

Adrian Paci **Christian Marclay**
Collages **1+1=1** **Daniel Barrow**
On Abstraction **III** **Arrimage**
Collectors Symposium
Annual Ball **Nocturnes**





NUIT BLANCHE AT THE MAC

FREE
ADMISSION

SATURDAY,
MARCH 1, 2014
FROM 6 P.M.
TO 3 A.M.

Access to all
exhibitions

24-hour screening
of Christian Marclay's
masterpiece
The Clock

DJ Monique Giroux and
other performances

La Petite Nuit blanche:
workshops and tours
for families
from 6 p.m. to 9 p.m.



MUSÉE D'ART
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DE MONTRÉAL Québec



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Photo: George Fok © 2013

For this, my first editorial in the magazine, I am compelled to think about my new role at the helm of the Musée d'art contemporain de Montréal at this critical juncture in its history and on the cusp of its fiftieth anniversary. Being fifty years old is never uncomplicated. Although the word "crisis" simply doesn't apply, this wonderful and important institution finds itself in a metaphorical mid-life nonetheless. I feel we are entering an exciting period of transition and renewal. Indeed, in many ways we are planning for the next fifty years, and are determined to lay the groundwork to make them stupendous. Our responsibility is to ensure continued and undiminished interest, greatness and relevance.

Contemporary art museums are specially delineated precincts where—almost immediately upon entering—we are invited and encouraged to think differently: the grind of the daily agenda is shed in favour of some other kind of experience. How amazing is that? We should be glad that museums are able to offer these moments of grace, and we need to ensure that we preserve the power and mystery of these opportunities at the very heart of our communities.

I can't think of a more liberating and utopian space than a museum. It's the principal quality that led me here. At its best, the MACM is an incubator of ideas and of speculative thinking, a living place where all manner of aesthetic or intellectual achievement is produced and celebrated—certainly not just an inert repository of artifacts. Renewing the Musée means attracting new, diverse and ever-expanding audiences, building a convivial and magical space for art and all kinds of other encounters, a place one looks forward to going to, a space miraculously reserved for an experience one yearns for: interior and spiritual on the one hand, communal and social on the other.

The MACM is ideally situated in the centre of Montréal, and it's no accident that museums are always in the centres of our cities. This speaks to their value and importance, their pivotal role in helping to shape discourse and the public conversation. Contemporary art is one of the most compelling belief systems we now have. I think of it as a form of knowledge and secular spirituality. The best artworks are powerful and seductive objectifications of experience or personal struggle. Often the result of research in other areas of the humanities, artworks can be understood to be highly considered responses to the difficulties and complexities of our era. They are also aesthetic enactments embodying social engagement or triumphing over private torment. Sometimes, they act as conceptual models through which to view the world. Frequently, they are provocations. Occasionally, they are offered simply for quiet reverie.

It makes me particularly proud that our curators have put together three great temporary exhibitions for this new season. While exploring issues of migration within the cultural and political upheavals of Eastern Europe, the Albanian artist Adrian Paci eloquently speaks to his own biography in *Lives in Transit*. The group show *Collages: Gesture and Fragments* explores provocative new meanings resulting from recontextualization, sampling, temporal and spatial mash-up, and the juxtaposition of disparate fragments. Christian Marclay has produced one of the most talked-about artworks of our age with *The Clock*, a stunning conceptual object in the form of a twenty-four-hour video which acts as a working timepiece, relentlessly telling the correct time while gathering the fractured narrative chaos produced by thousands of unrelated film clips. A symposium on montage will attempt to clarify these and other mysteries while shedding light on the many questions arising from the exhibitions. On the performance front, Daniel Barrow presents his new work: *The Thief of Mirrors*. And finally, the MACM is, for the first time, collaborating with another great Montréal institution, the MMFA, which will host an exhibition also opening in February, called *I+I=I. When Collections Collide. The Musée d'Art Contemporain de Montréal at the Montreal Museum of Fine Arts*—a historic moment conjoining selections from the two museums' contemporary art collections. Not to be missed!

John Zeppetelli, Director and Chief Curator

Cover
Adrian Paci
Video still from *The Column*, 2013
HD video, colour, sound, 25 min 40 s
Courtesy the artist, Galerie Peter
Kilchmann, Zurich, and kaufmann
repetto, Milan
Produced with the contribution of Jeu
de Paume, Paris, PAC Padiglione d'Arte
Contemporanea, Milan, Trondheim
Kunstmuseum, Trondheim, Röda Sten
Konsthall, Göteborg, NCTM studio legale
associato, Milan and Unicredit, Milan

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Exhibitions

Adrian Paci: Lives in Transit

February 6 to April 27, 2014

Collages: Gesture and Fragments

February 6 to April 27, 2014

1+1=1. When Collections Collide. The Musée d'Art Contemporain de Montréal at the Montreal Museum of Fine Arts

February 21 to June 15, 2014

Montreal Museum of Fine Arts

Christian Marclay: The Clock

February 22 to April 20, 2014

Arrimage 2014 – Symbiosis

April 12 to 27, 2014

On Abstraction III

Until May 11, 2014

Multimedia Events

Daniel Barrow: The Thief of Mirrors

February 12, 19 and 26, and March 5, 2014, at 7 p.m.

Tours, Meetings, Talks

Conversation with Marie Fraser, guest curator, and Adrian Paci

Thursday, February 6 at 4 p.m.

In English

Gallery talk with Lesley Johnstone, curator of *Collages: Gesture and Fragments*, along with artists from the exhibition

Friday, March 7 at 6 p.m.

