viewer).

Through the new form they are given, under a transparent Plexiglas surface, the mirrors, though technically stripped of their lustre, nevertheless regain a certain reflective power. These blackened, clouded, physical objects pull us far away, across appearances, through the looking glass, to the dark side of reality. The alternating formats—portrait and landscape—and gradual reappearance of light within a sombre critical mass suggest a diversity and polysemy of the relationship to representation. The notion of “vanity,” in the sense of a specific genre of still life evoking the precariousness of existence and the passing of time, is evident.

**Josée Bélisle, Curator of the Permanent Collection**

*Vanités 2*, 2007

Ink-jet print, Plexiglas, galvanized steel,  
magnetic vinyl, rigid foam panels  
47 elements: 366 × 940 cm (overall)

Gift of Christian Mailhot

Collection of the Musée d'art contemporain de Montréal

Photo: Richard-Max Tremblay

# Nicolas Baier



# Les Printemps du MAC OUT OF FRAME

For their fifth edition, Les Printemps du MAC presented an evening called OUT OF FRAME last April 15. The goal of this annual event is to raise the Musée's profile among the next generation and interest young businesspeople in contemporary art.

The evening was a great success, with more than 850 people in attendance and record proceeds for the Foundation.

The organizing committee, co-chaired in outstanding fashion by Anna Antonopoulos (Groupe Antonopoulos) and Pascal de Guise (BCF), also included: Emmanuel Amar (IDX Design), Roberto Bellini (Bellus Health Inc.), Christine Boivin (Cohn & Wolfe), Marie-Josée Cantin (Vision Globale), Allison Dent (Global M&A Inc.), Antoine Ertaskiran (Berensen Art), Eva Hartling (Birks & Mayors), Karine Joizil (Fasken Martineau), Mélanie Joly (Cohn & Wolfe), Catherine Malouin (Ernst & Young), Louis-Simon Ménard (Digital Dimension), Ranya Nasri (Nasri International), Gilles Ostiguy (BOS), Serge Pointet (LAPROD), Antony Rizzuto (Métrocom s.e.c.) and Hugo Thibault (Yellow Pages Group).

Our heartfelt gratitude goes to the co-chairs and the organizing committee for their extraordinary efforts and their tremendous success.

The Foundation also wishes to thank its partners in the evening for their invaluable support: Principal Partner, Power Corporation; Prestige Partners: BMO Financial Group, Laurentian Bank, National Bank Financial, Scotiabank, BCF, Domodimonti, RBC, Lady Heart/Birks, Cohn & Wolfe, Catsima, Gestion Beaurival inc., Lasik MD, Parasuco, Garnier, BOS, Moët Hennessy – Chandon & Belvedere, Pilaros, Rainspa, Verses Restaurant and Float 4 Interactive; and Printemps Partners: *Express Mag*, Akufen and *Les Affaires*.

The date of the next get-together is Friday, April 20, 2012. This edition of Les Printemps du MAC will be co-chaired by Christine Boivin (Cohn & Wolfe) and Yanick Blanchard (National Bank Financial). **Danièle Patenaude**

1st row: Antoine Ertaskiran, Hugo Thibault, Roberto Bellini, Pascal de Guise and Antony Rizzuto  
2nd row: Marie-Josée Cantin, Mélanie Joly, Ranya Nasri, Anna Antonopoulos, Catherine Malouin, Christine Boivin, Karine Joizil and Eva Hartling  
Organizing committee members absent from the picture: Emmanuel Amar, Allison Dent, Louis-Simon Ménard and Gilles Ostiguy.  
Photo: Philippe Casgrain Déclik Communications





NEW

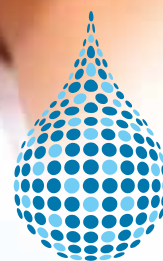
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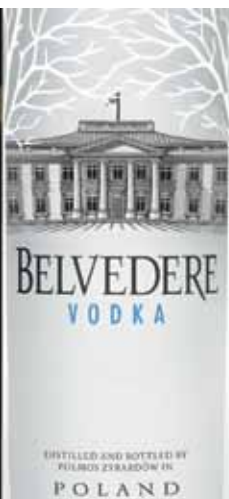
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Barry Allikas, *Heart Throb*, 2008  
Acrylic on canvas, 198 x 185.5cm

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