In French and English

Festivals

International Festival of Films on Art

March 20 to 30, 2014



Lectures

Max and Iris Stern International Symposium 8

Remontage/Remixing/Sharing: Technologies, Aesthetics, Policy

Organized by the Musée in collaboration with
the Université de Montréal's Department of Art
History and Film Studies

April 4 and 5, 2014

Nocturnes

Friday, March 7, 2014

Art Videos

Gazoduc-TQM Room

Free admission

Tuesday to Sunday at 11:30 a.m., 1:30 p.m. and
3:30 p.m., and Wednesdays at 6:30 p.m.

January 7 to February 9, 2014

Sullivan

Director: Françoise Dugré. Rimouski: Par'Ici,
2010 (38 min). In French.

Barbeau: Libre comme l'art

Director: Manon Barbeau. Montréal: National
Film Board of Canada, 2000 (50 min). In French.

February 11 to March 19, 2014

Lemoyne

Directors: Simon Beaulieu, Benjamin Hogue,
Christian Laramée. Montréal: Le Collectif
Oblique, 2005 (80 min). In French, optional
English subtitles.

April 1 to 27, 2014

La couleur chante, Molinari

Director: Lauraine André-G. Montréal: Québec
Inc. 2963-3088 / Vidéographe [dist.], 2004
(86 min). In French and English.



SéminArts

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

In winter 2014, two series are being offered:

- In French: March 5 and 19, April 2, 16 and 30
- In English: March 12 and 26, April 9 and 23,
May 7

Cost: \$200 per series

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

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

Art Workshops

Let your creativity shine at the Musée's art
workshops! Give free rein to your imagination
by creating images inspired by a piece on dis-
play at the museum, while trying out different
techniques, media and materials.

Family Sundays

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

This program for families consists of a brief tour
and a workshop.

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*:

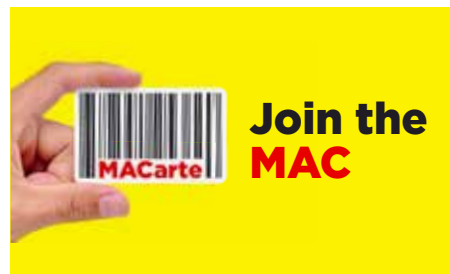
www.macm.org/education

Information/reservations: 514 847-6253

Exuberant Gesturality

January 24 to February 23, 2014

The exuberant pictorial gestures contrasting
with geometric forms seen in Richard Mill's
painting on view in the exhibition *A Matter
of Abstraction* will offer participants an
opportunity to paint an expressive abstract
image with a highly animated composition full
of lines, shapes, colours, textures and, above all,
super-energetic brushstrokes!



Art Workshops

Tick Tock MAC Clock

February 28 to March 30, 2014

La Petite Nuit blanche at the Musée

March 1, 2014 from 6 to 9 p.m.

It's well known that time is the greatest innovator. So seize the moment and come rediscover the technique of collage at the Musée workshops. Invent your own, original clock with hands and numbers pointing in every direction and featuring a whole succession of improvised characters and actions. This activity ties in with Christian Marclay's video installation *The Clock*.

Gong

April 4 to May 18, 2014

Create a resounding show of colour by joining in the abstract-painting activity inspired by Claude Tousignant's 1965 *Gong*, on display in the exhibition *A Matter of Abstraction*. For this workshop, you'll trade in your brush for a roller to produce a circular painting that vibrates with colour!

Ulysses' Colours

May 23 to June 19, 2014

Taking their inspiration from Ulysse Comtois's 1965 work *Sans titre*, on view in *A Matter of Abstraction*, participants will be invited to paint abstract images made up of brightly coloured horizontal bands.

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.

Creative Tuesdays

Cut and Paste

February 11* and 18, 2014

In this pair of workshops, participants will explore some of the countless possibilities of visual assemblages prompted by the collage technique.

Abstraction Made Real: Other Paths

March 18* and 25, April 8, 15 and 29, 2014

In this series of activities tying in with works on display in the exhibition *On Abstraction III*, we will try out a variety of visual possibilities, based on pieces by Pierre Alechinsky, Adolph Gottlieb, Serge Poliakoff, William Ronald and Pierre Soulages.

Abstraction Made Real: Monochromes

May 6*, 13 and 27, 2014

This ongoing program familiarizes participants with the work of artists who played a major role in the development of contemporary aesthetics in Québec and Canada. In this fifth set of activities tying in with the exhibition *A Matter of Abstraction*, we will follow a few of the paths of artists Charles Gagnon, Christian Kiopini and Jean McEwen.

Day Camps

March Break, March 3 to 7, 2014

For children age 7 to 11

Registration currently under way

Summer 2014

Several sessions available, for children aged 6 to 15.

Visit our website www.macm.org/camps

Information: 514-847-6266



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.)

Admission

\$12 adults

\$10 seniors (age 60 and over)

\$8 students (age 18 and over with valid I.D.)

\$1 youth (age 13 to 17)

Free admission for children 12 and under, MACarte cardholders 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

Sundays at 1 p.m. in English

and 3 p.m. in French

Tours are also offered, by reservation,

for groups of 15 or more.

Reservations and information: 514 847-6253.

Media Centre

Second floor

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

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

Restaurant Le Contemporain

Tuesday to Friday: 12 to 2 p.m.

Thursday, Friday, Saturday: 5:30 to 8 p.m.

Closed Sundays and Mondays

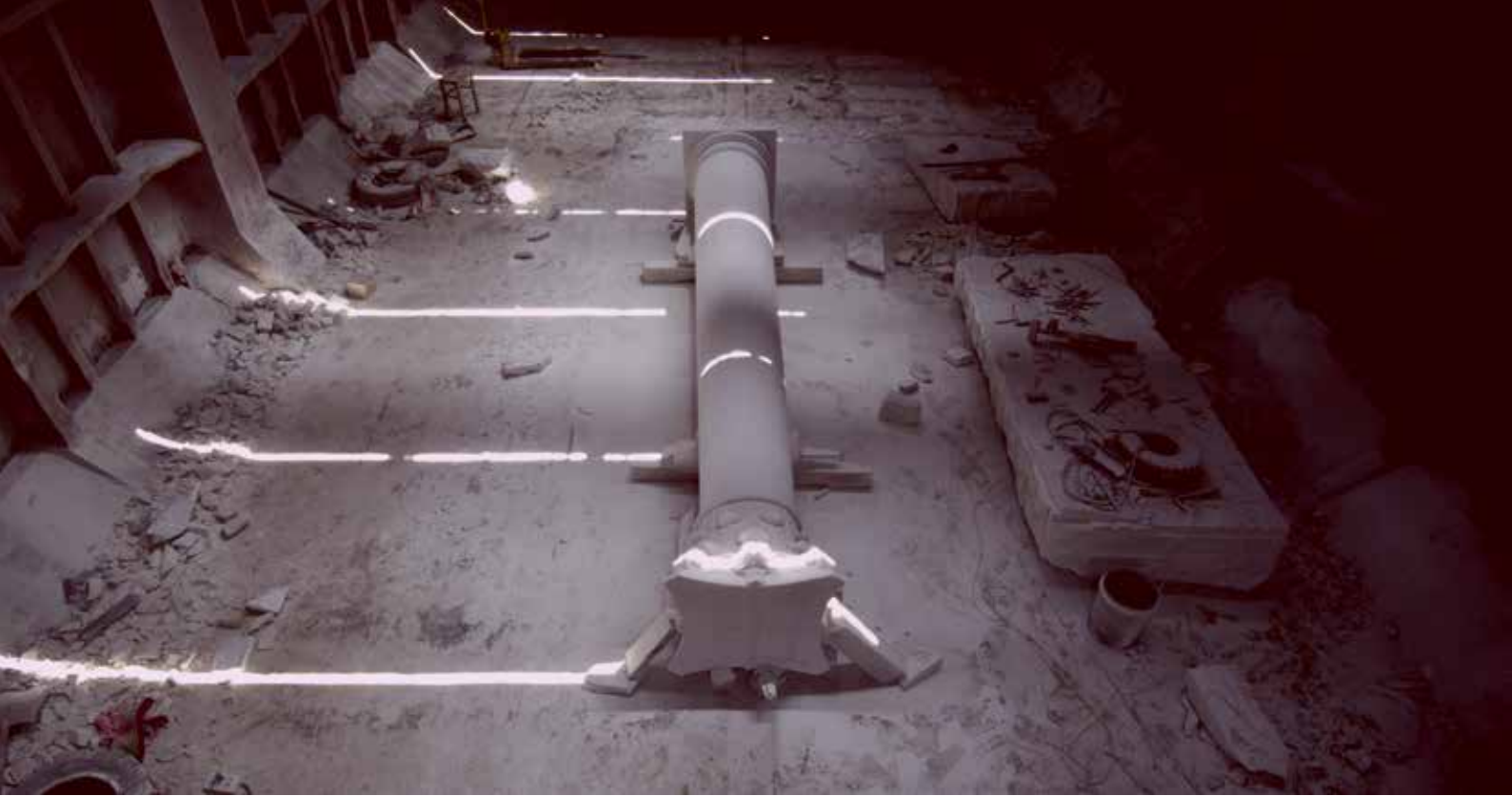
Reservations: lecontemporain.macm.org

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February 6 to April 27, 2014

Adrian Paci



Adrian Paci's art acts in response to the historical, political and cultural transformation that emerged out of the upheavals experienced in Eastern Europe. Starting from his own experience, and that of his family and friends, Paci addresses such issues as exile, identity, memory and collective history, in a way that is both moving and straightforward.



Lives in Transit

Video still from *The Column*, 2013
HD video, colour, sound, 25 min 40 s

Courtesy the artist, Galerie Peter Kilchmann, Zurich, and kaufmann repetto, Milan

Produced with the contribution of Jeu de Paume, Paris, PAC Padiglione d'Arte Contemporanea, Milan, Trondheim Kunstmuseum, Trondheim, Röda Sten Konsthall, Göteborg, NCTM studio legale associato, Milan and Unicredit, Milan

Video still from *The Encounter*, 2011
HD video, colour, sound, 22 min

Courtesy the artist, Galerie Peter Kilchmann, Zurich, and kaufmann repetto, Milan

Last Gestures, 2009

4 videos, 4 screens, overhead projection, loop, 2/6

Purchased with support from the National Bank Private Wealth 1859 Collectors Symposium 2011
Collection of the Musée d'art contemporain de Montréal
Photo: Courtesy kaufmann repetto, Milan

This inaugural Canadian exhibition devoted to the Albanian-born artist offers a selection of works produced since the late 1990s, including *Albanian Stories*, 1997, his very first video, in which we see his three-year-old daughter telling her dolls fairytales that mix up fictional characters from her stories with soldiers and members of the international intervention forces. Paci applies the same intensity to staging and filming various rituals: his own funeral wake in *Vajtojca*, 2002, a bride-to-be's final moments with her family in *Last Gestures*, 2009, or people by the hundreds lining up to shake his hand outside the church of San Bartolomeo in Sicily in *The Encounter*, 2011. Reaching well beyond his personal experience as an exile, Paci's works seek to create a space where opposites come together: the real and the fictional, tangible and political, conflictual and fabulous. One example of this is the video *The Column*, produced specifically for the exhibition, which originates from an incredible story. Paci learned that it might be possible to have a marble sculpture made on board a "factory boat" as it sailed from China to Europe. The video captures the fascinating images of this sea voyage on which five Chinese craftsmen are busily carving the marble.

Adrian Paci was born in 1969 in Shkodër, Albania. He lives and works in Milan. Paci represented his country at the *Venice Biennale* in 1999 and has taken part in numerous group shows since then: at MoMA PS1, New York, in 2005, *Manifesta 3*, Ljubljana, in 2000, Tate Modern, London, in 2008, and MAXXI – National Museum of XXI Century Arts, Rome, as well as the Lyon and Havana biennials, in 2011. He has been featured in solo exhibitions at a number of museums: Moderna Museet, Stockholm, Kunstverein, Hannover, Center for Contemporary Art, Tel Aviv, Bloomberg Space, London, and Kunsthaus, Zurich.

Adrian Paci. Lives in Transit is a co-production of the Musée d'art contemporain de Montréal, Jeu de Paume, Paris, and PAC Padiglione d'Arte Contemporanea, Milan. It received support from Québec's Ministère des Relations internationales, de la Francophonie et du Commerce extérieur and France's Ministère des Affaires étrangères (Consulate General of France, Québec City) in connection with the sixty-fourth session of the Commission permanente de la coopération franco-québécoise.

Marie Fraser, guest curator

Christian Marclay

The Clock

Organized by the National Gallery of Canada.
Purchased in 2011 with the generous support of Jay Smith and Laura Rapp, and Carol and Morton Rapp, Toronto. Jointly owned by the National Gallery of Canada and the Museum of Fine Arts, Boston.

Instantly acclaimed when it was first presented at London's White Cube gallery in 2010, *The Clock* earned Christian Marclay the Golden Lion at the *Venice Biennale 54th International Art Exhibition* in 2011 and has been met with enthusiasm wherever it has been installed since then. The work consists of a vast, looped montage of more than ten thousand film clips in which we can see and hear various devices used to record, measure or mark time (dials, watches, clocks), as well as other, more indirect, references to time. No matter when the viewer looks at *The Clock*, the time indicated in the clips is perfectly synchronized with real, local time, so that the work itself acts as a timepiece.

Producing this tour de force called for three years' work and great technical virtuosity. Throughout the film, the use of a variety of shots taken from the history of film and television introduces countless interruptions in the linear narrative form often associated with those media. Yet the work generates a strong, dramatic anticipation reminiscent of certain film traditions. Also discernible in *The Clock* is a subtle intertwining of different temporalities: that of the film screening, which follows "real" time; that of the history of cinema, reflected in the film references; that of historical time, which may be represented in each film fragment; and that of the running time and pace of the work itself, which test the viewer's powers of perception and concentration.

February 22 to April 20, 2014



Christian Marclay was born in San Rafael, California, in 1955. He began playing music with bands on New York's underground scene in the late 1970s, and soon made a name for himself with his experimental, multidisciplinary handling of sound and image. His trail-blazing use of fragmentation, sampling, collage and mixing techniques is universally acknowledged. In addition to his recent show at DHC/ART in Montréal in 2008, his work has been featured in solo exhibitions at a number of prestigious institutions, such as the Los Angeles County Museum of Art, in 2011, Whitney Museum of American Art, New York, in 2010, Musée d'art moderne et contemporain, Geneva, in 2008, and Tate Modern, London, in 2004. Marclay is currently based in London and New York.

The Clock, 2010
View of the installation
Video with sound, 24 h
Courtesy the artist and White Cube,
London
Photo: Ben Westoby

François LeTourneux, Associate Curator

24-hour screenings:
February 21, March 1, March 7, April 4,
April 19.

Access to the exhibition gallery
is subject to availability of space;
limited seating and standing room.
Undetermined waiting time is to be
expected.

**The eighth Max and Iris Stern International Symposium,
Remontage/Remixing/Sharing: Technologies, Aesthetics, Policy,
organized by the Musée in collaboration with the Université
de Montréal's Department of Art History and Film Studies,
will be presented April 4 and 5.**

Collage is one of the few artistic practices that navigate freely between what we have termed high and low art or, more radically, between art and craft. Collage feeds off the plethora of images contemporary society produces, appropriates its detritus, absorbs anything and everything into its visual field. It deals with ephemera, offering new meaning through recontextualization. Like hip hop, sampling and mash-up, collage utilizes a juxtaposition of existing fragments from disparate unknown sources and, perhaps more than any other artistic medium, reflects a desire to harvest the chaos of the everyday without neutralizing its potential. Tending to flourish in times of conflict and social change, collage provides artists with a way to engage with the issues of the day in a direct, easily readable form. It is a medium that embraces contradiction and multiplicity, is infused with political, often activist motivations, and so may be considered an ethical gesture.

Collages:

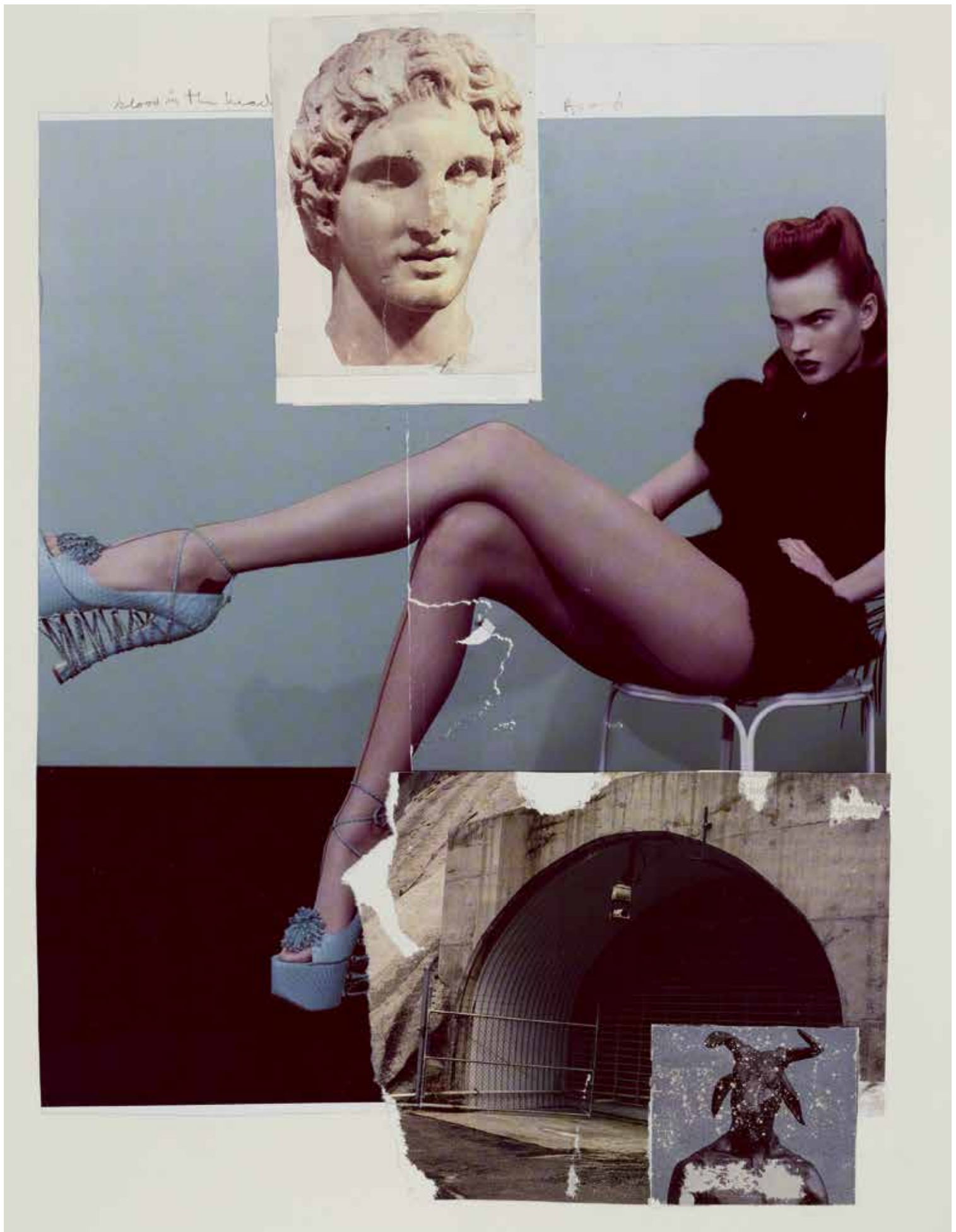
Gesture and Fragments

February 6 to April 27, 2014

The present exhibition brings together the work of eight artists who employ techniques of collage (as well as decoupage and montage) to very different ends and evoke distinct historical traditions. Montréal painter **David Elliott**'s large-scale canvas *Chutes*, 2007, takes the form of a theatrical space into which bits and pieces of found popular imagery are depicted in disjunctive scales so as to produce a Surrealist image. **Luanne Martineau**'s large paper work *The Lack of It the Dream*, 2013, is a whirlwind of patterns combined with recognizable imagery (crystals and gems, fake fingernails and fragmented body forms, statuary and head-dresses), creating a highly complex visual field. Known primarily as a painter, **Louis-Philippe Côté** has been making collages since he was a teenager, and the thirty paper works entitled *Data*, 1996-2013, clearly draw on the tradition of photomontage by Dadaist artists such as Georg Groz and Hannah Hoch. The at times shocking confrontation of imagery from newspapers and magazines explicitly reflects the bombardment of images we are subjected to every day, particularly the prevalence of representations of the female body. Strictly speaking, **Hajra Waheed** and Paul Butler's very different works are decoupages rather than collages. Waheed's *A Short Film from Sea Change: Character 1: In the Rough*, 2013, is a highly evocative and cinematographic narrative of one man's journey of discovery, in the form of a collage of 300 negative glass slides and postcards from the 1930s and 1940s. The decidedly more abstract collages by **Paul Butler**, in which all the textual information in *Artforum* ads has been deleted, may be read as commentary on the wealth of meta-textual information contained in the extensive pages given over to commercial interests in art magazines. His *The Collage Party Pavilion (v2)*, 2011, installed in La Rotonde, provides visitors with a forum to create their own collages. **Thomas Corriveau**'s 16-mm film *Kidnappé*, 1984-1988, constitutes a rather succinct summary of the multiple ways collage techniques may be used, including, as it does, stop-motion animations of perspectival anamorphoses made from cutouts from magazines, as well as montages of staged photographs. And finally, **Trevor Mahovsky** and **Rhonda Wheppler**'s sculpture *Prop*, 2007, demonstrates the elastic nature of what may be termed a collage.

Louis-Philippe Côté
Data, 1996-2013
Collage on paper
33 × 25.5 cm
Collection of the artist
Courtesy Galerie Simon Blais

Lesley Johnstone, Curator



The Musée d'art contemporain de Montréal is delighted to take part in a historic encounter with the Montreal Museum of Fine Arts which will bring together, for the very first time in a curated exhibition, the contemporary art collections of these two great Montréal institutions. As the title suggests, *1+1=1* adds, combines and reconfigures—at least for the run of the exhibition—two distinct institutional visions, histories and mandates in one unified and indistinguishable whole.

Jeff Wall
The Quarrel, 1988 (printed 1989)
Cibachrome transparency, fluorescent
light, aluminum display case, Plexiglas,
2/3
119 × 175.6 cm
Collection of the Musée d'art
contemporain de Montréal
Photo: Courtesy the artist



February 21 to June 15, 2014

When Collections Collide. The Musée d'Art Contemporain de Montréal at the Montreal Museum of Fine Arts

The initial idea was to connect two historically friendly but non-collaborating institutions in dialogue and reciprocity in order to send a signal of unity and friendship to the community. We wanted to celebrate contemporary art in Montréal, complement the two collections and see what the result could be. Both Stéphane Aquin and I have been cherry-picking from our respective collections, while learning and thinking about the other's holdings and choices. The show thus developed quite organically and not in any strict programmatic way. Our aim was simply to present something wonderful and thrilling, and to feel free and not too prescriptive in our selections. We drew on available works that we would be able to put on view, essentially pieces we were inherently inclined to love and wished to see in an ideal exhibition. For me, as the very recently appointed director of the MACM, it was also a welcome opportunity to acquaint myself further with my own museum's collection!

Naturally, as the Musée alone has almost 8,000 works of art to choose from, some dating as far back as the late 1930s, the selection was daunting and needed to be confined in some way. I focused mainly on our recent acquisitions and left the large body of donated works alone, since it is also the subject of a forthcoming summer exhibition to underline the MACM's fiftieth anniversary. Of course, collections always far exceed what any museum can possibly display, so it's very gratifying to have another venue to show off some wonderful works of art that would otherwise languish in storage.

This is not a themed show but one where great works of contemporary art simply come together to make music—variously contrapuntal, dissonant or harmonious. At the same time, we are inevitably sketching a recent history of local and international art making. Two curators here bring to bear their particular concerns and takes on their own collections, while glancing and deliberating on the other collection as well. Both Stéphane and I value works that are socially, politically or psychologically probing, and that find these qualities perfectly encapsulated in compelling formal beauty. Ultimately, we are hoping to trace an interesting and surprising narrative itinerary for the viewer by grouping works by sense and sensibility, while creating new and unexpected meanings in their placements and juxtapositions.

This has been a great collegial process, but I'd be lying if I said there was no competition between us!

Some artists from the MACM include Bill Viola, Jeff Wall, Valérie Blass, Christian Marclay, Bruce Nauman, Cindy Sherman and Tony Oursler, among many more.

John Zeppetelli



On Abstraction III

Until May 11, 2014



This third instalment in the series of exhibitions titled *On Abstraction* reveals close ties to *A Matter of Abstraction*—on display in the two adjacent galleries—which features Québec works in the Collection that shed light on the quest pursued by the artists of the Montréal School from the early 1940s on, in a thoroughly original way yet in synchrony with the major international movements.

At the Same Time, Elsewhere ...

At the Same Time, Elsewhere ... offers a free-flowing presentation of thirty or so paintings and sculptures produced by leading figures who have contributed to the development of abstraction in Europe, the United States and Canada since the Second World War. Various aspects of European lyrical abstraction, tachism and Art informel, American abstract expressionism, post-painterly abstraction, minimal art, and more are explored.

The show highlights, in turn, the primacy of the gesture over thought, the power of gestural expression, the dynamic combination of content and form, the celebration of materiality, the persistence of geometry—or its transformation—as structural modes and, lastly, the contrasting potentialities of excess and reduction.

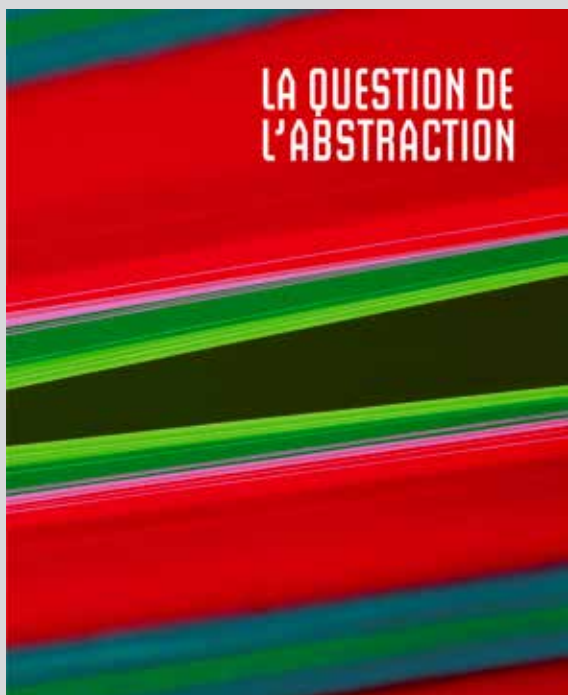
These truly remarkable works in the Musée Collection were produced by European artists Pierre Alechinsky, Jean Dewasne, Max Ernst, Luis Feito, Ludger Gerdes, Hans Hartung, Berto Lardera, Fernand Léger, Henri Michaux, Manfred Mohr, John Piper, Serge Poliakoff, Nicolas Schöffer, Pierre Soulages, Antoni Tàpies and Carel Visser; American artists Josef Albers, Lee Bontecou, Adolph Gottlieb, Hans Hofmann, Jules Olitski and Larry Poons; and Canadian artists Robert Adrian X, David Bolduc, Jack Bush, David Craven, Ron Martin, David Rabinowitch, Royden Rabinowitch and William Ronald.

Left to right: Works by Manfred Mohr, Royden Rabinowitch, Pierre Soulages and Ron Martin

Left to right: Works by Henri Michaux, Carel Visser, Hans Hartung, Lee Bontecou, Berto Lardera, Royden Rabinowitch, Pierre Soulages, Antoni Tàpies, Nicolas Schöffer and Adolph Gottlieb

Photos: Richard-Max Tremblay

Josée Bélisle, Curator of the Collection



This catalogue accompanies *A Matter of Abstraction*, a major exhibition presented by the Musée with financial assistance from Québec's Ministère de la Culture et des Communications under its program of support for permanent exhibitions. The publication covers an important chapter in the history of contemporary art in Québec, a period that witnessed the emergence and formalization of the quest for abstraction as pursued by the artists of the Montréal School from the early 1940s on. The catalogue delves deeply into the experience of abstraction via an illustrated journey through the exhibition and its 104 works from the Musée Collection. It also includes an enlightening essay by Professor Mark A. Cheetham and a text by Josée Bélisle, Curator of the Collection, followed by a compilation of twelve highly informative and instructive pieces published between 1941 and 1987, by these authors: Père Marie-Alain Couturier, Jacques de Tonnancour, François Hertel, François Bourgogne, Rodolphe de Repentigny, Fernande Saint-Martin, Guido Molinari, John Lyman, François-Marc Gagnon and René Payant.

A list of exhibitions devoted to abstract art since 1942 and a thematic bibliography round out the publication. The catalogue aims to make a contribution to today's ongoing re-examination of both the foundations of abstraction and the renewed relevance of a remarkable body of recent and current works.

You can buy this publication at the Boutique du Musée for \$44.95.

*While feathers are what makes plumage,
glue is not what makes collage.* Max Ernst

April 12 to 27, 2014

From April 12 to 27, 2014, the *Arrimage* exhibition showcases creations by elementary and secondary schoolchildren on the island of Montréal. But what lies behind this exhibition?

*Arrimage** is an adventure in science and art that involved eighteen teachers and their approximately 500 students. Since the start of the school year, these youngsters have taken part in a research and art creation project revolving around the theme of symbiosis, which they explored from both a scientific and an artistic viewpoint. First of all, on a visit to the Montréal Science Centre, they examined this phenomenon that enables many plant and animal species to live together in mutually beneficial relationships and in perfect harmony. Then, looking through this lens of symbiosis, the students observed how an artist manages to assemble disparate elements to create an original image and give it new meaning. On a tour of the exhibition *Collages: Gesture and Fragments* at the Musée d'art contemporain de Montréal, they identified the finest specimens of this phenomenon in photography, painting, sculpture and video.

* *Arrimage* is a project organized under the program *A Montréal School for All* instituted by Québec's Ministère de l'Éducation, du Loisir et du Sport in collaboration with the Montréal Science Centre.

Above all, *Arrimage* is an opportunity for hundreds of students from disadvantaged neighbourhoods to discover the Musée and make it their own. You have to hear the pride in their voices when they talk about their creations and see the sparkle in their eyes when, walking around the exhibition, they realize that they are its stars.

Sylvie Pelletier, Head of Tours

Arrimage 2014

Collage Seen through the Lens of Symbiosis



View of *Arrimage* 2013
Photo: Guy L'Heureux

And just as the lily pond remembers the reflection of the moon long after the night has ended, mirrors are very sympathetic to my face. In fact, each time I look into a mirror she memorializes the echo of my reflection by branding herself permanently with my expression. Supernatural forces do exist and something beyond life is at work in this story.

Daniel Barrow

The Thief of Mirrors

Daniel Barrow



Video still from *The Thief of Mirrors*, 2013
Courtesy the artist

Daniel Barrow is a storyteller *par excellence*. For nearly twenty years now, he has created surprising, original stories tinged with a certain nostalgia. He presents them in the form of installations as well as in performances, animating and manipulating his drawings manually in a way that conjures up the magic-lantern shows that were the precursors to cinema. With his images in the antiquated style of Victorian-era illustrations and his stories that run from the

fantastic to the tragic—and whose narrative thread is enhanced by the engaging tone of his remarkably steady voice—Barrow’s performances elicit a sense of wonder. “Politically astute, and strangely heartbreaking, his comic narratives address love, loss, gender and media culture.” The 2010 winner of the Sobey Art Award, Barrow was cited by the jury for the “unique, self-sustaining fictional world” he has created since 1993. Readers will recall that the Musée hosted the exhibition of the short-listed artists’ works.

Born in Winnipeg, Daniel Barrow has lived and worked in Montréal since 2009. In addition to the 2010 Sobey, he has won the 2007 Victor Martyn Lynch-Staunton Award of the Canada Council for the Arts, the 2008 Images Prize at the *Images Festival* and, recently, the 2013 Glenfiddich Artist-in-Residence Prize in Scotland. Concurrent with his first solo exhibition in Montréal at the SBC Gallery of Contemporary Art in 2011, the Musée presented the performance *Every Time I See Your Picture I Cry*, a 2008 piece which Barrow has also performed at the Walker Art Center, Minneapolis, the International Film Festival, Rotterdam, and the British Film Institute, London.

The Thief of Mirrors is part of the new, experimental, animated-film project which Barrow has been working on for three years and which involves a complex circuit of voices and images combining “prerecorded” sounds and visuals with live projections and monologues. It will be performed by the artist for the first time in French and English at the Musée.

Louise Simard, Head of Multimedia

Olivier Setlakwe, Dominique Lanctôt,
François Dell'Aniello, Serge Sasseville
and Alexandre Taillefer

Eva Hartling, Pascal de Guise, Julie
Couture and Isabèle Chevalier,
Collectors Symposium committee
members

Photos: Philippe Casgrain



The seventh edition of the Collectors Symposium, chaired by Pascal de Guise and sponsored by National Bank Private Wealth 1859, took place last October 22. The annual fundraiser—organized by the Musée Foundation with the invaluable support of Honorary Chair Julie Couture—brought together some sixty guests who are passionate about contemporary art.

The goal of this benefit evening is to allow participants to share in the experience of sitting on an art acquisition committee. Curators Josée Bélisle, Lesley Johnstone and François LeTourneux defended works by artists Nicolas Baier, Eve Sussman and Raymond Boisjoly, informing and enlightening all present. Once the discussion was over, the guests selected Nicolas Baier's work *Réminiscence*, 2012.

Baier uses digital technologies to create photographic images and, more recently, ambitious sculptural environments that revisit everyday places and objects in an enigmatic, disturbing way. As John Zeppetelli explained, "Nicolas Baier has attempted the impossible: to generate an image of the sky above a specific region—greater Montréal—at the very moment life on Earth began, using computer programmers equipped with powerful image processing software. As is suggested by the title of the work, which 'refers to a construct, a memory that was never etched in a human's mind,' *Réminiscence* explores the way the imagination, desire and idealization play a part in forming history and memory."

Nicolas Baier
Réminiscence, 2012
Ink-jet print
152.4 × 238.7 cm, 1/1 + A.P.
Purchased with support from the
National Bank Private Wealth 1859
Collectors Symposium 2013
Collection of the Musée d'art
contemporain de Montréal

National Bank Private Wealth 1859 Collectors Symposium



Annual Ball of the Musée d'Art Contemporain de Montréal

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Last September 21, the Musée d'art contemporain de Montréal held its Annual Ball, led by honorary co-chairs Guy Côté, Portfolio Manager and Senior Vice-President, National Bank Financial; Charles Guay, President, Standard Life Canada; and François Gratton, President, TELUS Québec and Atlantic Canada.

For its 2013 edition, the Musée Ball benefited from the generous, spectacular artistic direction of SID LEE and Moment Factory. Armando Arruda and Marc Lintanf, of the Fairmont The Queen Elizabeth, once more outdid themselves, while the Alter Ego band and DJ Shadi generated an electric atmosphere.

The Musée Foundation owes a debt of gratitude to the chair of the organizing committee, Debbie Zakaib, who again this year surrounded herself with a terrific team. The Foundation also thanks the organizing committee: Sophie Banford, Ruby Brown, Robert Côté, Eleonore Derome, Nathalie Goyette, Dominique Lanctôt, Josée Noiseux, Danièle Patenaude, Katerine Rocheleau and Marie-Josée Simard.

The Musée Ball is unquestionably one of the fall's must events! More than 650 guests celebrated the launch of the Montréal season in style. The proceeds from this benefit evening allow the Foundation to contribute to the funds needed to acquire new works and run the museum's educational programs.

Danièle Patenaude

Debbie Zakaib, John Zeppetelli, Minister Maka Kotto,
Alexandre Taillefer, Herby Moreau

Élise Boulanger and
Antoine Ertaskiran

Debbie Zakaib, Eleonore Derome, Nathalie Goyette, Katerine Rocheleau,
Sophie Banford, Dominique Lanctôt, Marie-Josée Simard, Ruby Brown,
Danièle Patenaude, Josée Noiseux and Marie Levasseur



Alexandre Taillefer, Guy Côté, Charles Guay, Debbie Zakaib,
François Gratton, François Dufresne, John Zeppetelli

Myriam Achard, Daniel Ethier, Marie-Claude Lortie, Denis Gagnon, Josée Noiseux,
Emmanuelle Duperré, Gwen McCaw and Bertrand Cesvet

Photos: Philippe Casgrain

The Nocturnes continue to be an original way to visit the Musée and keep in touch with today's art—out-of-the-ordinary gatherings where visitors can participate in exciting interactive events focusing on some of the artists and musicians who make up Montréal's vibrant art scene.

The Nocturne of March 7 will be all about cinema. To mark the screening of Christian Marclay's filmic ode to time entitled *The Clock*, this special Nocturne will run until 11 p.m. and feature live performances, bar service, discussions and the chance to meet attending artists. To add to the party atmosphere, our famous Nocturne cocktails will be making a comeback. A one-off evening full of colour and music that will dazzle your eyes and ears the minute you step inside the Musée—all lit up in red for the occasion.

The evening will get under way at 5 p.m., with drinks, bites and music. At 6 p.m. the public will be invited to visit the exhibitions *On Abstraction III*, *Adrian Paci*, *Collages: Gesture and Fragments* and *The Clock* in the company of the curators, who will offer their views on selected works. Visitors can then enjoy performances by Radwan Ghazi Moumneh and the band Suuns, whose powerful bass-driven sound creates a kind of dreamscape.

Enjoy the unique experience of the first Nocturne of the year!

And be sure to mark 2014's three other Nocturnes in your diary: May 23, June 20 and November 7.

Art, Music and Nocturnal Life

Photo: Benjamin Wong

